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Special Feature—F. B. O. Season Announcement

Moving Picture WORLD

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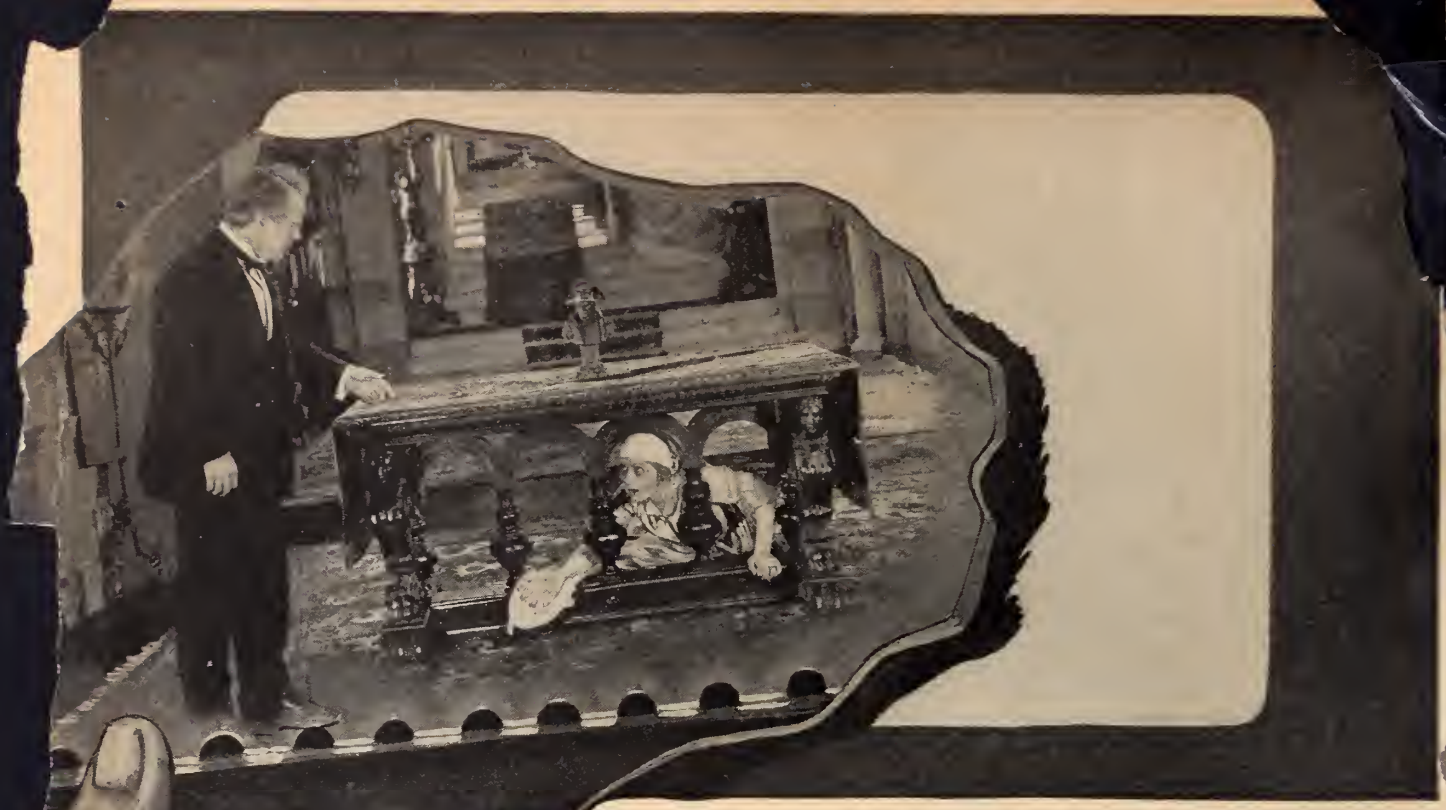

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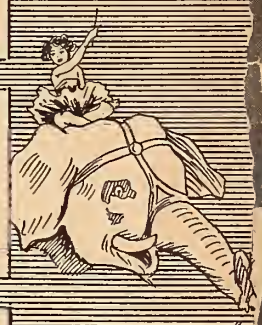

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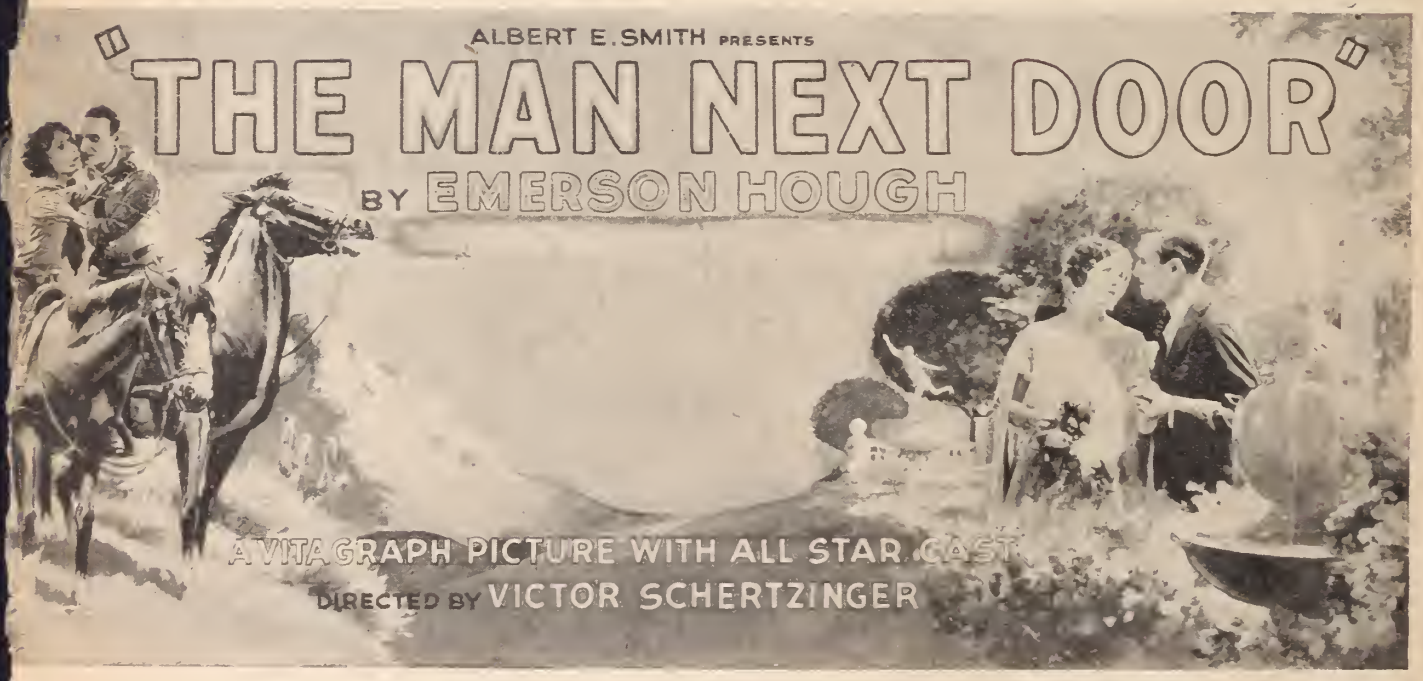
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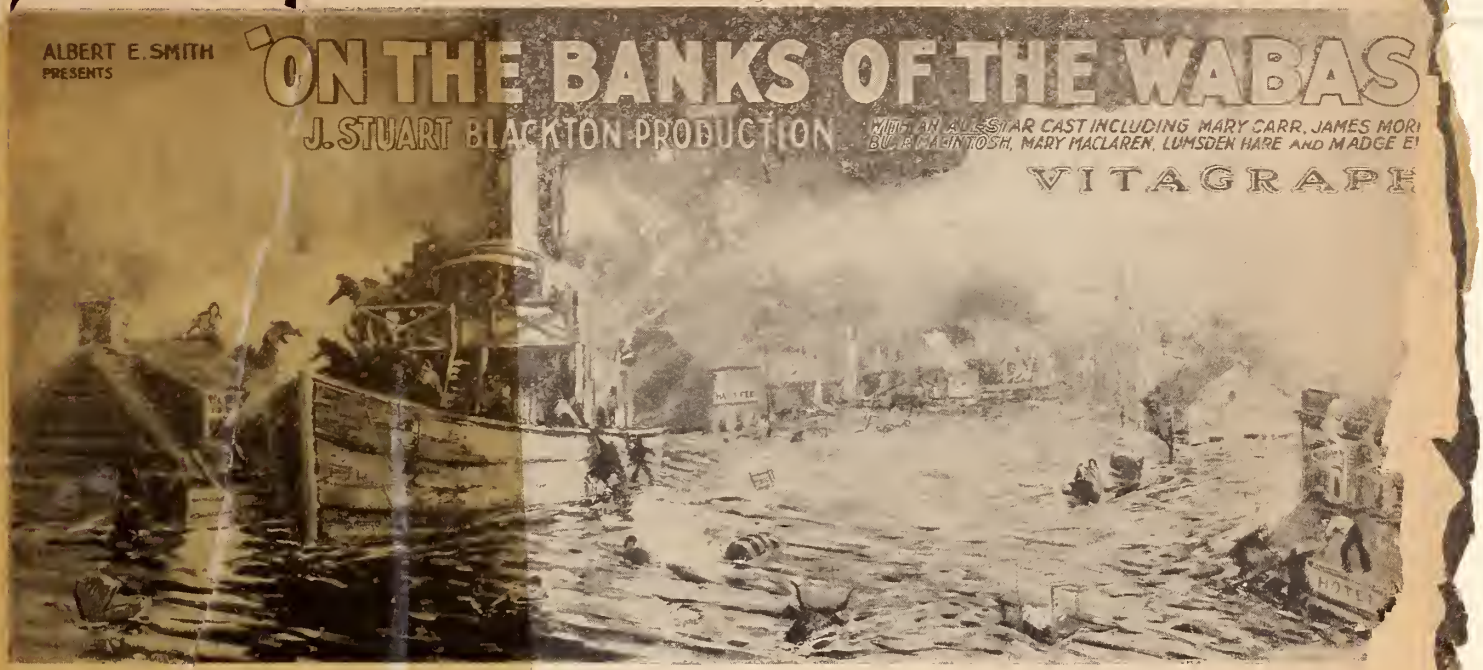

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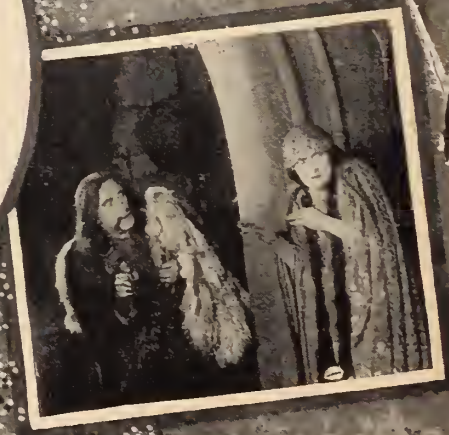

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of the Theatres in which Paramo Pictures will be demonstrated

(Correct to date, October 27th)

BELOW is a list, to date, of the theatres throughout the country in which the new Paramount Pictures will be demonstrated. This is in accordance w Paramount's new policy under which Paramount Pictures demonstrate their worth at the box-office before being sold to exhibitors.

A 6-column advertisement will be run in the newspapers of each city in demonstration theatre is located, informing the public that this partic will show Paramount's new pictures in advance of general release. picts the demonstration theatre, the manager, and is localized for e tion city.

itorial Director

Look over this list:

East

New York .....Rivoli, Rialto
Philadelphia .....Stanton
Washington, D. C.....Palace, Columbia
Buffalo .....Shea's Hippodrome
Boston .....Fenway
New London, Conn.....Crown
Utica, N. Y.....Avon
Lewiston, Me. .....Empire
Bangor, Me.....Opera House

South

Dallas, Tex. .....Palace
Atlanta, Ga.....Howard
Jacksonville, Fla. .....Arcade
Charlotte, N. C.....Imperial
Birmingham, Ala. .....Strand
Mobile, Ala. .....Bijou
Litle Rock, Ark. .....Capitol
Okla. City, Okla.....Criterion
San Antonio, Tex. .....Empire
Memphis, Tenn. .....Loew's Palace
Charleston, W. Va.....Virginian
Nashville, Tenn. .....Knickerbocker

West

San Francisco .....Granada
Los Angeles .....Metropolitan
Denver .....Rialto
Salt Lake City.....Paramount-Empress
Billings, Mont. .....Reger
Boise City, Ida. .....Pinn
Spokane, Wash. .....Clemm

Mid-West

Chicago .....McVicke
St. Louis .....Missouri
Detroit .....Madison
Pittsburgh .....Olympic
Minneapolis .....Sta
Des Moines .....Des Moi
Omaha .....Ria
Cincinnati .....Capit
Columbus, O. .....Grand, Souther
Kansas City .....Newma
Wichita .....Miller
Grand Rapids, Mich. .....Majestic
Sandusky, O. .....Plaza
Madison, Wisc. .....Ma
Appleton, Wisc. .....App
Springfield, Ill. .....Pri
Flint, Mich. .....R
Lima, O. .....Quil
Zanesville, O. .....Quim
Battle Creek, Mich. .....Reg
Erie, Pa. .....St
Altoona, Pa. .....Capitol, Oly

Paramount Pictures

the role he created in "Robin Hood."

He was her Slave. Would he ever be freed from her wiles, her seductive charm?

bicturization of an im-
rtal story by the great
nore de Balzac, the man
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A box-office prize for speedy booking from

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Griffith
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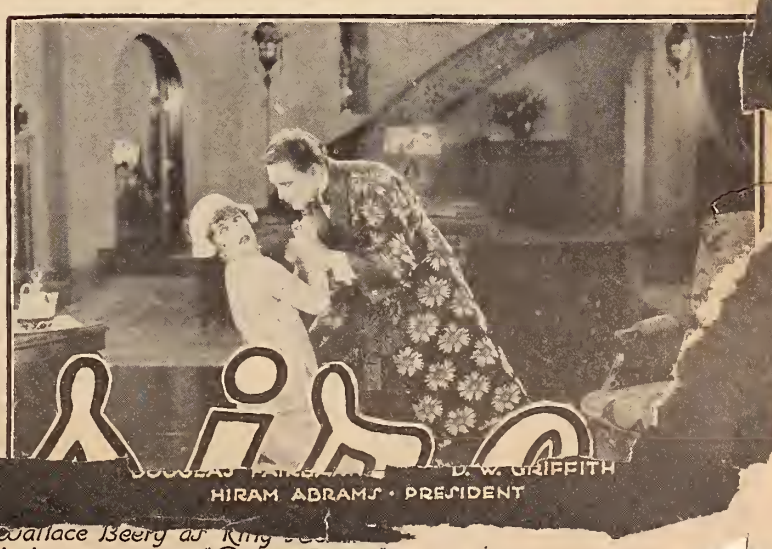
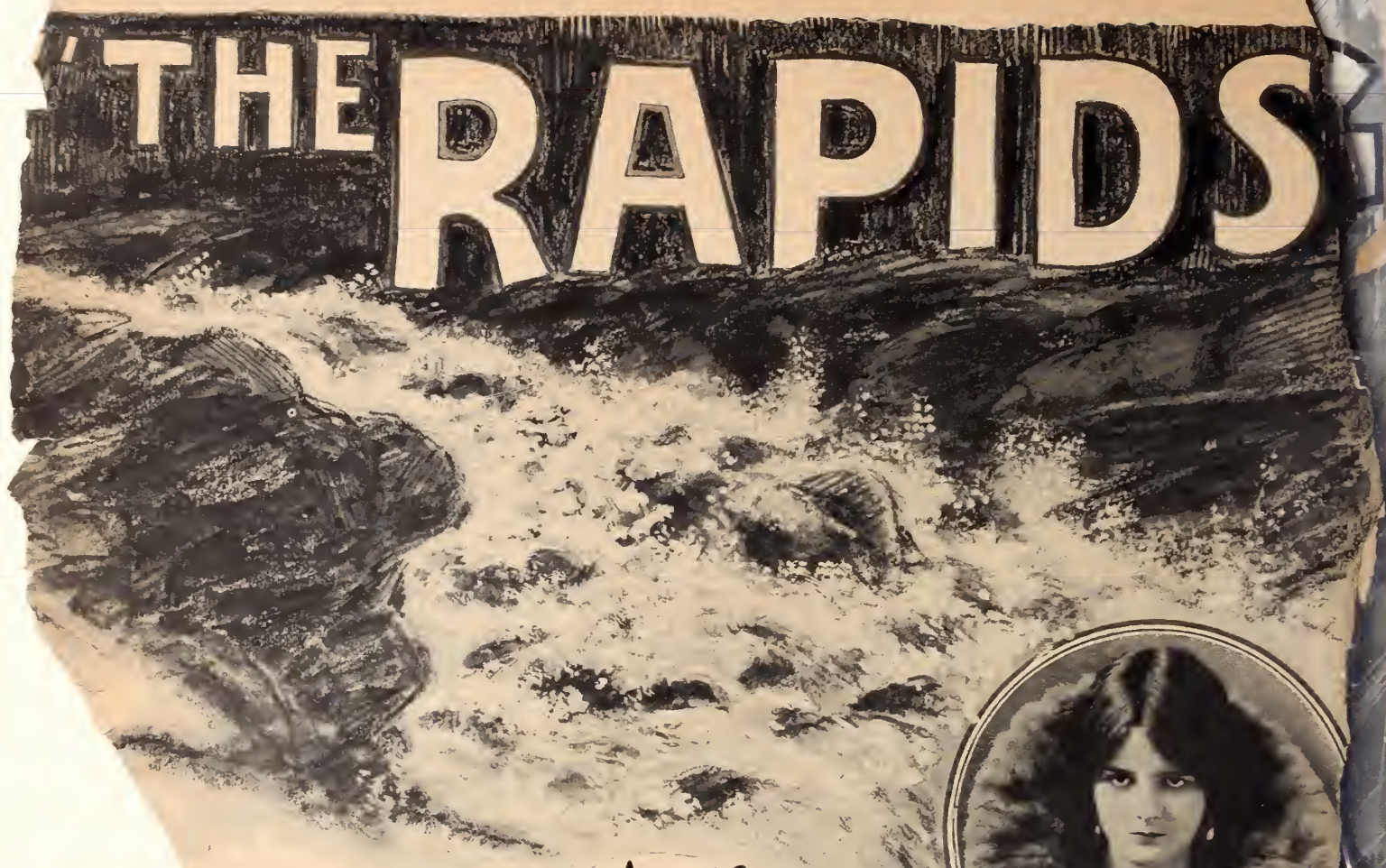


D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

the role he created in "Robin Hood"

THE RAPIDS



A picture with the Action of a Mountain Torrent

THE RAPIDS" will sweep them into your theatre and hold them spellbound. Strong as the great doors, mysterious and alluring as the plunging ers. Man is pitted against the forces of nature, good against evil in big business.

THER ERNEST SHIPMAN

CURRENT ATTRACTIONS

he Critical Age"

her picture with a wonderful title. Which of the seven ages kespeare is the critical one? Adapted from Ralph Connor's ipping book, "Glengarry School Days."

n From Glengarry"

rapidly during the exciting river runs, the crash rs, the jams in the rapids. Laws and logs are

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The WHITE ROSE

The Story

"The White Rose" pictures a love story of tremendous appeal, beautifully told—a story of plain people aimed straight at the heart, and never missing its mark,—a story like a page from life—a story that will tug at the heart strings of every spectator from every class—a story that draws on every human emotion, and that first brings tears, then relieving laughter.

The Cast

The incomparable Mae Marsh, again under Griffith direction, does the greatest work of her career. The many millions who knew her in other days are sure to welcome her in this triumphant return to the screen; the delicately beautiful Carol Dempster, known for her splendid work in Griffith pictures; Ivor Novello, the handsome hero and Neil Hamilton, a new Griffith "discovery."

The Picture

All the D. W. Griffith touches in picture-making are found in this film. It is artistic for those who want screen art; pleasing for those who want deep pathos plus subtle comedy; a woman's picture but also a man's picture; a picture that is dramatic and entertaining at all times; a film without a dull moment, with superb photography depicting the most beautiful scenes.

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MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

with Wallace Beery as King [illegible]
the role he created in "Robin Hood"

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hat the Picture Has

Every one of your patrons—no matter the age, the sex or the station in life—will enjoy "Paddy-the-Next-Best-Thing," and will find genuine entertainment from the very first flicker to the final scene of a most thrilling climax.

Mae Marsh as Paddy, the tom-boy daughter who tries to take the place of the son, gives one of those rare performances which have made her loved by millions. Here she is hoydenish, impish, prankish, but always just bordering on the serious.

Romance for those in love with Love. Thrills for those who want breath-taking suspense. Adventure for those who like a real man-to-man fight scene. Action for those who want their pulses stirred and a final climax that will make anybody sit up and take notice.

Big Comedy Drama
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MAE MARSH

in

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By Gertrude Page

Now Booking
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729 Seventh Ave., New York
Hiram Abrams, Pres[illegible]lent

The New York Verdict—

"Don't Miss It."

"'Richard, the Lion-Hearted,' a sequel to 'Robin Hood,' accounted for the string of hopeful ticket buyers extending from the Strand Theatre box office all the way down 47th Street. We enjoyed Richard quite as much as we enjoyed Robin. We were happily surprised, because we had not expected great things. Wallace Beery as Richard, the Lion-Hearted, is magnificent. He is a royal King! We should advise every one not to miss it."—Harriette Underhill, N. Y. Tribune.

"A Good Picture."

"'Richard, the Lion-Hearted' is a good picture. In the role of Richard, Wallace Beery is the same splendid, forceful, vital, engaging King that he was in 'Robin Hood.' We are given a glimpse of the unforgotten wonders of 'Robin Hood'."—R. E. Sherwood, N. Y. Herald.

"Dramatic Moments."

"Wallace Beery gives a convincing and vital performance as King Richard. There are dramatic moments, excellently staged scenes, and it takes us back to the stirring times of the Crusaders."—Morning Telegraph.

"Strikes Home."

"Associated Authors in their initial production struck home. The settings are splendid, as are the costumes. Wallace Beery fills the role he had in 'Robin Hood' just as one would want it, and in the humorous scenes he is excellent. The cast is far above the average." N. Y. Times.

"By All Means See It."

"If you like romantic adventure skilfully don into a movie, by all means see 'Richard, th Lion-Hearted.' It is a colorful tale, and beau tiful maidens are saved and villainous foreign ers slain while you pant in suspense. Th great difference between 'Richard, the Lion Hearted' and the 'million dollar spectacles which dot Broadway and its side streets is tha tickets don't cost you $2."—N. Y. Sun.

"Exactly The Thing."

"'Richard, the Lion-Hearted,' is exactly th thing as a photoplay for Associated Authors Wallace Beery, the leading actor, the Strand Theatre, and, most important of all, also for the movie-going populace."—N. Y. Evening Telegram.

"Most Enjoyable."

"Wallace Beery gives an interpretation of England's crusading King which is human to the Nth degree, and which shows the greatness and the smallness of this medieval hero. These actions are unconventional and most enjoyable."—N. Y. Evening Mail.

"Pictorially Beautiful."

"'Richard, the Lion-Hearted' is a pictorially beautiful picture."—N. Y. World.

"Laughs On All Sides."

"We heard laughs on all sides at the subtle, clever performance of Wallace Beery. Others were affected as we were. You might be, too, if you see the picture. As for settings, frills, and all the rest, they're all just fine. Excellent, in fact!"—N. Y. Daily News.

Associated Authors, Inc.
Frank Woods AA *Elmer Harris*
Thompson Buchanan AA *Clark W. Thomas*
present

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A Frank Woods Production

Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"

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A REGULAR GUSHER OF LAUGHS

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rill as well as laugh at this
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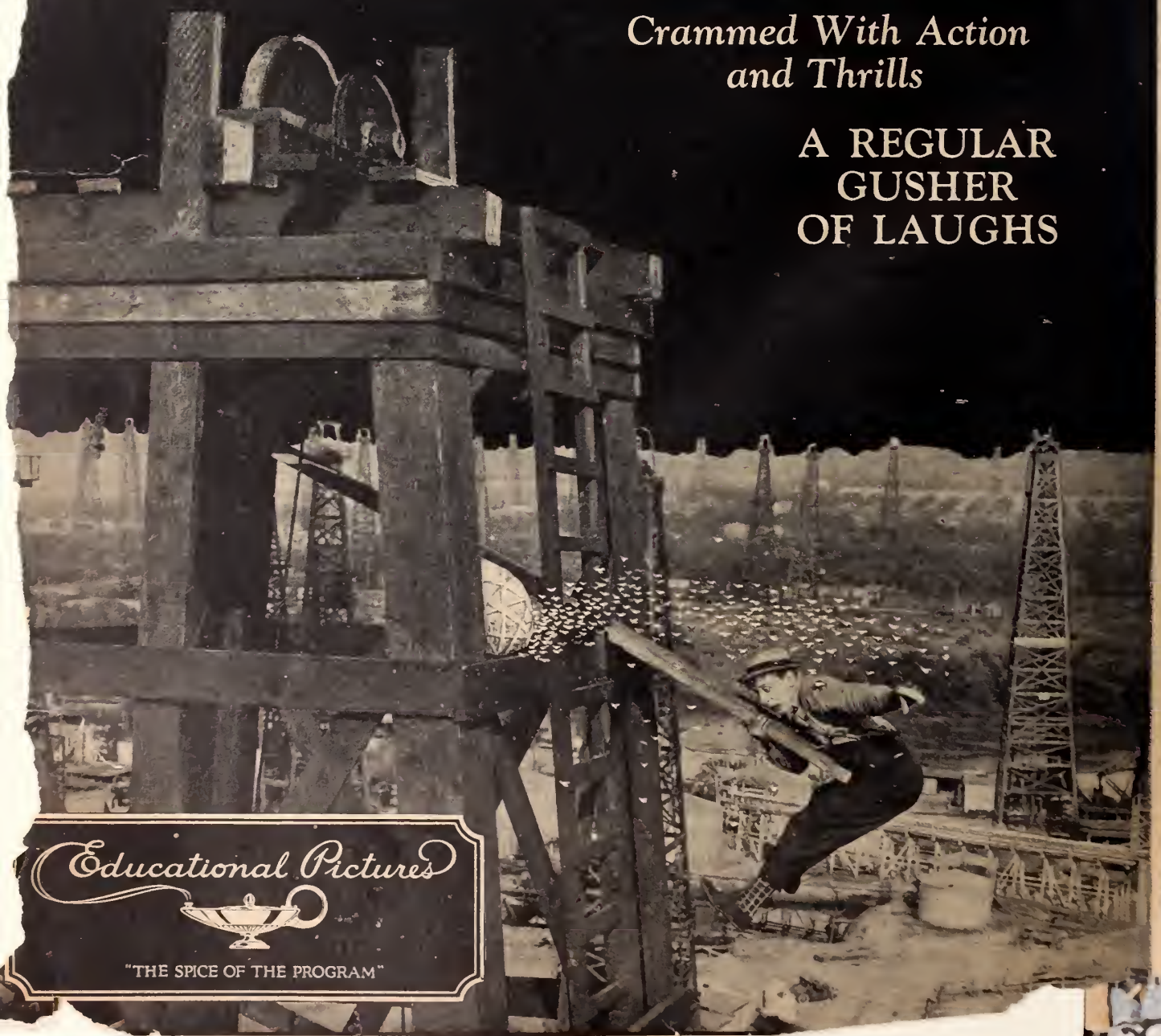

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Directed by
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Story by Katherine Newlin Burt
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Directed by OSCAR APFEL

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Marguerite De La Motte
Cesare Gravina
Edward Burns
Sheldon Lewis
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Claire McDowell
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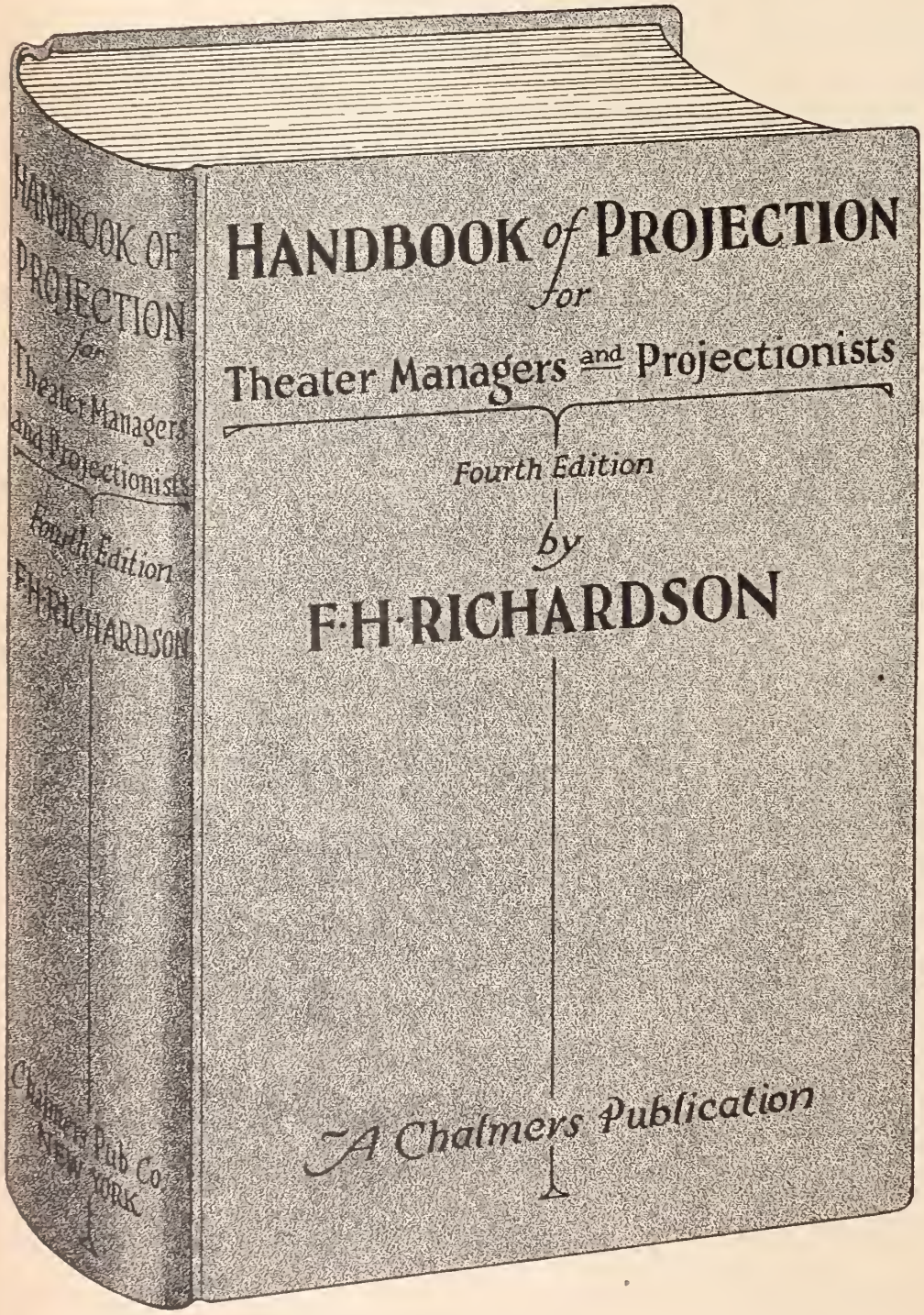

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Featuring Wally Van
with Patsy Ruth Miller and Alec B. Francis

—o—

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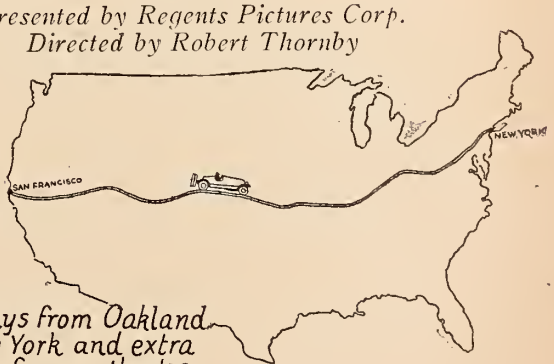

Six days from Oakland to New York and extra thrills for your theatre patrons when the car speeds through your section of the country

HODKINSON PICTURES

MOTION PICTURE THEATRE OWNERS OF NEW JERSEY

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October 1st
19 23

Mr. R. E. Welsh,
Moving Picture World,
516 Fifth Avenue - New York.

Dear Sir:

We are pleased to note that since Moving Picture World has been placed under your editorial supervision that publication's whole-hearted cooperation, as regards exhibitor organization activities, has been forth coming.

It was our pleasure at the last annual convention held at Lake Hopatcong to place on the records our appreciation of this constructive attitude and it was with a greater degree of pleasure that this action was reaffirmed by the Board of Directors at their recent meeting in Atlantic City.

Please accept our sincere commendation of your activities and rest assured that a continuation of such cooperation will merit the continued support of the Motion Picture Theatre Owners of New Jersey.

Very truly yours,

MOTION PICTURE THEATRE OWNERS OF NEW JERSEY

R. F. Woodhull
President.

Henry P. Nelson
Secretary.

J. M. Seider
Chairman, Board of Directors.

R.F.Woodhull,
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A RIBBON OF ART

UPON a narrow ribbon of celluloid wound on a spool is recorded the achievement of artists, the genius of director, the skill of cinematographer, the vision and the dollars of producer.

But it is not by this sole record that the picture is judged, but by the positive prints that go forth to the public.

That each of these prints may be perfect reproductions of the master film down to the most minute detail — with quality uniform in every particular is one very good reason why so many leading producers entrust the developing and the printing of their film to these laboratories.

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John M. Nickolaus S. M. Tompkins

Seward and Romaine Streets

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DRAMA!

"Jealous Husbands" has that—and of the Tourneur type that keeps an audience glued tight to their seats from beginning to end.

The women will like it—and that means a great deal when you realize that women make up 80% of the picture-going public today.

A great picture for you, Mr. Showman. Get it quick!

M. C. LEVEE *presents*

A MAURICE TOURNEUR PRODUCTION

"JEALOUS HUSBANDS"

From the story by
Fred Kennedy Myton
featuring
Jane Novak
Ben Alexander
Earle Williams
Bull Montana
Directed by
Maurice Tourneur

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Motion Picture Day

THE exhibitor needs organization. The exhibitor wants organization.

The number of theatre owners who will admit the facts above is legion.

But organization to be of value must be active; activity costs money. And between the number of exhibitors who proclaim the necessity of organization and those who, in the past, have contributed their share towards the expense of organization—what a difference.

This is something for the theatre owner to think about; a question for him to put squarely to himself, and on the answer depends largely the right of the individual exhibitor to criticize organization or to participate in it.

* * *

VARIOUS methods of meeting necessary national organization overhead, good, bad, and indifferent, have been tried in past years. It goes without saying—but is at the same time a sorry confession to make—that no scheme has been successful.

In State and local bodies better results have been achieved in many instances. The pledges secured at the recent Michigan convention, as told elsewhere in this issue, are one evidence of local strength.

But the national body has been an orphan. Something to be kicked around when you felt grouchy; a prize to be bitterly fought for from time to time; but always and forever an object for niggardly consideration and a starvation diet.

Which is not as it should be.

* * *

THE results of the orphan-like treatment are plain. It is a fact well known to many in a position to learn the facts that national organization has for too long been dependent upon the ability of its individual leaders to carry the burden.

That's one result of past conditions.

The other is that the national organization is forced into abortive attempts to raise funds, methods that involve activities beyond its scope.

This cannot last—if exhibitor organization is to last. And it must last—regardless of the personalities and politics of the moment, for organization as organization is above all and beyond all.

* * *

MOVING PICTURE WORLD in this issue has devoted extended space to the presentation of the Motion Picture Day campaign.

This is a funding method adopted by the directors of the national organization after lengthy and exhaustive investigation of all possible means.

It is a method that has met with an enthusiastic response—such strongly organized territories as New Jersey, Western Pennsylvania and Arkansas are among those that have placed this enthusiasm on the records. The Theatre Owners' Chamber of Commerce in New York City, not by any means a Cohen organization, is cooperating wholeheartedly.

It is a method in tune with the possibilities and operations of the motion picture business.

* * *

THE date of Motion Picture Day is drawing near.

The time is already here for the individual exhibitor—with or without organization affiliations and no matter what those affiliations—to decide upon his own part in the campaign.

He must face the question.

He must answer it honestly.

Either he desires national organization efficiently and intelligently operated; or he prefers national organization run on the basis of the Salvation Army tambourine. Or he doesn't give a hang about national organization.

But he can't criticize and throw bricks at an edifice towards the erection of which he has refused to contribute. He can't refuse aid to the right hand of organization and plead for help in his battles from the left hand.

The points at issue are obvious. They can neither be dodged nor confused.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheremoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH — EDITOR

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This Week

Don't let anybody tell you that the Admission Tax fight isn't progressing. Very nicely. Some good work being done. Some worth-while friends being made. And no small part of the valuable effort being put forth is that on the part of Moving Picture World readers—responding to our urge to write their legislators. We knew a lot of letter-writing was going on, for most of the exhibitors send us copies. But we were ourselves surprised by reports from Washington this week. A number of Congressmen who never knew there was an Admission Tax are now showing a strong desire for information.

F. B. O. heads the news list this week just as they have also captured this issue of Moving Picture World. The news is: MAJOR H. C. S. HOMSON has been elected managing director of the organization, succeeding P. A. POWERS. No further changes in personnel or policy contemplated.

The man who gets our goat is the fellow who asks us the meaning of day to day happenings in the FEDERAL TRADES COMMISSION hearing. You can't answer him—there is no answer. Lots of good newspaper headlines—but they don't mean anything.

SAM ROTHAFEL celebrates the fourth birthday of the Capitol this week. The big house opened with "THE MARK OF ZORRO"—and the celebration comes just when UNITED ARTISTS is putting that production back on the market with a flourish. Looks like a great follow-up bet for the exhibitor playing "ROBIN HOOD."

FRED J. BEECROFT has just returned from a motor trip through Indiana, Illinois, Ohio, and a few other states. Reports that he found both THE NEWS and THE WORLD subscriber doing as well as could be expected.

Friday sees day and date opposition on the luncheon atractions. Fredman being honored at the Astor, and Baby Peggy holding a birthday celebration at the Ritz.

When is news not news but something else again? That is a problem that has entered the news weekly field and is going to take a lot of threshing out before it is finally settled. If you want to read a real modern "Romance of Business" don't miss the story in this issue about the Zev-Papyrus race and the pictorials' clash. Ex-Postmaster Generals would never do in the weekly field. When those boys get ambitious they'll have to go out and hire Foch and Pershing.

FRANK J. CARROLL
Of Colorado Pictures Corporation.

ERNEST FREDMAN, editor of The Film Renter, London, is in town. Comes in just as jovial and likeable as FRANK TILLEY on his entry. Hope he doesn't repeat the Tilley stunt of entering like a lamb and going out like a lion.

Met DOC SHALLENBERGER at the Astor. "Just back from a trip?" we asked. "Yes." "Just starting on another one?" we followed. "Yes." And then he added: "You have to keep moving in the picture business these days. No time to warm the chair."

JOHN W. McKEON, formerly of Mayflower, is in town as advance prophet of a new distributing plan. Something of a "zone showing" plan. Prints, advertising, and sales concentrated in one section—a grand clean-up, then on to the next territory.

HODKINSON announces the completion of a contract for HARRY CAREY'S next series. There hasn't been much talk about new product from Hodkinson lately, but they say this announcement is the first shot of a series.

SAM WARNER wants it known just as emphatically as advertising can make it that any exhibitor can book any Warner picture anywhere without having to take other product.

FRANK CARROLL has been away from New York so long that we are afraid some of you boys may be passing him on the street without nodding. So we went out to the office files and dug up the old cut to present herewith.

Frank has had a busy day on behalf of the Colorado Pictures Corporation and "The Birth of the West." Contract signing in abundance—and some important news to spring next week.

Just saw a real serviceable and snappy press book. Merritt Crawford the creator. "The Right of the Strongest" the picture. E. K. Lincoln the star. Also hear that Merritt did a great editing job on the film.

R. E. W.

Nebraska M.P.T.O. Plans to Fight Unjust and High Taxes and Rates

EXHIBITORS and exchangemen to the number of more than 100 met at the Hotel Loyal in Omaha, Neb., in a two-days' session of the Motion Picture Theater Owners' Association of Nebraska, October 16 and 17.

Admission tax, music tax, insurance, and the relation of exchanges to exhibitors, were among the subjects freely discussed. As a result of the two days' session, a set of resolutions were adopted, providing for a campaign against the admission tax, the music tax, a campaign against high fire insurance rates for motion picture houses, approving "Movie Day," as set aside for November 16, endorsing the theatre owners' distribution corporation, and seeking means to bring down the prices of films.

Al Pramer, of Omaha, president of the association, opened the session the afternoon of October 16, by introducing Kelso A. Morgan, Omaha, attorney, who welcomeed the picture men in behalf of Omaha.

The president then outlined some of the problems before the exhibitors, declaring that while the government had during the war placed the motion picture theatres among the most essential industries of the country because they were morale builders by keeping the public at home cheered up, the government had nevertheless not yet seen fit to remove the burdensome war taxes which Mr. Palmer said, 85 per cent. of the owners were absorbing themselves instead of charging back to the public. He suggested that some definite stand be taken on the matter of getting these taxes removed.

"Ethics in Salesmanship" was the subject of an address by C. R. Gilmour, Omaha manager of the Fox Film Corporation. Speaking for the Film Exchange Board of Trade, of which he is a member, he said, the board would tolerate only the cleanest of methods.

He admonished exhibitors not to take verbal promises from salesmen as a part of the contract. "You yourselves know that nothing will hold except what is on the contract, and when a man has given you everything he can, and writes it in the contract and then goes on making you verbal promises, stop him then and there, for you know he cannot do what he is promising.

"When your dates are booked full and a salesman from another house tries to get you to pull out dates and cancel some of the contracts to put his goods in, you are in duty bound to the industry to kick that man out of your theatre. Thus in your own hands lies the problem of clean selling."

The exhibitors seemed to take this talk as a kind of challenge. They refused to accept the proposition that it is entirely up to them to make clean salesmen out of the representatives of the exchanges. Mrs. R. W. Steen, of Atlantic, Ia., woman exhibitor, answering Mr. Gilmour, said that there are seven exchange salesmen calling on the houses at Atlantic, for example, "and," she said, "if we kicked out every one who tries to get us to pull dates and put in his product, we would only have three left out of the seven."

Eugene Blazier, Omaha attorney, who until recently represented the exchanges here, but now represents some exhibitors, told Mrs. Steen and the rest of the exhibitors his version of why salesmen use the high pressure methods. It was due to the intense competition and pressure from the branch offices and the producer. "When a picture is produced," he said, "the producer is badly in the hole, and the picture must sell at once or go on the rocks. The producer then gives the district manager his quota of $40,000 for example, assuming that the picture cost $1,000,000 to produce. The branch manager is told to sell his $40,000 in a given time or lose his job. The branch manager puts his salesmen out and gives each his particular quota with the same admonition to sell it quick or lose his job. They are pushed to use every method to get their goods sold to save their jobs.

Exchangemen sought the floor to answer Blazier, and C. E. Senning, of the Educational Film Co., pointed out that Mr. Blazier was until recently the paid attorney of the exchanges, "and be it known," he said, "while Mr. Blazier is talking of certain practises that anything done by the exchanges was until recently done under the sanction of Mr. Blazier."

C. R. Gilmour then denied Mr. Blazier's charges that the exchanges were putting any one on the "blue card" or threatening to do so. "It should be remembered," he said, "that the exchanges have three men who work hard every morning on the board of arbitration with three men of the exhibitors to straighten out cases that come before them. So don't get radical. You have an arbitration board to settle all differences. Let the board do it. We don't need lawsuits. We need arbitration. Let the exchanges help you. We'll fight your battles if you'll fight ours."

Mr. Blazier got the floor again to point out that while the exhibitors get a chance to meet at the arbitration board they do not meet in the Film Board of Trade, and the "exhibitors are nailed to the cross," he said.

President Pramer had to take matters in his own hands at this point to restore order, for men were on their feet in all parts of the house ready to debate either side of the question. The president drew attention to the fact that the meeting had started out to discuss taxation and had got badly switched off. and he gently drew them back again.

Philip A. Schlumberger, Denison, Ia., declared that in the palmiest days of the saloon, the saloon had never been taxed as the motion picture house is taxed today.

C. E. Senning reviewed his experience as one of a committee that made a fight Congress on the taxation question. "We made a plea for no tax on motion pictures charging 25 cents admission or less. We made a good case, and thought we had a chance, when the circus people and the so-called 'legitimate' people went into conference with the committee and insisted on having all taxed or none taxed and the thing proved a boomerang on us when the circus people came in."

He advised that the fight be made on either the admission tax or the seat tax, instead of both at once

Here it was pointed out by A. C. Smead, of Council Bluffs, that this tax brings the government a revenue of $70,000,000 a year and that experience has shown that it is hard to get a tax removed when once it has been shown to be a tax that produces handsome revenue. He warned the picture men that this means a real fight ahead of them.

"There is only one way to beat it," he said, "and that is to convince the congressmen and senators one by one, that their job depends upon the repeal of that tax. Then and then only will they listen. You know that many times the question has come up in Congress of placing a heavy tariff on Canadian wood pulp from which news print paper is made. But it has never been passed. Why not? Because the newspapers have to buy the paper made from the wood pulp and they do not want the tariff on it, and every one of the congressmen is afraid of the newspapers."

M. Stern, of Omaha, said the picture theatre man was the only business man he knew of who was compelled to pay a tax on his losses as well as on his profits. "When you have a bad week and lose a lot of money, you nevertheless pay taxes on every ticket sold," he said, "when you have a rainy or stormy night and only have a $7.50 house, you nevertheless pay the government tax on even that $7.50. I believe you should make it clear to Congress that you are perfectly willing to pay a tax on profits and a big tax on everything above a legitimate profit, but that you want to be relieved from paying taxes on your looses."

Speaking on "Independent Productions" Al Kahn, of the Crescent Federation of Film Exchanges, said for the first time in history the independents feel on a par with any of them, and that they are now putting out some of the best pictures in the field, which are being shown at the leading theatres in the country. He said many of the independents were putting on extensive advertising campaigns in the newspapers in the key cities and he advised the exhibitors to take advantage of these advertising campaigns which are placed so as to do the exhibitor the most good.

Discussing advertising and promotion of business for the picture house. C. H. Dumont, of New York, representing Warner Bros., said the exhibitor must advertise and exploit his business as any other line of business if he would keep the crowds coming to his theatre.

"Insurance" was discussed by John Alden Towers, of Kansas City, representing the Theater Inter-Insurance Exchange of Philadelphia, Pa. Flaws often creep into policies, he said, and so many of them that the exhibitors finds after a loss, that he is not as completely covered as he thought he was.

Officers Elected

The following officers were elected the morning of the second day: C. E. Williams, Omaha, president; F. M. Honey, Tecumseh, Neb., vice-president; J. E. Kirk, Omaha, secretary; George H. McArdle, Benson, Neb., treasurer.

Executive committee, all of Nebraska: H. F. Kennedy, Broken Bow; Blaine Cook, Beatrice; J. C. Jenkins, Neligh; S. A. Hayman, Grand Island; J. E. Kirk, Omaha; H. A. Larson, Oakland; A. G. King, Pawnee City; W. H. Creal, Omaha; H. Burrus, Crete; F. M. Honey, Tecumseh; James Schoonover, Aurora; George McArdle, Benson; T. B. Thomas, Fremont; William Hawley, North Platte; W. H. Ostenburg, Scottsbluff.

Exhibitors Throughout the Union Back National Motion Picture Day

WITH practically every state in the union lined up solidly behind National Motion Picture Day, under the Motion Picture Theatre Owners of America, which organization is sponsoring the event, is concentrating on a drive to furnish every theatre in the country with slides, campaign books and similar exploitation aids. There will be no lack of material placed in the hands of theatre owners whereby they can energetically promote public interest in their big celebration on November 19.

The Service Book

A twelve-page service book is being mailed to every theatre in which is covered every phase of the campaign. The front cover carries a reproduction of a calendar in a two-color effect, which calls attention to Monday, November 19, as National Motion Picture Day. The next page is devoted to an explanation of the purpose and general plan of the observance, stressing its importance and outlining briefly the high lights of an ideal campaign. Page three contains especially written letters to newspaper editors, mayors, merchants, civic clubs, city department heads and women's clubs. The exhibitors will use the suggested communications in securing the support of these officials and organizations.

Newspaper Campaign

The two pages following are devoted to a special campaign of newspaper publicity, with stories to cover every angle of the day's celebration as it appeals to public interest. The next two pages carry definite suggestions of exploitation and advertising. This includes ideas for fitting programs on the big day, together with suggestions for special music and similar features. A section is devoted to appropriate plans for the theatres, which includes lobby decorations and displays. A wealth of ideas are presented for street exploitation and a complete campaign of newspaper advertising is presented. An advanced drive is worked out and copy is suggested for a postcard and direct-by-mail campaign, as well as material for program announcements and contest ideas to be arranged in conjunction with newspapers.

Slides and Posters

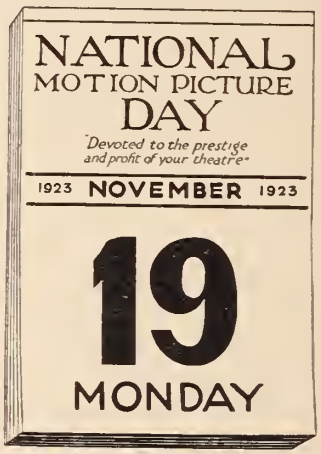
The back cover of the book carries a reproduction of the slides and posters prepared by the national headquarters and the names of theatre owners composing the National Motion Picture Day Committee, of which William Bender, Jr., is chairman. A four-page spread in the center of the book is printed on a green stock and outlines the manner in which campaigns are being worked up by three state units, the Motion Picture Theatre Owners of New Jersey, Western Pennsylvania and Arkansas.

The other exploitation aids now being sent out include special posters and two series of slides, whereby the theatre owners can start their campaigns immediately and stimulate public interest during the time between now and November 19. It is understood that, as the day draws nearer, two separate folders containing supplementary exploitation ideas and suggestions will be furnished all theatre owners, as well as a series of letters of instructions and individual assistance.

SPREADING THE GOSPEL OF MOTION PICTURE DAY

Fleets of trucks delivering film throughout New York and New Jersey carried the message, "Go to the Movies on Monday, November 19, National Motion Picture Day."

Monday, Nov. 19



EXHIBITORS!
This is your BIG DAY!

Make the day make friends for you

Generally Approved

The Motion Picture Theatre Owners of America is leaving no stone unturned in providing ways and means of putting over National Motion Picture Day. The campaign has already won its approval and support of between eight and ten thousand theatre owners. From all indications the movement, which has certainly won instantaneous approval, will prove the biggest thing ever attempted by the exhibitors in the history of the industry. The Motion Picture Theatre Owners of America have inaugurated a comprehensive and complete service campaign, based on showmanship and the ideals of public service, which distinguish the movement.

Motor Trucks Aid

In New York City, the large fleet of motor trucks which daily deliver film to over 400 theatres throughout Greater New York and New Jersey, are carrying National Motion Picture Day banners. These will bear the message of the event to the public from now until November 19. This is the first shot of the campaign in New York and New Jersey, which promises to bring forth several startling innovations.

U. S. Bureau of Education Urges Teachers to Boom Exhibitor Day

ONE of the most important announcements concerning National Motion Picture Day on November 19 is given out from the offices of the Motion Picture Theatre Owners of America to the effect that the Bureau of Education of the Department of the Interior, Washington, through Dr. John J. Tigert, Commissioner of Education, is co-operating with the theatre owners in making the event an outstanding success. As American Education Week, in which the Bureau of Education is interested, will be observed November 18 to 24, inclusive, and National Motion Picture Day is to be held on November 19, the educational forces of the country and the Motion Picture Theatre Owners of America are uniting their mutual interests for that date.

Writes to Schools

To achieve the highly desirable contact between local school authorities and the theatre owners in each community, the Commissioner of Education is writing to each and every superintendent of schools and high school principals throughout the entire country, urging them to immediately get in touch with the motion picture theatre owners in their respective localities toward the end of meeting the theatre owners and effecting a line of mutual service in carrying out the purpose of the week. A portion of one of these letters, from the commissioner, is quoted in the statement from the Motion Picture Theatre Owners of America as follows:

Pupils to Be Told

"We respectfully suggest that you have all the teachers in your district call the attention of the pupils of the schools to the fact that National Motion Picture Day is being observed on Monday, November 19, in all the theatres of the United States and that on that day special attention will be given to our National Constitution as part of the program of American Education Week. We will be pleased to have you make such suggestions to the theatre owners as will best serve our mutual purposes. Slides and other material to present this matter on the screen will be furnished by the theatre owners and you can co-operate with him in determining just what shall be placed on the same."

In addition to writing the above communication to all superintendents and high school principals, the Commissioner of Education is sending a letter to every theatre owner in the country expressing his gratification that the theatre owners, through the Motion Picture Theatre Owners of America, are so deeply interested in the patriotic and constructive work of the Bureau of Education, and complimenting the theatre owners on their policies of public service and co-operation in all such matters of national importance. Commissioner Tigert concludes his letter with the following words:

"I am writing to the school superintendents and high school principals all over the United States to co-operate with the theatre owners in this matter. No doubt, you will be visited by your local superintendent and school principal. I hope that the arrangements you make with them to help further the high purposes of American Education Week will be mutually satisfactory."

Letters to Exhibitors

In order to emphasize the importance and value of this contact with the United States Bureau of Education, a letter is being sent to every exhibitor in the country from the Motion Picture Theatre Owners of America as follows:

"This is to advise you that the United States Bureau of Education, of which Dr. John J. Tigert is commissioner, is now engaged in promoting the observance of American Education Week, November 18 to 24, inclusive.

"It is our desire, and no doubt you share with us that patriotic feeling, to have every theatre owner in the United States co-operate with the United States Bureau of Education and the state and city superintendents and school authorities generally in making this movement a pronounced success.

"We know you will co-operate. During this period on Monday, November 19, we celebrate National Motion Picture Day and you no doubt have arranged special programs for that day. You can add to this program such elements of the Education Week plans as the school authorities of your locality and yourself agree upon.

Cohen Co-operates

"The United States Bureau of Education has communicated directly with every school superintendent in the United States and requested them to co-operate with the motion picture theatre men in this relation. You may expect a visit from your school superintendent; please give him the best line of screen co-operation you can.

"We will supply some slides and other forms of screen publicity and you can arrange for others with the proper local features yourself. We will be pleased to keep you further advised on the matter and earnestly hope you will do everything in your power to aid the cause of education in this connection."

This letter is jointly signed by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; William Bender, Jr., chairman of the National Motion Picture Day Committee, and M. J. O'Toole, national chairman of the Public Service Department of the Motion Picture Theatre Owners of America.

The undersigned hereby heartily endorses the celebration of NATIONAL MOTION PICTURE DAY, MONDAY, NOVEMBER 19th, 1923, and agrees to give twenty-five per cent (25%) of his gross receipts on that day to the Motion Picture Theatre Owners of America for the protection and advancement of the interests of the motion picture theatre owner.

(Signed) .....

(Name of Exhibitor)

Theatre .....

City ..... State .....

Form Which Exhibitors Are Being Urged to Sign and Forward to M. P. T. O. A.

New Jersey Theatre Co-operation Assured for Motion Picture Day

THE board of directors of the Motion Picture Theatre Owners of New Jersey met in regular meeting at the Hotel Stacy-Trent, Trenton, N. J., on Wednesday, October 17. In attendance were R. F. Woodhull, Joseph Seider, Henry P. Nelson, William Keegan, Charles Hildinger, Peter Adams, Sidney Samuelson, Arthur B. Smith, Ben Shindler and A. J. Moeller. Luncheon was served in the Princeton room. A business session followed.

Activities as they relate to National Motion Picture Day were reviewed and a definite policy as it relates to the celebration of that day was determined upon.

Plan Mass Meetings

Mass meetings will be held throughout the state during the ensuing two weeks, one of these to be held in Trenton of all of the exhibitors in Mercer County on Thursday, October 24, at the Hotel Stacy-Trent, Trenton, N. J. Theatre owners attending will be the guests of Charles Hildinger, of Trenton, at a luncheon at the Hotel Stacy-Trent on that day. Mr. Hildinger is a member of the board of directors and one of the leaders in the National Motion Picture Day movement in New Jersey.

The purpose of the meeting is to discuss fully all legislative activities, National Motion Picture Day and numerous other matters of importance to New Jersey theatre owners.

The plan of procedure with regard to National Motion Picture Day is a powerful one. New Jersey is taking the campaign direct to the public in a tremendously big and constructive way.

Realize Opportunity

Following the establishing of a public service policy, New Jersey is tying up with National Motion Picture Day. New Jersey realizes the tremendous strength of the greatest medium for publicity in the world—their screen—which is the link between the theatre and the public, and as a result are building an important campaign around it, having adopted the slogan: "TALK DIRECTLY FROM YOUR SCREEN."

They are going to use National Motion Picture Day as an opportunity for building up a close and cordial relationship between the theatre owner and their public. They are going to show the people their sincere purpose of gratifying the public's wish as regards entertainment. They are going to be able to meet the public on a common ground of service and pave the way for the public to appreciate their problems and, in return, help the theatre owners solve them.

Concretely, New Jersey is preparing a series of slides. Get that—not A slide but a series of slides. They're going to explain what National Motion Picture Day is, and what it means. Then they're going to follow along making National Motion Picture Day mean something, by asking the public what they like and what they want. That's the constructive effort, stripped of all superfluous words.

Explanatory Slides

The slides will explain the purpose of the campaign. The next step will actually secure the public's opinion. This will be done by passing out blanks at every performance upon which patrons are asked to indicate in writing what kind of pictures they like and want; if they prefer comedies, comedy dramas or dramas, etc. What kind of picture the children like, and similar questions which will give the theatre owners a general idea of the attitude of their patrons, in order that they may be in a position to give consideration to the wishes of the majority.

All this is directly tied up to National Motion Picture Day. Consider what vast possibilities the idea affords. Consider the talk which will be stimulated among the people. Consider the publicity National Motion Picture Day will receive. It's immense—it's right in line with the day.

JOSEPH SEIDER

Chairman of the Board of Directors of the New Jersey M. P. T. O. and promoting National Motion Picture Day.

To carry out the campaign, the Motion Picture Theatre Owners of New Jersey has appointed fifty additional theatre owners as members of the National Motion Picture Day committee for New Jersey. These are in addition to the Congressional District chairmen who are already appointed and hard at work.

Resolutions were adopted tendering the use of the screens of the State of New Jersey for the purpose of furthering National Education Week—week of November 18. Resolutions offering co-operation of the roll call campaign of the American Red Cross on November 12 by displaying slides, the Red Cross flag and otherwise assisting this worthy institution.

Rosenthal a Director

Louis Rosenthal, of East Orange, was elected a member of the board of directors to fill the unexpired term of Samuel Sobelson.

Means of procedure as it relates to state legislative activities were determined upon, as the Legislature convenes on January 16, and New Jersey is determined to combat all adverse legislation and see that some favorable legislation for theatre owners is procured.

Joseph Seider, chairman of the board of directors, presided. The next meeting of the board will be held in New York City at the Hotel Astor, on November 2. The directors on this occasion will be the guests of Joseph Seider, chairman of the board of directors, at a luncheon. Other members of the board tendered similar invitations to the board of directors to hold meetings in their respective cities as their guests.

Brooklyn Exhibitors Pledge a Quarter of Big Day's Receipts

THE Motion Picture Theatre Owners of Brooklyn held a regular meeting on Friday, October 19, 1923, at the Hotel St. George. Following a luncheon a business session was held, at which R. Sanders presided. Several matters of importance came before the meeting and considerable progress was reported.

The operators' situation was thoroughly discussed, and notwithstanding certain reports that the Motion Picture Theatre Owners of Brooklyn are having difficulties with Local 306 of

(Continued on next page)

Brooklyn Pledges Cash

(Continued from previous page)

the Operators' Union, denial was made that any fight between the two organizations is on, it having been stated that any slight misunderstanding between the members of the Brooklyn Theatre Owners and Local 306 would be adjusted without difficulty.

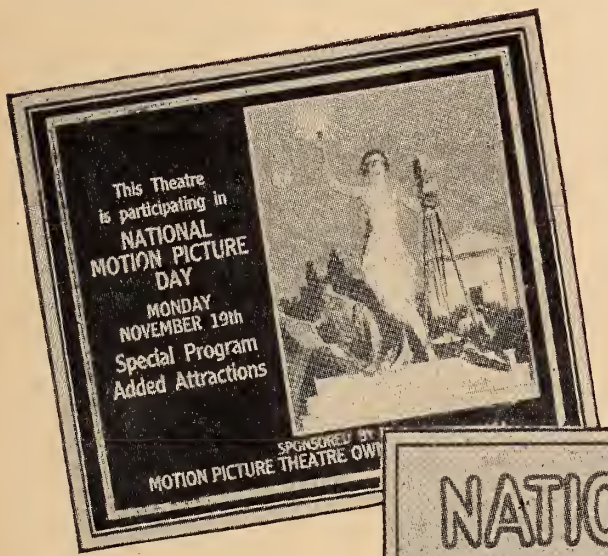
The following resolution was adopted indorsing National Motion Picture Day:

"Whereas, the Motion Picture Theatre Owners of Brooklyn have directly participated in the benefits accruing to theatre owners generally through the activities of the Motion Picture Theatre Owners of America, and

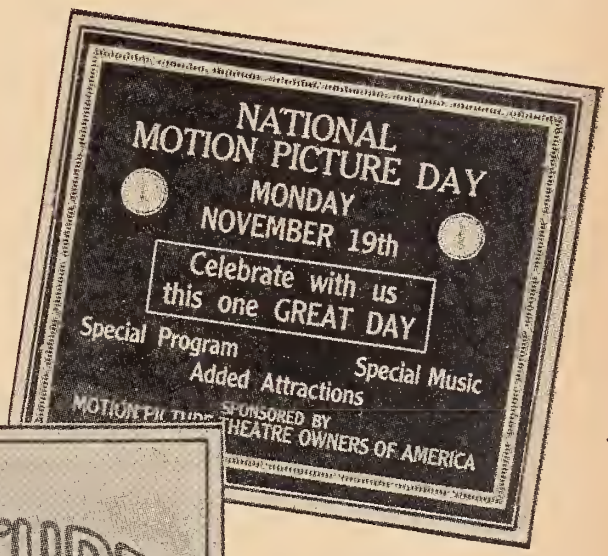
"Whereas, the Motion Picture Theatre Owners of America have designated Monday, November 19, as National Motion Picture Day for the purpose of continuing their activities for and in behalf of the motion picture theatre owners throughout the United States.

"Therefore be it resolved that the Motion Picture Theatre Owners of Brooklyn, in meeting assembled on this 19th day of October, 1923, do hereby heartily indorse National Motion Picture Day and pledge themselves to give twenty-five per cent. of the gross receipts on that day to the Motion Picture Theatre Owners of America."

The following National Motion Picture Day Committee was appointed: Messrs. Rosenthal, Schiffmann, Rosen and Phillips.



SPECIAL SLIDES AND POSTERS FREE — TRAILERS ON REQUEST



Promotion of business aids that will drive their message home to your patrons, the public. They'll make your big day bigger.

They're free, use them! Notice the type lines above in the center—slides and posters free, trailers on request.

Implements of War Called Into Play As Rival Cameramen Film Horse Race

ALL the thrills of a military campaign attended the filming, by different motion picture companies, of the Zev-Papyrus international horse race last Saturday. Pathe paid a reported sum of $38,000 for the privilege of officially filming the race, after Pathe's competitors had declined to bid, arguing that they, as well as the newspapers, should be permitted to "report" the race gratis. These rivals of the privileged organization, however, did not sit back with folded arms and philosophize, and to hinder in every possible way their attempts to film the race, Belmont Park assumed the appearance of the Marne front. Smoke pots were set off around a tree in which "uninvited" cameramen were discovered, gigantic reflecting mirrors mounted on trucks flashed to foil other prying camera eyes, guards stood at all the gates to turn back disguised rival cameramen, and an aeroplane overhead laid a smoke screen to frustrate the efforts of competing 'planes. Guerilla warfare, you might call it.

The result was that clever ruses enabled all the companies to photograph the race. Sept cameras concealed in the handbags of actresses was one of the stunts that succeeded for Fox News. International News recalled the storming of Babylon by rushing observation towers on motor trucks up to and overlooking the inclosure. Kinograms "shot" from a house outside the park and also got cameramen by the eagle-eyed spotters at the gates.

The following stories tell just what each company did, in its own words. Certainly they are interesting tales of a spectacular matching of wits and initiative, and well worth reading.

Pathe Accomplishes Its Herculean Task

WHEN America's champion race-horse, Zev, passed under the wire ahead of the English Papyrus at the Belmont race-track last Saturday afternoon, October 20, camera work was being completed on a screen production which in point of box-office value and historic significance surpasses anything of its kind ever attempted before. With the final glorious dash of the American monarch of the turf across the finish line amid the acclaim of over 60,000 frenzied race fans, twenty Pathe cameramen ceased their nerve-racking task of recording the first international horse-race ever held in America.

One herculean task had been completed—and with rare success—but another of equally colossal proportions was just starting, the task of developing the precious negatives and distributing prints as fast as human ingenuity could make possible to waiting screens all over the world. Within a few moments after the close of the race, aeroplanes in a nearby field soared aloft with one set of negatives, bound for prearranged destinations. One of these headed for the open sea and set out in pursuit of the S.S. Leviathan, which had left its New York berth fully six hours before bound for Europe. By the end of the week, London, Paris, and possibly Rome will be witnessing Pathe's pictures of the great American turf classic. Another set of negatives was loaded aboard waiting autos, which preceded by an escort of motorcycle police, to assure right of way along the entire route, tore at top speed to the Pathe laboratory in New Jersey.

Before midnight, two aeroplanes supplied with prints left the New Jersey plant for Chicago and Cleveland, distributing centers for the Middle West. Before dawn special messengers started for Boston, Philadelphia and Washington, with ample quotas of prints. The distributing field, accustomed to feats of extraordinary speed, had never accomplished such marvels. By Sunday evening every key city from the Atlantic Coast line to Chicago was showing Pathe's exclusive picturization of the Zev-Papyrus race.

The Pathe special is in two reels and is the most comprehensive picture of its kind ever filmed. When arrangements were effected whereby Pathe secured exclusive rights to film the event, the Pathe representative in England was cabled to secure motion pictures of all the highlights of Papyrus' career—his sire and dam, English methods of breeding and training race horses, and the recent English Derby in which Papyrus was the victor. All these views were incorporated in the two-reel special of the race, distributed by Pathe.

Exactly the same procedure was followed with relation to Zev. Pictures of his sire and dam, the American method of breeding and training race horses, and the Kentucky Derby showing Zev the winner were also incorporated in the special. Thus the Pathe picture embodies, with many spectacular touches, a comparative screen study of horse-racing methods here and abroad and resumes of the careers of America's and England's most outstanding three-year-olds.

During the entire training period, a staff of eight Pathe cameramen were kept constantly at the Belmont race tracks, covering every phase of the training of the two contestants. When it is stated that the Belmont race park is some sixty acres in area and that both stables conducted the training of their charges with the greatest possible secrecy, the tremendous task confronting the Pathe cameramen becomes apparent. The cameramen had to watch and wait, making the best of their opportunities when either horse was in the open. There was no way of knowing when either horse was to be taken out on the course, nor where nor how long he was to remain in action. Only the immediate attendants of each horse were "in the know," and their impenetrable shroud of secrecy made a military censorship shriek like an open confession.

Unfavorable weather conditions at times and the presence of some hundred other race-horses in training at the track each day added to the difficulties. Despite these handicaps, the Pathe cameramen succeeded by dint of unceasing vigilance and constant effort, extending over a period of three weeks, in acquiring a comprehensive record of the training of both thoroughbreds. These views are also shown for the first time in the two-reel special.

The recording of the race itself was a feat of generalship and co-ordination never before equalled in the history of screen journalism. The entire Pathe camera force arrived on the field at 9 o'clock in the morning after being conveyed with full equipment from the Pathe home-office in a convoy of fifteen automobiles. A police escort accompanied the convoy, expediting the speedy passage of cars throughout the entire route. Upon arriving at the park the cameramen immediately took up their posts at the pre-arranged locations in the enclosure and along the home-stretch.

Ten special stands erected in the infield covered definite portions of the track. One huge stand, twenty-five feet in height, situated in the center of the oval, provided a continuous and uninterrupted view of the entire race course. A force of 550 detectives and guards patrolled the park in addition to the large detail of police. This entire force were under strict orders to confiscate all motion picture cameras found on the grounds, except those being operated by the Pathe cameramen. These arrangements, designed to enforce Pathe's exclusive rights to film the event, were carried out with dispatch throughout the day.

Every type of up-to-the-minute camera and camera accessory was included in the Pathe equipment for the occasion. Nothing was spared in the way of expense or effort that would make for perfect photography. Two weeks before Pathe's staff of camera experts had gone over the entire ground and after tests with special lenses and other apparatus had selected the best vantage points for the location of the camera stands. Only one thing was left to chance—the weather—and that fortunately was perfect for camera purposes.

Nothing was missed by the formidable battery of Pathe cameramen. From the very first appearance of Zev and Papyrus in the paddock to the final glorious moments when Zev, with Earl Sande up, crossed the finish line and was surrounded by the screaming, surging masses of delight-maddened fans, the Pathe cameras—regulation, Aikley and slow-motion—clicked on unceasingly, the expert hands on the revolving cranks cool, steady, unfaltering amid the hurricane of emotion, intent on one thing alone—the recording of these historic moments for the entertainment of millions everywhere, who impatiently await to see how an American horse met a royal British racer and beat him at the sport of kings.

Fox News Triumphs Over All Obstacles

TO what lengths William Fox will go to protect the users of his news service and to bring to them the news pictures to which they are entitled without extra charge, is strikingly illustrated by the manner in which Fox News presented its patrons with the results of the great Zev-Papyrus race at Belmont Park, New York, last Saturday.

Fox News secured magnificent news pictures covering this event, including the actual running of the race, and gave this as a part of its regular service to Fox News patrons without extra cost—and was first in the theatres, at that.

The film covering the Zev-Papyrus race was no mere apologetic flash of a few feet in order to claim that the event was covered; it was a real picture of 1,100 feet, showing the race in every detail and covering it from every angle. The enormous sum of $30,000 was expended by Fox News in order to insure that this event reached its patrons as a part of the service to which they are entitled.

For two weeks before the great race actually took place, plans were made for recording this event with all the care and attention to detail of a military campaign. Belmont Park, where the race was held, was examined thoroughly and all its vantage points noted. Most elaborate plans were laid for covering every foot of the track with squads of cameramen operating standard equipment. Thus it resulted that when the two horses went to the post for the contest, which was to determine whether the premier turf laurel rested with America or went to England, Fox News cameramen were in a position to make an absolutely complete record of this great sporting event, toward which the eyes of two continents were turned.

Twenty-five experienced cameramen were used in all, and these were assisted by fifty lay helpers. The services of ten big touring cars were enlisted, as well as six motorcycle sidecars and three enormous moving van trucks. In addition to this, two aeroplanes, bearing trained cameramen, covered the event from the air for Fox News. One main squad of cameramen was stationed to the left of the race course, looking from the grand stand. Two other squads were located at the right at various distances. Four other batteries of cameramen were placed at various intervals between these three main locations outside the track, so that every inch of the course was adequately covered by standard cameras every minute during the race.

Within the oval inclosure two other cameramen were stationed and slow-motion cameras were not overlooked. These, with the two cameramen shooting from the air and several accessory smaller cameras placed at various points, gave Fox News a magnificent assortment of film from which to select, as is well attested by the splendid picture of the race with which it was able to serve its patrons.

Now as to results. How successfully the arrangements had been made to expedite the handling of the Fox News film on this great sporting event was soon apparent. Each cameraman had been carefully instructed as to where he was to take the film which he secured; a rendezvous had been made with a waiting high-speed vehicle to convey this film to the Fox studios in New York.

By 5:15 p. m. Saturday the first film had arrived at the laboratories.

At 6:00 p. m. the first batch of film began emerging from the laboratories.

At 6:30 p. m. all takes had been run on the screen for cutting and editing.

At 8:15 p. m. the film covering the entire subject was in the laboratory for finishing.

At 9:15 p. m., just one hour later, the first print was out of the laboratory, followed by others immediately thereafter. Special touring cars were waiting to rush these prints to the big Broadway theatres and the various theatres of the Fox circuit, in order to be able to show these pictures first to their patrons.

At 9:30 p. m. Saturday the Capitol Theatre in New York presented the Fox News pictures of the race—a complete splendid news covering of this event.

During Saturday only the Fox News picture was used at the Capitol and in many of the other theatres which had received this print first of all. Other prints came in during the evening and for the Sunday shows theatres which subscribe to several services made up composite prints, after their usual custom.

Between 9:15 p. m. Saturday and 1:30 the next morning a full quota of prints had been finished and distributed by Fox News, and those shipped by the post had been placed in the United States mails for distribution to every part of the country.

At the first early showings Sunday the Fox picture was displayed to the audiences in the principal theatres in New York, Philadelphia, Newark, Rochester, Buffalo and Syracuse.

Fox News had determined that the Zev-Papyrus race would be presented as a part of its regular service to its patrons, presented in splendid completeness and presented first. It kept its word.

International Displays Skilful Strategy

BELIEVING that a news reel is obligated to supply its clients with pictures of any great news event, whether the promoters of the event hope to make it an exclusive affair or not, the International News Reel Corporation laid plans to procure, and did obtain, exceptional pictures of the celebrated "race of the century," between Zev and Papyrus, at Belmont Park last Saturday. These pictures were taken despite every effort made to prevent the International News Reel Corporation from getting them.

The results of International's efforts were so excellent that a 400-foot subject was obtained and shipped to all theatres booking the International News. These pictures went out as a pre-release issue of International News No. 87, at no increase in cost to the exhibitor. They show the race from start to finish, as well as sidelight views of the crowds, the jockeys, and close-ups of the horses. They were shipped to all International first-run patrons during the evening following the race.

They reached Broadway theatres in time for the second show Saturday, and on Sunday more than thirty big New York theatres were using the International News shots. These theatres included the Capitol, Rialto, Loew's State, Olympia, Fox's Audubon and Fox's Academy, the Sheridan, Farragut, Stone, Claremont, 79th Street, Plaza, Bluebird, and the following Loew houses: Metropolitan, Victory, Palace, Orpheum, 83d Street, and State of Newark.

International's success in getting such good pictures of the race was due to a bit of strategy worthy of a high military command. Edgar B. Hatrick, the general manager, was in command. Permits were obtained quietly to erect camera stands in several of the best locations just outside of Belmont Park. The stands were not constructed there, however. They were built secretly several blocks away from the race track and mounted on huge trucks like the ancient assault towers used against Babylon.

The trucks were rushed to the selected locations just before the race and too late for the race-track detectives to devise means of putting them out of commission. This surprise attack bewildered those opposing International's work. As a result excellent pictures were obtained of the racing thoroughbreds at several of the critical points of the race—the first and second turns.

Meanwhile other International cameramen had entered the park in disguise, with cameras concealed in automobiles or under coats. These men successfully filmed the race, made shots of the crowd and other close-ups.

The various means taken by the race-track detectives to interfere with International included canvas screens, smoke screens and mirrors reflecting dazzling sunlight. They were futile, however.

Kinograms Also Outwits Its Opponents

DUPLICATING the service furnished regular Kinograms subscribers on the Japanese earthquake, the Kinogram Publishing Corporation, through Educational Film Exchanges, Inc., provided their New York customers with prints of the great international race between Zev and Papyrus on the evening of the day of the race, beating other advertised "Specials" to the screen, and showing in four of New York's big first-run houses, as well as four in Newark, on Saturday evening.

The Kinograms racing scenes, all taken on the day of the race, were showing at the Rivoli, Rialto, Capitol and Stanley Theatres, all in the Times Square district of New York, at the 9 o'clock performances of these theatres. The Branford, Rialto, Strand and Goodwin, in Newark, also had the Kinograms racing scenes on their screens at the 9 o'clock show.

As with the scenes of the Japanese disaster, no extra charge was made for these scenes or for this service, as Captain George McL. Baynes, head of Kinogram Publishing Corporation, believes that subscribers to a news reel are entitled to scenes of any news event without extra charge, just as newspaper readers and subscribers are entitled to the big news of the day in their daily papers without extra charge. The scenes of the great race form part of the current issue of Kinograms, and are furnished without extra charge to all Kinograms subscribers.

Alexander Surveys Industry; Tells How to Solve Problems

WILLIAM ALEXANDER returned to New York this week after two months spent on a nation-wide investigation of distribution conditions for Carl Anderson, president of Anderson Pictures Corporation. He spent several weeks in Los Angeles, and, in going and coming, met with exhibitors in over twenty cities and towns throughout the country.

Mr. Alexander is recognized as one of the most practical sales executives in the industry. His experience dates back to the opening of the first Fox exchange outside of New York City. He was later special representative for the United States, and subsequently opened up both South America and Great Britain for that organization. Mr. Alexander is therefore well qualified to visualize conditions on a comprehensive scale, and his report, issued in the form of a statement by the Anderson offices, is worthy of careful consideration.

"There is no question but that, as a class, the exhibitors are today up against it. It is inevitable that the tremendous production costs of the past summer should result in a corresponding jump in the so-called exhibition values, passed on to the exhibitors in the form of higher rentals. It is high time that, in planning production and estimating the potential buying power of the public, the distributors give direct attention to the requirements of the exhibitor and to the facts which his business experience is bringing to light every day. This was brought home to me emphatically by the tremendous interest the theatre owners are showing in the announcements of policy from Anderson Pictures Corporation, which dedicate this organization to a regard for the exhibitors' requirements. The greatest opportunity ever presented in the history of the industry exists today for the organization which will handle good, high-class, exploitable pictures on a basis of really equitable rentals and widespread, available-to-all distribution.

"Production costs are inflated, gross valuations are fictitious. Producers and distributors alike have overstepped the bounds of business reason, and, as usual, the theatre owners are bearing the brunt of the battle.

"By no stretch of reasoning do I mean that the industry should return to picture standards of years ago. Retrogression would be more harmful than over-ambitious progress. But I do contend that, in making their big, fine outstanding pictures, producers should have a clearer understanding of the market. They should be guided more by the barometer of business conditions and prospects than by rosy expectations and hopes. They should serve the market instead of forcing the market to serve them. They should—and they can—make big pictures of wonderful entertainment value at more reasonable costs than they are doing at the present time, with no sacrifice of art or effects. It is a question of economy, of sensible valuations placed upon the component elements going into a picture.

"The story is the thing. A mediocre story may cost a million dollars and it would still be a mediocre piece of entertainment. An interesting story, produced on a sane cost schedule, makes an interesting picture of equal value and of infinitely greater power and possibility for the theatre owners. Such fine pictures can then be sold on a distribution schedule which will serve the requirements of all theatres, irrespective of size or position, on a price schedule that will make them attractive to the exhibitors, and, in the aggregate, achieve the gross figures necessary to assure the producer of his profit.

"This industry, like every other industry, is governed by certain fundamental laws of economics. But the motion picture industry, deluded into, or swept into, a course of overproduction and over-selling, has largely disregarded many of these basic laws. It has largely overlooked the most important link in the chain—the theatre owner. This link is today the weakest. It needs strengthening by careful attention and actual service. Frankly, that's just what Anderson Pictures Corporation is geared up to do. That is the fundamental policy of our organization; our plank, platform and plan."

South America Busy

Rio de Janeiro Opening 4 New Houses; Chances for American Equipment

Washington, D. C.—Several opportunities for American manufacturers of theatre equipment exist in Rio de Janeiro, according to advices just received by the Department of Commerce from Brazil. Four moving picture theatres are about to be built in that city, the report states, to be constructed along the most modern lines, and using the latest types of furnishings and theatre equipment. The capacity of each house will be in the neighborhood of 2,000 persons, and manufacturers of theatre equipment who may be interested can secure further particulars concerning the project from the Specialties Division of the Bureau of Foreign and Domestic Commerce, Washington, or from any of the district or co-operative offices of the Bureau.

Moving pictures are a very popular form of entertainment in Brazil, with American films predominating on the screen. Sao Paulo, the second largest city of the country, has twenty picture houses open seven days a week, with fifteen to twenty thousand paid admissions daily. Moving picture audiences of the better class in Brazil, according to Consul E. M. Lawton, have passed the cowboy stage, and like best society dramas taken from real life. Serial films are popular, but only as interpretations of historical facts, and not too extended.

Ruby Advanced by Pathe

The announcement of O. J. Ruby's appointment as branch manager of the Pathe office in Cleveland was contained in a statement issued this week from the Pathe home office. The assignment of Mr. Ruby to take charge of the Cleveland office is the culmination of a career of meritorious service under the Pathe banner.

Ince Denies Rumor

Thomas H. Ince has no intention of entering the field of theatrical production, despite a report which was recently published that he intended to stage a big musical comedy. He states:

"My interests are centered in motion pictures and I am entirely too busy producing big dramatic pictures to devote any of my time to theatrical production. The report may have been inspired by the fact that I have recently negotiated for the purchase of some big plays. These plays are for pictures."

HARRY SCOTT
New Feature Sales Manager for Pathe

New Pathe Officer

Harry Scott Succeeds W. B. Frank as Feature Sales Manager

An important trade announcement from the Pathe home office this week brings news of the appointment of Harry Scott to succeed W. B. Frank as feature sales manager of Pathe Exchange, Inc. Mr. Scott will enter upon his new duties Monday, October 29, at which time Mr. Frank takes over his new work as eastern representative of the Hal E. Roach studios.

Before becoming associated with the motion picture field, Mr. Scott was for a number of years identified with the theatrical field and served as press agent for the Ringling Brothers Circus for five years, during which time he traveled to every part of the country and made fast friends in the show circles.

His first affiliation in the film industry was with George Kleine, for whom he managed branch offices in Columbus, O.; Dallas, Texas; Philadelphia, Pa., eventually becoming eastern division sales manager of the Kleine organization. His next connection was with Goldwyn for whom he acted as special representative. Later he joined First National and managed its Detroit office for four years, resigning to become branch manager for Pathe in the same city. He returned to New York to become local manager of the Educational Film Exchange office and later was made manager of distribution of the Ritz Carlton Pictures.

Baby Peggy in New York

Baby Peggy Montgomery, the world famous movie starlet, has arrived in New York. This is her first trip east and not only does it mark her initial entrance into Gotham, but marks the celebration of her fifth birthday. The little star, who is now under the Principal Pictures Corporation banner for a period of years, was accompanied by her parents, Mr. and Mrs. Jack Montgomery, her sister and nurse. They are residing at the Biltmore during their stay east.

King on Vacation

Edwin C. King, general manager of the Paramount Long Island studio, is at White Sulphur Springs, Va., for a short vacation. He made the trip in his car and was accompanied by his family.

Michigan Convention Establishes Record for Striking Achievements

Attendance Mark Exceeded—Denniston Elected President—Members Pledge $10,000

HANGING up a record of accomplishments that it has never before equaled, the Jackson convention closed officially Wednesday night, the most remarkable gathering of motion picture theatre owners ever held in Michigan. Despite the fact that all phases of the industry were present, despite the fact that the problems were many and varied, there was not one discordant note struck during the entire three days' gathering.

And as the best evidence that the Theatre Owners of Michigan intend to maintain their title as "the greatest exhibitor organization in the world," on Tuesday afternoon, without perceptible effort or without the slightest coercion, $10,002.50 as voluntary pledges to the organization were made.

Representatives of trade publications, old timers in organization work, were unanimous in their statements that the Jackson meeting will go down in history as the greatest meeting they ever had the privilege of attending.

Joseph R. Denniston, old timer in exhibitor organization in Michigan and one of the best loved exhibitors in the organization, was the unanimous choice of the convention for the next president, taking up the work so admirably carried on by W. S. McLaren, of Jackson.

Who Denniston Is

Joseph R. Denniston, of Monroe, new president of the Motion Picture Theatre Owners of Michigan, comes from a town of 12,000. He has been a director of the organization for four years, and by virtue of that experience is thoroughly conversant with the working of the organization. He has played as active a part in the affairs of the association during that time as any member, and holds the record for fidelity at attending directors' meetings.

Mr. Denniston is a fine example of a smaller town showman, assuming the responsibility in his community that he should. He is past president of the Exchange Club of Monroe, is at the present time president of the Monroe Building and Loan Association, and recently had the acceptance or refusal of the honor of nomination for mayor of Monroe tendered him by the biggest men of Monroe, which honor he declined because of his other civic activities.

The Family Theatre, of which he is president and manager, is a fine type of playhouse, a credit to the community and a community center.

Jackson welcomed the exhibitors of Michigan with open arms. Not a stone was left unturned to make the stay a pleasant one, and that they were successful was evident on every hand.

The outstanding features of the convention were the compromise conference between representatives of the association and J. C. Rosenthal, Mr. Hartman and Mr. Dentz, of the American Society of Composers, Authors and Publishers, over the Music Tax; the comprehensive plans for assistance on the Admission Tax matter as handled by Claude E. Cady; the assurance given by C. C. Pettijohn, of the Motion Picture Producers and Distributors, that Michigan would be given relief from the non-theatrical booking menace; the comprehensive outline of a program for the building of public good will in Michigan, and the excellent financial standing of the association.

The new officers and directors of the association for the coming year are:

J. R. Denniston, Monroe, President.
Phil Gleichman, Detroit, Vice-President.
H. T. Hall, Detroit, Secretary.
John E. Niebes, Detroit, Treasurer.

BOARD OF DIRECTORS

Sam Ackerman, Detroit.
Bert R. Williams, Detroit.
Paul Schlossman, Muskegon.
Vernon Locey, Howell.
W. S. McLaren, Jackson.
James C. Ritter, Detroit.
Claude E. Cady, Lansing.
W. S. Butterfield, Battle Creek.
Charles Q. Carlisle, Saginaw.
A. J. Kleist, Pontiac.
G. A. Cross, Battle Creek.

The address of welcome was given by Leland S. Bisbee, city attorney of Jackson, and E. R. Linabury, manager of the Jackson Chamber of Commerce. G. A. Cross then read the report of the Auditing and Budget Committee. The report was that of a certified public accountant and showed that although the organization had had the most active year in its history, had grossed over $32,000 and expended $25,000, and still had a balance of $6,222.09. Mr. Cross went into details regarding this report, explaining each and every item, analyzing the report for the benefit of each member.

J. C. Rosenthal, of the American Society of Composers, Authors and Publishers, who the night before had held a conference with J. R. Denniston, James C. Ritter and the manager, explained in detail regarding the music tax and the object of the tax. It was finally decided that this matter be left entirely in the hands of Mr. Richey and Mr. Dentz, of the society. Phil Gleichman read the report of the Committee on Constitution and By-Laws and several amendments to the Constitution were made.

Tuesday afternoon was an interesting session. F. G. Minisky, of the Mill Mutuals Company, outlined the fire insurance tie-up. Mr. Burhans, of the same company, explained the importance of expiration dates being furnished, and A. E. Harry, of the General Accident Company, outlined in detail the compensation and public liability tie-up.

H. M. Richey reported the progress on the non-theatrical situation, which, in brief, was that exhibitors who were being unfairly dealt with would be taken care of if they would notify the association office and that the matter would be handled by the association.

The next report was that of the manager, H. M. Richey, who outlined in detail the accomplishments of the association. He pointed out that the showing was only possible through the excellent co-operation and support given, and made suggestions relative to a comprehensive program of public good will on the admission tax, non-theatrical situations, etc. Mr. Richey was given a rising vote of thanks.

One of the interesting features of the convention was the address of Claude E. Cady on the Admission Tax. Mr. Cady read a very carefully prepared analysis of the situation and pointed out among other things that the tax was a war measure, and therefore was made severe; that in 55 per cent. of the cases the theatre owners had absorbed the tax; that the public was having this burden reflected in poorer pictures; that pool halls did not have a tax to pay; that music halls were exempt because they tended to raise music standard; that the seat tax had been raised 100 per cent. and that taxes had been lifted off passes, when they would apply to the man who has to pay his admission.

Blair McElroy, member of the firm of Fitzpatrick & McElroy, of Chicago, who have interests in Michigan, was right on the job to take charge of the dues proposition. An efficient committee, consisting of Mr. McElroy, Mr. Butterfield, Mr. Locey, Mr. Ritter and Mr. Baehr, handled the matter. In less than twenty minutes $10,002.50 was pledged. Scores of exhibitors doubled their pledge. A list of the pledges is attached.

The banquet Tuesday night was a colorful event. At the speaker's table and called on during the evening were President McLaren, J. R. Denniston, toastmaster; Lieutenant Governor Thomas R. Reed, Congressman Robert Clancy, Congressman A. B. Williams, John I. Gibson, of Battle Creek; Charles C. Pettijohn, legal counsel for the Hays organization; Judge Alfred J. Murphy, legal counsel of the Michigan organization, and Mrs. Elmer G. Derr, of Cleveland.

Entertainment was furnished by the Carrell Theatrical Agency, of Chicago, including the seven Brown Sisters, Three Buddies, with three beautiful solo numbers by Mrs. Charles Carrell, of Chicago. Music was also furnished by the Capitol Theatre Orchestra.

In his address Mr. Pettijohn paid tribute to the Michigan organization and deplored "the lack of national association." He discussed mutual problems in a straightforward manner, paying special stress to production and distribution costs, which he said were being lowered.

Judge Murphy delivered his farewell word to the organization, inasmuch as he will assume his duties on the bench January 1. He spoke of the place of the exhibitor in the industry, and showed that he has made a careful study of the exhibitor problems.

He paid high tribute to the association and its work, to the board of directors who were carrying it on, and to Mr. Richey, its manager. Seldom has an address made such a profound impression on the exhibitors of Michigan as Judge Murphy gave, and there were many dimmed eyes when he finished.

After the banquet, an entertainment at the Capitol Theatre, followed by two sparring bouts, was arranged by Mr. McLaren.

Wednesday morning the entire convention assembled were guests of Harry L. Hulburt and Chaplin Hopp, of the Jackson Prison, at a ham and egg breakfast at the prison farm.

The session of Wednesday afternoon was opened by a discussion on the uniform contract by Judge Murphy, with short addresses by Mr. Shreck, of the Exhibitors' Herald; Mr. Mason, Motion Picture News; W. E. Wilkinson, Film Board of Trade; Jacob Smith, Michigan Film Review, and the election of officers. Following the election, Saginaw was selected as the next meeting place.

The following resolutions were passed at the convention: Resolution of thanks to President W. S. McLaren, the Board of Directors, General Manager H. M. Richey, the City of Jackson, Leeland S. Bisbee, Mr. Linabury, Mrs. Elmer G. Derr, of Cleveland; Warden Harry Hulburt and Chaplain Hopp, Judge Alfred J. Murphy, the Entertainment Committee for the ladies, and resolutions relative to the music tax, non-theatrical booking, misleading press agent stories and authorizing a membership campaign.

Special interest during the convention was given to the public good will program as outlined by Mrs. Elmer G. Derr, of Cleveland. Mrs. Derr believes in the approval of good pictures, forgetting the poor ones, and her talks were a big hit at the convention.

The ladies attending the convention had a royal good time arranged for them by President McLaren, including a luncheon given by the Capitol Theatre on Tuesday, a theatre party at the Majestic Theatre, banquet Tuesday evening, entertainment at the Capitol later, with the ham and egg breakfast at the prison, luncheon at the Otsego Wednesday noon, and trips through the Gilbert Candy Works and the Jackson Corset Factory.

Mr. McLaren left nothing in the way to make the visit to Jackson a pleasure and the convention showed it.

During the next few months an active membership campaign will be waged in Michigan to get enrolled under the banner of the association every theatre owner in Michigan. Detailed announcements relative to this will be made later.

J. R. DENNISTON

Dues Pledged on Convention Floor

Fitzpatrick & McElroy, Benton Harbor, $1,000; W. S. Butterfield, Battle Creek, $1,000; A. J. Kleist, Pontiac, $520; James McCann, Detroit, $520; Warren & Cohen, Detroit, $350; Bert Williams, Detroit, $350; Chas. Miles, Detroit, $350; Lipp & Cross, Battle Creek, $300; J. C. Ritter, Detroit, $260; Phil Gleichman, Detroit, $260; C. E. Cady, Lansing, $260; Ed. Kirchner, Detroit, $260; W. S. McLaren, Jackson, $260; Willer & Bochoven, Grand Rapids, $200; Fred DeLodder, Detroit, $200.

Chas. Carlisle, Saginaw, $200; Frank Wetsman, Detroit, $200; Fred Wuerth, Ann Arbor, $200; John Niebes, Detroit, $150; R. H. Stubbs, Detroit, $150; P. C. Schram, Kalamazoo, $150; J. R. Denniston, Monroe, $150; Sid Lawrence, Grand Rapids, $150; Fred Preston, Detroit, $125; E. S. Brewer, Owosso, $100; Thos. Lancaster, Detroit, $100; T. D. Williams, Detroit, $100; V. Locey, Howell, $100; Sam Ackerman, Detroit, $100; W. W. Slocum, Detroit $100; Arthur Baehr, Detroit, $100.

Miss R. Hemington, Saginaw, $100; Geo. Marr, Saginaw, $75; J. E. Stocker, Detroit, $75; Carroll & Mandt, Jackson, $50; John Brennan, Detroit, $50; H. A. Bird, Grand Rapids, $50; M. A. Slepski, Detroit, $50; Perry & Juep, Detroit, $50; Geo. Flucksa, Detroit, $50; H. R. Pfeifle, Detroit, $50; Bert Silver, Grenville, $50; Jos. Portell, Detroit, $50; Ed. Reeves, Paw Paw, $50; Frank Wadlow, Detroit, $50; W. C. Green, Bellaire, $50; A. J. Petersmark, Detroit, $50; Geo. Birdsey, Shelby, $40; Ray Anderson, Jackson, $30.

Thos. Danke, Detroit, $30; Harry Hobolth, Imlay City, $37.50; Custer Carland, Frankfort, $25; M. J. Handler, Detroit, $25; Wm. Koons, Vicksburg, $25; F. H. Guy, Tecumseh, $25; Mrs. Alexander, Ionia, $20; Jos. Rogman, Detroit, $25; Mrs. M. Jones, Wayne, $25; Wm. Thompson, Northville, $25; Frank Baker, Marine City, $25; T. P. Tyrrell, Boyne City, $25; Mr. Bellamy, Boyne City, $25; Geo. Olson, Grayling, $25; C. B. Hill, Lake Odessa, $20; H. C. Reinhardt, Bay City, $25; Carl Groose, Bronson, $15; W. A. Cassidy, Midland, $25; C. H. Schnekert, Bad Axe, $25.

Loyd Stephens, Scottsville, $25; Paul Schlossman, Muskegon, $200; W. Kramer, Detroit, $100; Herb Weil, Pt. Huron, $100. Total, $10,002.50.

Registration

H. A. Bird and Wife, Grand Rapids; J. R. Denniston, Monroe; J. E. Niebes, Detroit, J. E. Stocker, Detroit; W. S. McLaren and Wife, Jackson; A. J. Kleist and Wife, Pontiac; Fred DeLodder and Wife, Detroit; Pete Juep, Detroit; King Perry, Detroit; Frank Beecher and Wife, Detroit; H. T. Hall and Wife, Detroit; Mrs. W. P. Brown, Detroit; Mrs. F. Wadlow, Detroit; W. C. Green and Wife, Bellaire; M. A. Slepski, Detroit; Mrs. Elmer G. Derr, Cleveland; John Brennan and Wife, Detroit; Ed. Kirchner, Detroit; Sam Ackerman, Detroit; Jos. A. Rogman and Wife, Detroit; H. R. Pfeifle and Wife, Detroit.

Mrs. Mabel Jones, Wayne; H. C. Reinhardt, Bay City; E. Forbes, Detroit; G. D. Brady, Detroit; Vernon Locey and Wife, Howell; Frank Wetsman, Detroit; M. J. Handler, Detroit; A. J. Petersmark and Wife, Detroit; Sid Lawrence, Grand Rapids; Arthur D. Baehr, Detroit; Jos. Portell, Detroit; Carl Groose and Wife, Bronson; H. G. Brewer, Detroit; Loyd Stephens, Scottsville; W. J. Thompson, Northville; J. F. Wuerth, Ann Arbor; Jake Smith, Detroit; T. P. Tyrrell, Boyne City; Chas. Q. Carlisle, Saginaw; W. W. Slocum, Detroit; Ernest Vetter, Homer; Thos. Lancaster, Detroit; J. C. Ritter and Wife, Detroit; C. B. Hill and Wife, Lake Odessa; Mrs. Henskey, Mulliken; Lew Cohen, Detroit; Frank Baker, Marine City. W. S. Baker, Marine City; C. A. Baker, Marine City.

Miss Ryles Hemington, Saginaw; R. H. Stubbs and Wife, Detroit; W. J. Carroll and Wife, Jackson; Henry Mandt and Wife, Jackson; Harold Frank and Wife, Jackson; Frank Wadlow and Wife, Detroit; F. H. Guy, Tecumseh; Mrs. W. J. Carter, Croswell; Bert Williams, Detroit; Lt. Lester Potter, Detroit; T. D. Williams and Wife, Detroit; Ira A. Wadell, Detroit; B. A. Morthorst, Detroit; C. M. Davis and Mother, Detroit; James McCann, Detroit; P. C. Schram and Wife, Kalamazoo; Ollie Brooks, Detroit; John Cutler, Detroit; C. J. Bell, Detroit; Harry Hobolth, Imlay City; Wm. Koons and Wife, Vicksburg.

W. S. Butterfield and Wife, Battle Creek; H. A. Rowles, Battle Creek; Carl Nenlyoung, Battle Creek; John I. Gibson, Battle Creek; G. L. Willer, Grand Rapids; Fred Preston and Wife, Detroit; E. S. Brewer and Wife, Owosso; Harry Lorch, Detroit; Art Elliott, Detroit; H. P. Childs, Detroit; Geo. Birdsey and Wife, Shelby; W. S. Witman, Detroit; Thos. Danke and Wife, Detroit; Ray Anderson, Jackson; Geo. Marr, Saginaw; Bert Silver and Wife, Greenville; C. E. Cady, Lansing; Phil Gleichman, Detroit; G. A. Cross, Battle Creek; C. L. Carrell and Wife, Chicago; F. W. Chrysler, Detroit; A. Goldner, Detroit; Judge Alfred J. Murphy, Detroit; C. C. Pettijohn and Wife, Detroit; Geo. Marr, Jackson; James Kent, Detroit; A. M. Goodman, Detroit; Fred Kuntz, Detroit; A. Tzinnis, Detroit; F. W. Perkins, Detroit; George Flucksa, Detroit.

Ed. Reeves and Wife, Paw Paw; Martin G. Smith, Toledo; J. M. Schreck, Chicago; Custer Carland, Frankfort; Roy Adams, Mason; E. Lyons, Detroit; Mrs. Alexander, Ionia; Bob Rowan, Detroit; Sid Hackford, Detroit; Blair McElroy, Chicago; K. S. Fitzpatrick, Chicago; W. Kenan, Detroit; G. W. Barhans, Detroit; A. E. Harry, Detroit; C. R. Beechler, St. Johns; F. Keenan, Detroit; Helmar George and Wife, Detroit; E. H. Robinson, Detroit; J. A. Smith, Detroit; F. W. Schafer, Ida.

Geo. Ranshaw, Detroit; Mr. Custer, Detroit; Geo. Sampson, Detroit; W. A. Cassidy, Midland; W. E. Wilkinson, Detroit; F. J. Hileman, Mt. Pleasant; W. Kramer, Detroit; H. T. Starr, Detroit; Paul Schlossman, Muskegon; C. H. Schuckert, Bad Axe.

The First Semi-Annual

First National Franchise Holders Meet in Indiana

The first semi-annual meeting of the original franchise holders of Associated First National Pictures, Inc., was officially adjourned on Thursday, October 18, after a four day session held at West Baden, Indiana. During the meetings, which were closed, a highly satisfactory report of the company's financial position was presented and future production plans were outlined.

Those present at the meeting were Messrs. H. O. Schwalbe, Robert Lieber, R. A. Rowland, Sam Katz, A. H. Blank, E. V. Richards, Moe Mark, Adolph Ramish, Sol Lesser, W. P. Dewees, R. D. Craver, Sam Spring, E. Mandelbaum, J. B. Clark, George W. Trendle, E. A. Eschman, E. B. Johnson, J. Fabian, A. Fabian, John J. McQuirk, Harry Nolan, Harry Crandall, Col. Fred Levy, Spyros Skouras, M. L. Finkelstein, I. H. Rubin, J. H. Kunsky, C. S. Pinkerton, Tom Saxe and Mr. Hamm.

This meeting was the first semi-annual affair of the First National franchise holders. Heretofore the meetings were held yearly.

A New Branch

Paramount Opens Another Office in Brazil

The thirty-seventh branch office for the distribution of Paramount pictures outside the United States and Canada has just been opened at Juiz de Fora, Brazil. This announcement was made by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation.

The Famous Players-Lasky Corporation now maintains three offices in Brazil—Rio de Janeiro, Sao Paulo and Juiz de Fora.

Ask your projectionist if he is using the new Griffith Lens Chart. If he is burning carbons this chart will enable him to secure the very best screen results with the equipment he is using. See page 168.

Government Finishes Its Case in Paramount Investigation

Company Record Shows Brokers as Largest Stockholders

By TOM WALLER

AFTER practically touring the continent and securing bits of testimony here and there in its investigation of charges made against Famous Players-Lasky Corporation, the Federal Trade Commission got back to its starting point of many months ago and resumed in New York City hearings which had been adjourned since April last.

The commission, headed by Attorneys Fuller and Hawkins, has put in full days all of this week. Monday morning it was hoped that the Government would have concluded its case by Wednesday, October 24. But Wednesday arrives and there are yet four witnesses to be heard so the prospects for a wind-up on Friday, October 26, are more encouraging.

With the closing of the plaintiff's side of the issue a recess of one month will be taken, during which time the defendant will assemble all points of contention. Robert T. Swaine, chief counsel of the Zukor group, expressed a belief that the defense will not occupy a period in excess of three weeks.

During the last few days of its investigation the commission has gone deep into the history of Famous Players-Lasky. Outstanding among some of the details thus revealed by the court record is the fact that the company has no record of its president, Adolph Zukor, owning a share of either common or preferred stock; and that brokerage concerns are the largest stockholders according to the record. Marcus Loew's testimony is another of the highlights. Thirteen years ago he and Zukor severed business relations and since then it has been each man for his own.

Monday's Session

Twenty-five years ago Marcus Loew and Adolph Zukor were partners in a fur business in downtown Manhattan. Then Loew went into the theatrical world and later was financially assisted, partly by Zukor. Although it was conceded that the Zukor family owned about one per cent. of the stock of Loew, Inc., Marcus Loew, testifying at the hearing on Monday, October 22, before the Federal Trade Commission, declared that since he and Zukor severed business relations thirteen years ago neither has attempted to interfere with or legislate the commercial policy of the other. In other words, Famous Players-Lasky Corporation, the Metro group and Loew, Inc., have enjoyed unrestrained and uninfluenced individual government.

Mr. Loew maintained that no partiality had been shown him in booking Famous productions or did the Zukor concern have the preference of Metro films. The distribution of Metro material in Australia and Brazil by Famous was due solely to a business transaction which had been negotiated strictly because of Famous efficiency.

Chief Examiner W. H. Fuller for the commission revealed through Leopold Friedman, secretary and counsel for Loew, Inc., that a Loew stock record dated April 4, 1923, showed Mrs. Adolph Loew as the holder of 6,392 shares of Loew stock and Eugene J. Zukor the possessor of 6,000 shares. With these Mr. Fuller read the names of other Loew stockholders, apparently pertinent to the government issue, which reached a total of about 26,000 shares. The latter constituted but a part of the 1,060,780 shares outstanding divided among 8,000 stockholders, said Robert T. Swaine, of counsel for Famous, in maintaining by the comparison that neither individually nor collectively had the stockholders cited by Mr. Fuller endeavored to control the policy of Loew, Inc., or Metro. In response to a question by Mr. Swaine, the Loew secretary said all of the Loew stockholders had made their purchases with a good investment as the sole motive.

Four other witnesses, whose testimony was of comparatively minor importance to that secured in the early part of the day's proceeding, were interrogated mainly by Gaylord Hawkins, the chief examiner's colleague.

The reorganization of the First National Exhibitors Circuit, Inc., established in 1917, into the Associated First National Pictures, Inc., in 1920, was brought about by the harmony of the theatre owner members inspiring the expansion in membership, H. O. Schwalbe told Mr. Hawkins.

Under the new association about 3,300 theatres are now amalgamated, whereas under the original combine but 600 at the most were fraternized, he stated. The witness is the president of the Electric Theatre Supply Company, located in Philadelphia, of which he claimed he is the owner of practically the entire capital stock.

Elek J. Ludvigh of the Famous New York office said that although Mr. Zukor is president of the Famous Players Canadian Corporation he is less than a figurehead in that capacity and that the home office is little concerned about it. This corporation, he stated, was organized with theatre acquisition as the forethought and capitalized at $4,000,000 which was to be disposed of to Dominion residents. The stock sales fell short of $1,000,000 and of this amount Famous Players-Lasky invested $750,000, more as a compulsory obligation than an investment, he stated.

Concerning United States activities, Mr. Ludvigh said that Famous is contemplating the erection on the Putnam site, New York, of a theatre whose architectural design will be similar to that of the Capitol, except that it will be a smaller house than this Manhattan movie hippodrome. The other plan is for a theatre on the English Hotel site in Indianapolis, he stated.

It was brought out by Mr. Fuller that the Nanuet Holding Corporation was merged into Famous in 1917, and that Famous owns all of the common stock of Charles Frohman, Inc. In addition to this and since April 4, 1923, according to the witness, Famous Players-Lasky has acquired fifty per cent. interest in the Fairfax, Fairfax, Va.; lease on the Community, Miami; the Sugg and Kozy theatres, Chickasha, Okla.; the Graphic, Bangor, Me.; the Capitol, Pittsfield, Mass.; and fifty per cent. interest in the Criterion, Oklahoma City. Mr. Ludvigh's testimony further shows that Famous now owns outright the Metropolitan, Grauman and Rialto in Los Angeles; that seven theatres owned or controlled by Southern Enterprises have been sold since April; and that the organization has taken a lease on McVicker's house in Chicago.

The booking situation in Philadelphia was gone into with considerable detail by S. E. Applegate, United Artists manager there. Going over a list of twenty-one theatres, Mr. Applegate stated they were mostly under the Stanley control.

Certain dates which he had specified in his testimony at a Boston hearing were corrected by John E. Eames of Littleton, New Hampshire. This witness was formerly in the employ of Alfred S. Black.

Tuesday's Session

Who owns the Famous Players-Lasky Corporation? Is was obvious that the commencement of the second day of the proceeding, Tuesday, October 23, had, for the Federal Trade Commission, resolved itself into this question. The closing of this session showed that "on record" Adolph Zukor owns not a single share of common or preferred; that the total capital stock held and listed "on record" by eighteen members of the Board of Directors sums up about 9,378 shares, and that over 62,000 shares are credited to the titles of nine concerns of stock brokers.

This comprises in part the approximate 225,000 shares of capital stock issued and outstanding of the bulk of 450,000 authorized shares. In divulging these figures, relative to the financial status of the Famous Players-Lasky Company as sought out by Chief Examiner Fuller, Elek J. Ludvigh, treasurer and secretary of the organization, said that it was impossible to procure a record of the real owner of each share of stock and that there were on issue thousands of shares whose owners are unknown. He explained "unknown" by adding, as far as the record is concerned.

Prior to the organizing of the old Famous Company in 1913 Mr. Ludvigh, the chief witness of Tuesday's hearing, testified that he was Mr. Zukor's personal attorney. Except for drawing his will the witness said he did nothing of note for Zukor until he drafted the company's certificate of incorporation and entered its legal department. Arthur H. Friend incorporated the Jesse Lasky Company and when the organizations were amalgamated he joined the barrister force until the time came when he accepted the treasurership. Ludvigh said that he did not know whether Friend made this move to avoid a "clash" or whether it was because he preferred the business end of the game.

The witness said that he then headed the Famous legal department. He also mentioned, under examination by Mr. Fuller, that he incorporated the People's Vaudeville Company for Mr. Loew fifteen years ago. Until about three years ago he said he represented in barrister capacity that company and Mr. Loew, while for a part of that period he also represented Mr. Zukor.

Mr. Ludvigh admitted that he was a Loew stockholder. He explained that it had not been of his own seeking but that Loew at

Investigation of Paramount

(Continued from preceding page)

the time "couldn't" pay him his yearly salary of $1,000 for his legal advice and so instead of cash presented him with shares of stock in the Loew organization.

The record of owners of stock shares referred to by Mr. Fuller was dated September of this year. Mr. Fuller produced a letter alleged to have been written by the witness in September, 1920, in which the ten largest stockholders and their holdings were mentioned. It credited Mr. Zukor with being included as the possessor of 15,163 shares in June of that year. Asked as to what had become of those shares, according to the latest record which establishes Mr. Zukor with having nothing in hand, the Famous official replied that this could easily be accounted for by the fact that the amount of one's holdings often fluctuates from month to month.

Questioned as to whether it was necessary to be a stockholder in order to be eligible to sit on the Board of Directors, Mr. Ludvigh replied that he could not recall if such a provision was in the company's charter but that the statutory requirement for a director of a corporation to hold from five to eight shares of stock had become invalidated about eight years ago.

Considerable quibbling ensued when Mr. Fuller pressed the witness for details of the report which credited Mr. Zukor with having no stock in his own company. This in substance was:

Mr. Zukor owns not a dollar's worth of stock? the witness was asked.

The record shows he owns nothing. It is impossible to state the complete list of stockholders. Thousands of shares may be in brokers' hands. Finding out the owner would depend entirely upon the broker's practice. Sometimes brokers transfer shares to the names of clerks, Mr. Ludvigh replied.

No dividend was paid to Mr. Zukor in October?

The witness replied in the negative.

You personally do not know whether Mr. Zukor owns one dollar's worth of stock?

The witness hesitated and then replied: Not to testify about. I've had my impressions.

Do you know whether the stock Mr. Zukor had in June, 1920, was taken off the company's books?

Again the reply was in the negative.

You don't know what broker might have received them?

Mr. Ludvigh retorted: I have impressions but really could not say.

Mr. Fuller brought out that Mrs. Lottie Zukor, wife of the Famous official, owns 1,500 shares and Zukor's son, Eugene, and grandson, Eugene Adolph Zukor, 1,000 shares each.

Reaching the list of directors, Mr. Fuller observed that in September, 1920, Jesse Lasky possessed 3,530 shares of common stock and that for September of this year he owns but 300. The drop was attributed by Mr. Ludvigh to a fluctuation.

It was unearthed that in Mr. Zukor's class of owning no stock, according to the record, were Directors Maurice Wertheim, Felix A. Kahn, Sir William Wiseman and Harold B. Franklin.

On record with an average minimum of 100 and maximum of two or three thousand, some in preferred, others in common and a few in both, are: Directors William H. English, Fred G. Lee, Frank A. Garbutt, Theodore F. Whitmarsh, Gayer G. Dominick (under the firm name of Dominick & Dominick), Mr. Ludvigh, Jules E. Brulatour, Cecil deMille, Albert A. Kaufman, Daniel Frohman, Sidney R. Kent, Emile Shauer, Ralph H. Kahn.

The witness conceded that as far as the record goes stock brokers at the present are the largest holders of stock. Among the brokerage concerns on the Famous share record are: Halle and Stieglitz, Harriman Company, Hutten and Company, Keech and Company, McClure, Jones and Reid, Pane, Webber, Post and Flagg, Rothschild and Company, Seligsberg.

The remainder is unissued stock and is locked up in the safe of the organization, Mr. Ludvigh stated. In response to Mr. Fuller's interrogation he said the company has no voting trust to handle the stock. He added for the record that preferred stock has a conversion privilege so that an amount of common stock has to be reserved for such conversion.

Harold B. Franklin, who was called during a previous hearing, explained what he said was a form for a tentative contract which he maintained was used only by Southern Enterprises. The witness, who is in charge of Famous's theatre department, said that he never made contracts but in some instances approved them. He stated that this form, an innovation in his department a few months ago, was used by the office as a memorandum. He explained that it is an aid in selecting a picture which would meet with all of the requirements of the town where a showing is being contemplated.

Wednesday's Session

Al Lichtman's knowledge of the industry was tested from Portland, Me., to Seattle, Washington, with many stops in between, by Counselor Hawkins, who conducted the Federal Trade Commission investigation today, Wednesday, October 24. The witness, one time head of the Famous Players-Lasky Corporation, specified, under direct examination, what he considered first class first run theatres in a good number of the chief cities on the continent.

The term first class, Lichtman told Attornely Swaine for the defendant during a period of cross-examination, is a matter of comparative valuation—that the worst picture house on Broadway, New York, might be the best in "Oshkosh."

Mr. Swaine asked the witness if it were not true that statisticians in listing first class first run houses often vary in such listing from 100 to 900 theatres. Lichtman replied that such judgment was more a matter of individual interpretation and such theatres he had picked for the first rank had been gauged accordingly.

Capacity, price, architecture, quality of the picture and music for a large part go to make up such a house, he stated. He nodded affirmatively when Mr. Swaine asked him if in this respect the real thing was not the operator's showmanship. As an illustration, two houses with all of the former qualities might be standing side by side in the same city and yet one might be ranked in class ahead of the other. In such a case he said the lacking asset of the second house was the proprietor's ability to put the bill across.

No theatre where vaudeville is a part of the bill is recognized by the witness as a first class first run house. A house with a mixed policy cannot afford to pay the price for a film that a theatre specializing in movies can, he testified. The vaudeville makes up a big item in the expense account and lessens the percentage. Many go to such a theatre who are interested solely in the vaudeville, thereby creating a mixed audience in such a theatre, he pointed out.

In regard to good showmanship being a requirement for a top grade house, Lawyer Hawkins sought to break down Lichtman's testimony. He referred to the fact that many managers of the houses which Lichtman had placed in this category earlier in the hearing conducted houses which the witness had termed second raters. Under cross questioning by Swaine, Lichtman corrected this version by stating that overseers of topnotchers conducted some other houses on a different basis, taking into consideration the type of audience and the percentage which would be realized from the same.

Lichtman admitted that at the April hearing in this investigation he had testified that he had undergone considerable difficulty in selling pictures in the south. Since Famous Players acquired Southern Enterprises he stated he has been able to dispose of his product without any trouble and with considerable satisfaction. He stated that he has sold this season's output of fifteen features in the south, on a percentage basis ranging from 20 to 25 per cent.

"Did Franklin try to compel you to break contracts with competitive houses?" Attorney Swaine queried in regard to Famous's southern acquisition.

Lichtman replied that no attempt at coercion was made and that the negotiations were such as had met his own trade situation. The witness said that his last Broadway, New York, picture was "The Broken Wing," shown at the Rialto, of which he realized seventeen and one-half per cent. of the gross receipts.

In the opinion of W. W. Hodkinson, who was the sole witness during the afternoon session, Marguerite Clark was as good an actress as Mary Pickford when he severed connections with Paramount as its president in June, 1916. This belief was divulged when Lawyer Hawkins asked the witness if he did not believe at that time that Mary Pickford was Paramount's greatest actress.

The last conference which Mr. Hodkinson said he had had with Mr. Zukor before leaving Paramount was in January, 1916, when he advocated that Mary Pickford be granted a raise. This, he said, was presented before the Board of Directors and necessitated an advance in the price of Pickford pictures.

The merging of Famous Players, Jesse Lasky and Bosworth took place in 1916 when Paramount introduced, he said, the first five reel picture innovation. Hitherto companies had been making pictures ranging from one to three reels. The present day discrimination between features and short subjects was not then recognized, he testified, and Paramount had to compete in the same market with the shorter subjects. Mr. Hodkinson assented to a question by Mr. Swaine that as Paramount progressed in its five reel subjects competing companies fell in line and paid more attention to the bigger footage.

Prior to the merger Paramount acted as distributor for Bosworth and Lasky, it was brought out by Mr. Swaine. Also in this respect it was recorded that five other companies then distributed through Mutual.

No Enormous Salaries

Lesser Denies Stars Are Paid Exorbitantly

Sol Lesser, whose activities in the motion picture field should qualify him to speak with authority on practically any subject pertaining to that industry, now comes to the front with the statement that reports concerning gigantic salaries paid motion picture stars are entirely unfounded.

"The motion picture industry," says Lesser, "is just like any other legitimate business. It must be maintained on a business basis at all times, and these rumors and reports of fabulous salaries paid stars and players of the silent drama cannot be taken too seriously.

"The report that Baby Peggy Montgomery signed a contract with Principal Pictures Corporation, of which I am president, at a yearly salary exceeding $1,000,000 is entirely out of reason and unfounded. The motion picture industry cannot afford to pay any such price to any star—if it wanted to remain in business any length of time."

Joe Brandt Says Wall Street Millions Menace the Industry

THAT Wall Street millions poured into the motion picture producing companies, have lowered production standards and made it difficult for an independent producer to survive, is the charge made by Joe Brandt, president of the C. B. C. Film Sales Corporation.

"I look for a return to a production monopoly similar to that of the producers of General Film Company days," states Mr. Brandt. "There is the same affinity of interest between the Wall Street-financed producers of today as existed amongst the Patents Company producers.

"It will be remembered that the latter producers were independent and were competitive for many years until financial reasons made it wise for them to consolidate their interests. This is happening amongst the Wall Street financed companies of today. They have been spending money extravagantly in production that cannot possibly pay out, and the spirit of amalgamation is in the air.

"The independent producers cannot meet the competition of high finance. I say that the independent producer is the only one today who is making pictures at anything like a fair cost, but what does this matter when the wastage of the Wall Street producers is quickly made up by the sale of additional stock or securing tremendous loans from their banker friends?

"The independent companies are fighting the battle of their lives today but they are getting very poor aid from the exhibitors for the risks they are taking and the product they are building.

"A poor picture may be widely exploited as has been done by Wall Street, and the exhibitor is buncoed in believing that it is a big picture and he pays big money for it, and when he has run it and counted up his receipts, he finds he has taken a loss. Occasionally he puts up a squawk and he gets a rebate in the form of another picture —not cash—but a picture that was made under Wall Street auspices, and they can well afford to give a rebate in the form of a free run on this picture because nine chances out of ten the exhibitor wouldn't have booked it anyway. And I venture to say that a great many times when the exhibitor does get a good rebate picture, it's a picture that was acquired by the Wall Street-financed concern from an independent producer.

"In my opinion the handwriting is on the wall. The exhibitors must take the situation seriously in hand and begin to realize that the more they support independent pictures the quicker they are going to be able to make the Wall Street-financed producing unit bring down their cost of production and make pictures on a basis that will insure reasonable rentals. Unless the exhibitor is willing to do this, the independent's fight is useless and he might as well give up the field to the Wall Street-financed organizations, and let the exhibitors take their chances as to what the result will be."

J. Gordon Edwards Tells of Picture Activities Abroad

J. GORDON EDWARDS, the dean of the William Fox directors, has returned from a three months' pleasure trip through France, Austria and Italy. He was accompanied by Mrs. Edwards and his son, Gordon, who has appeared in a number of the Fox pictures directed by his father. Mr. Edwards keeps a car in Italy, where he spent a year and a half making part of "The Shepherd King," and before that "The Queen of Sheba." The Edwards' party motored through Rome, Verona, Florence and other towns in the Romeo and Juliet country, and sailed for home from Naples.

"I was much surprised," remarked Mr. Edwards during a recent interview, "by the great change I noticed all through Italy and the wonders accomplished by Mussolini. Not that I favor Fascism, but the country has improved 500 per cent. since the last time I was there."

In Austria the Fox director saw the making of a big spectacle, "Messallina." The company producing the picture had obtained permission to use the Imperial grounds in Vienna for some of the scenes. In Italy "Quo Vadis" is being made by the U. C. I. company. The organization rented the buildings and equipment at one of the annual fairs in Rome, following its close, and took many of their scenes there while Mr. Edwards was present. Emil Jannings, who is well-known to American audiences, is playing the role of Nero. Several important pictures are being made in Austria and Italy but, according to the American director, the two mentioned above are the biggest. The banks in these countries are very friendly toward the producers and are helping them in making big pictures.

"American pictures are greatly in demand throughout Italy," continued Mr. Edwards. "I met Louis Lenine, the Fox European manager, who was in Rome selecting a site for a new exchange. Mr. Lenine tells me that many of the Fox pictures will be shown at the Castanza Theatre, the great national theatre in Rome."

Mr. Edwards, who will soon start a big special at the New York Fox studios, was asked if he believed in making American productions abroad. "Not unless I can take an American cast from this country," he replied. "The certainty of obtaining the right atmosphere and also of keeping down production costs are important considerations, but I prefer our own brand of actors. Poli Negri and Emil Jannings are the only two stars the motion pictures have recruited from Europe. Valentino cannot be considered because he is a product of America and American motion picture development."

Music Society Warns

No Rights Waived, It Says, During Negotiations With M. P. T. O. A.

The American Society of Composers, Authors and Publishers announces that, during negotiations with the M. P. T. O. A., it does not waive any rights as to public performances of the works copyrighted by its members, and that the mere fact negotiations looking toward a settlement of differences is under way does not confer upon any unlicensed theatre a right in the interim to play the society's music.

"No information, so far as our advices go," says the statement, "justifying any such construction of the arrangements made has been issued by either this office or the M. P. T. O. A., yet in many cases exhibitors are stating to our representatives that they 'understand' nothing is to be done until the conferences are over."

Annual Meeting Held

Chicago Film Board of Trade Elects Officers and Reviews Work

The annual meeting of the Chicago Film Board of Trade, held this week at their offices, Standard Oil Building, was marked by the election of officers for the ensuing year. Edwin Silverman, outgoing president, was re-elected by a unanimous vote. Other elections are as follows:

Vice-President, J. L. Friedman, Celebrated Players Corp.; Secretary, H. L. Hollander, Goldwyn-Cosmopolitan; Treasurer, I. Maynard Schwartz, Educational.

Board of Directors: F. C. Aiken, Pathe Exchange, Inc.; C. E. Bond, Associated First National; S. Meyer, Fox Film Corp.; J. Sampson, Film Booking Offices; R. Simmons, W. W. Hodkinson Corp.

The annual meeting was attended by the board's full complement. Following the disposal of regular business, nominations for the office of president were opened, with the subsequent election of Mr. Silverman. Coincident with the nomination of Mr. Silverman special mention was made of the unqualified success achieved by the local board, through the untiring efforts of its president, to faithfully serve the best interests of both exchange and exhibitors. Various speakers lauded the sagacity and fairmindedness of Mr. Silverman in his efforts to reconcile differences between the two factors, and also commented upon the state of efficiency the board had attained during his régime.

Installation of officers will be held at the board's annual banquet and dance on Friday, November 9, at the East Room of the Hotel La Salle. Prominent executives and stars are expected to be on hand to supplement a splendid program of entertainment arranged by I. Maynard Schwartz.

Kane Going to Coast

Arthur S. Kane, president of Associated Exhibitors, expects to leave for Los Angeles within a week or ten days. He intends to look after production and distribution matters.

Safron Succeeds Flynn

Jerry Safron, one time New York manager of the Robertson-Cole exchange and more recently special representative of the Film Booking Offices has succeeded J. Flynn as manager of the Philadelphia exchange for the F. B. O. Mr. Flynn will take over the management of two theatres in New Jersey.

Goldwyn Restricted in Use of His Name According to Court Ruling

SAMUEL GOLDWYN, former head of the Goldwyn Pictures Corporation, was, on October 18, enjoined from releasing motion pictures under the Goldwyn name unless he makes it clear that the productions were not made by the Goldwyn Pictures Corporation. He is directed to use the word "not connected with the Goldwyn Pictures Corporation" in display type in his advertisements.

Evidently Judge Learned Hand, who issued the injunction, sympathizes with the plight in which Mr. Goldwyn now finds himself with respect to his right to use his assumed name in business judging from several comments made in the opinion filed in the United States District Court. The decision does not pass on the merits of the controversy, and the injunction is only a preliminary one pending the final determination of the litigation.

"A self-made man may prefer a self-made name," remarked Judge Hand, alluding to the fact that Mr. Goldwyn had changed his familial name of Gelbfisch or Goldfish to Goldwyn. "Under circumstances like these at bar it appears to me that Goldwyn, who has familiarized the public—with the acquiescence of the plaintiff—with that name, has as much right to complain of its loss as though he had not inherited the less euphonious Gelbfisch or its equivalent, Goldfish."

Judge Hand expressed the opinion that Mr. Goldwyn had played a prominent part in building up the business of the Goldwyn Pictures Corporation, and alluded to the fact that it was not contradicted that he had adopted the name of Goldwyn at the suggestion of his business associates at a time when the company was not involved in any trouble.

Mr. Goldwyn had stated in affidavits that he resigned as president of the corporation on September 2, 1920, at a time when negotiations were under way to induce Dupont to invest new capital, and the latter was averse to doing so if Mr. Goldwyn remained as the head of the company. The negotiations fell through, however, Mr. Goldwyn declared, and he succeeded in interesting other financiers to invest capital in the business, with the result that his contract with the corporation was renewed, and he continued as head of the corporation under the provisions of a contract executed October 22, 1920.

Mr. Goldwyn's last contract expired on October 10, 1922, but it contained a clause prohibiting him from engaging in the motion picture business, and the present suit to enjoin him from using the name Goldwyn is based on this clause. Judge Hand did not pass on this question finally in the present decision.

"If there were any suspicion that the defendant had adopted his name in 1918 because he contemplated using it as he now proposes he could be enjoined," declared Judge Hand. "This would be true because it would then be apparent that he had no interest in the name to protect other than its use to take away the plaintiff's customers. There is, however, no ground for any such suspicion. The proof is uncontradicted that the suggestion came to him from his co-adventurers in the plaintiff's predecessor at a time when no trouble was brewing and when, so far as appears, he had no thought of its competitive use.

"A new name, when honestly assumed and worn, may well be of as much or nearly as much consequence to its bearer as though it were familial," continued Judge Hand. "Our names are useful or dangerous to us according to the associations they carry among those who hear them. If we have by our past conduct established a good-will which attaches to the name that is an interest, pecuniary or honorific, of which we may well object to being deprived, and which may exceed in value that which we inherited."

Bow Wow Wow!!!

Tuckahoe's population has taken a terrible jump since Clem Kracht, of the Moving Picture World's advertising department, abandoned his Manhattan apartment for an adobe dwelling in that village, noted in the past for its cock fights and in the present for its desire to become a "be-eg city."

The other night Mr. Kracht, after a futile search in the neighboring garbage cans, found Mrs. Kracht's pet mongrel with fourteen new sons and daughters under a neighbor's porch.

Anyone in the industry, Mr. Kracht announces, who wants a good, live, healthy pup can have one free of cost and parcel post and at the same time do a great service, as the Kracht fresh air ranch was not intended for a dog farm.

Receiver for Triangle

Bankruptcy Proceedings Filed Against Firm by Three Creditors

The Triangle Film Corporation, which was formerly one of the largest distributing organizations in the motion picture industry, passed into the hands of a receiver on October 17 following the institution of bankruptcy proceedings against the corporation in the United States District Court.

Percival L. Waters, who is well known in the industry, and who has practically been in charge of the company's business for the past four years, was appointed receiver under a bond of $10,000 by Judge Learned Hand upon the request of a majority of the creditors.

When Mr. Waters assumed charge of the company's affairs in 1919 the company owed approximately $2,680,000, but under his management the liabilities have been gradually liquidated, with the result that upwards of $2,000,000 of the former indebtedness has been paid off and substantial assets remain to meet existing claims.

The Triangle Film Corporation owns practically all of the capital stock of the New York Motion Picture Corporation and the Reliance Motion Picture Corporation. The New York Motion Picture Corporation controls the Keystone Film Company, and the three companies are creditors for about $1,000,000 each.

At one time the Triangle Film Corporation handled the productions of Douglas Fairbanks, Norma Talmadge and William Hart among others.

Building New Theatre

The Suffolk Amusement Company, of Suffolk, Va., is to erect a 500-seat house exclusively for colored people. It is to be ready by December 1, and is to be devoted to pictures and vaudeville. The company will also remodel the Fotosho Theatre at a cost of $25,000, increasing the seating capacity to 1,200.

Brown Married

Announcement is made of the marriage of Colvin W. Brown, Eastern Representative of Thos. H. Ince, and Pearl Marion Clark, daughter of Mr. and Mrs. D. E. Sayler of Elgin, Ill.

Film Exports Heavy

Continue to Maintain Their Recent Average of 15,000,000 Feet Monthly

Washington, D. C.—Exports of motion picture film continue to maintain their recent average of 15,000,000 feet a month, figures compiled by the Department of Commerce for the month of August showing that we exported in that month 1,164,002 linear feet of raw stock, valued at $31,408; 826,457 feet of negative film, with a value of $68,442, and 12,161,066 feet of positive film, worth $461,837.

By far the best market for positive film during the month was Australia, which country imported 2,625,244 feet, valued at $109,907. However, England, Canada and Brazil each imported more than a million feet of film, although in no case was the value of the film exported to those countries more than $60,000. The best market for both raw stock and negative films was England, whose imports included 404,721 feet of raw stock, valued at $8,995, and 245,063 feet of negatives, valued at $35,640.

To Visit Coast Studio

Abe Warner Practically Recovered from Illness

Warner Brothers' home office announces that Abe Warner has practically recovered from the illness that kept him in the hospital for six weeks, and, following a short recuperative period at Atlantic City, he will journey to the West Coast studio for a much needed rest and a general inspection on matters pertaining to future productions and general distribution.

While on the coast Mr. Warner will confer with H. M. Warner regarding the ten productions that have already been completed for this season and the different productions that are now facing the batteries of cameras.

Kane, Jr., Marries

Arthur S. Kane, Jr., son of the president of Associated Exhibitors, and himself a member of the publicity staff, was married in New Haven last Friday to Miss Flavia A. Cavanaugh of that city.

Press Book Tells How to Campaign For the Big Day

One of the finest exhibitor aids that could have been gotten out for National Motion Picture Day appears in the form of a press book replete with advertising and publicity suggestions and showing facsimiles of special free slides and posters. These latter are shown elsewhere in this issue.

"Devoted to the prestige and profit of your theatre" is the slogan that shows on the front page of the press sheet. "Exhibitors, this is your BIG DAY. Make the day make friends for you," is the advice under it. Within, under the caption, "The Big Idea Behind the Big Day," is an outline of the intents and advantages of observing National Motion Picture Day.

Then come the helpful hints. Exhibitors are suggested ways and means of obtaining the co-operation of city and town officials and organizations. Slogans are offered, and a compete campaign of publicity. A special insert in green describes how heartily New Jersey exhibitors are working out the project. There is copy for a postcard campaign, a contest idea for newspaper publicity, a program reader, a sample letter to be mailed prominent local folk, and street exploitation ideas. All in all, it's a helpful book for the exhibitor intent on putting over National Motion Picture Day with a bang.

Austria Turns From German Films to Productions Made in America

By W. STEPHEN BUSH

VIENNA, August 31.

ANOTHER recent and complete convert to the American film is the New Austria. When the Austrian crown was a subject for the jesting paragrapher and sold at wall paper prices, the German film dominated the Austrian film market, for the mark was closest to the crown in financial degradation and debility. Thus in the first three months of the current year about ninety per cent. of the films imported into Austria came from Germany, the rest from various other countries, ours being represented by about five per cent.

Austria Able to Buy

Like all the rest of Europe Austria was fond of our films but it could not pay for them and thus reluctantly it settled down to the heavy film diet supplied by Berlin and Munich. Its own producing ventures were then in a very primitive state and unable to compete seriously with the foreign product. Then the Allies took hold of Austria, stopped its foolish political wrangling and put the exploitation of its natural and economic resources on a sound basis. Thereupon the crown began to improve and now it has become stabilized at about 70,000 crowns for a dollar while you can buy six millions of German marks for the same price. Though they could now buy in the cheapest and nearest market in the world the Austrians distinctly turned away from German films. An estimate made for me by a competent authority shows that the imports from abroad within the last six months indicate an immense gain of the American over the German and every other foreign film, the proportion being about forty against five in favor of films originating in the United States. Fox has established an office in Vienna and there are reports of an overwhelming demand for his productions. This has naturally stimulated the demand for American films all along the line. It is true that the new Austria is a small country, scarcely as large as Belgium in point of population. Vienna however wholly lost its importance as a great distributing station between the West and the East. Moreover its taste in all matters of art is still taken seriously even by those states that detest Austria as a political entity. The result is that films with a successful run in Vienna to their credit acquire a prestige all down the Danube to the very gates of Constantinople.

Judge Us by Films

Having now travelled around and about the Continent of Europe for something like two years, always interested in what concerns the world of films, I may perhaps be permitted to offer an opinion touching the influence of the American films on the European and more particularly the Continental mind. Let me say at the outset that nothing next to the Great War has helped the European to discover us like our films. In every conceivable way the American film is our greatest advertising medium in Europe as indeed all over the world. To properly judge of the effect of our films on the mind of Continental Europe two things must be considered: first, the so-called better classes and the great aggregation of self-discovered highbrows do not as a rule go to the motion picture theatre; second, the classes that do go take the pictures very seriously and are eager for instruction no less than for entertainment. It would be idle to deny that the effect on the masses which are constantly growing in political power has been very great indeed. It will grow in volume as time goes on. Instead of the absurd notions propagated by romantic but mendacious editors, which made the United States seem like a huge and disorderly dime museum in the eyes of the European nations, our European friends begin to get glimpses of the real America—first of its bigness and its strong national feeling. Slowly but surely the Continental mind, begins to absorb the astounding fact that there is a vast country across the water where one may travel for four days from one end to the other on fast trains without a passport and without a custom house, using but one language and enjoying equal rights and privileges as citizens of a commonwealth numbering over a hundred million people. No medium of visualization brings this tremendous fact home to even the simplest mind quite as strikingly and quite as convincingly as the screen. It is indeed a revelation. More than one distinguished writer in the European press might be quoted on the power of our films in instilling new views and conceptions of life into the European mind. It has been said that the American head shows a depression where the bump of reverence ought to be. I might add that on the other hand the bump of humor is abundantly developed. Now this humor, which according to his own confession not even Mark Twain could make intelligible to the European mind and from which one translator after another has turned away in weariness and despair has been explained completely on the screen. The European Continent is still overburdened in every walk of life with a ballast of false dignity and useless dignity, often the outward symptoms of dry rot. American humor has "shown up" the silliness of all this stuff and has brightened the European mind where it needed brightening most.

Roy Crawford, After Survey, Predicts Big Year for Films

ROY CRAWFORD, vice-president and treasurer of Associated Exhibitors, returning to New York this week from a trip through the Middle West and the Mississippi Valley, predicted an unusually good year in both the theatrical and picture industries. He based his opinions on expressions made to him by exhibitors in several states.

Mr. Crawford's trip was made primarily to inspect his theatrical, banking and other business interests in Topeka, Wichita, and other cities in Kansas and Missouri.

En route the Associated official called at the offices of the organization in Chicago, St. Louis and Kansas City, and conferred with the branch sales managers.

"In every case I found these men more than enthusiastic over the prospects for the coming year," said Mr. Crawford on his return to New York. "Associated's product is enjoying an unprecedented demand on the part of leading exhibitors.

"This feeling of optimism is shared by all the exhibitors with whom I conferred, and I took the opportunity to meet as many as possible. The business situation generally throughout the Middle West is rapidly approaching the normal conditions which prevailed before the war, and it is inevitable that the existing prosperity should be reflected in the entertainment field."

Gain Wage Rise

Following conferences of several weeks' duration, projectionists in Albany, N. Y., have been granted a ten dollar a week increase in wages under a two-year contract, all other conditions remaining the same as in the past. The adjustment of differences between the theatre owners and the projectionists will now give the the latter $45 a week and an eight-hour day for six days a week, Albany not having Sunday movies.

The operators had demanded $50 a week, a six-hour day, two men to the booth, and a one-year contract. At first the theatre owners attempted a compromise at $42 a week.

Philadelphia Hopeful

Looks for Settlement at New York Conference

The City of Brotherly Love, which took a prominent part in defending exhibitors in some sixty suits brought by the American Society of Authors, Composers and Publishers, is hopeful that its efforts at pacification will be successful. At a conference to be held in New York this week, which will be attended by George P. Aarons, secretary of the M. P. T. O. A. and of the Philadelphia branch, and also its counsel, it is hopeful that the differences which have lasted six years will be overcome.

The moving picture interests contend that they are doing for nothing a work of publicity for the publishers and authors, and particularly in the smaller towns are popularizing musical productions more effectively than is done in the larger centers by song boosters and paid performers, and that in many instances they have actually established the fame and sale of productions.

The American Society contends that the productions are copyrighted and therefore that the theatre owner should pay a royalty. It is understood that a mutually satisfactory plan has been worked out and that it needs only the confirmation of the conference this week to make it effective.

Non-Theatrical Competition Serious in Michigan, Theatre Owners Agree

NON-THEATRICAL competition, the admission tax problem and the building of public good will were important subjects of discussion at the fourth annual convention of the Motion Picture Theatre Owners of Michigan, held at Jackson, Mich., October 16 and 17.

The convention was attended by 200 exhibitors of the state and all showed interest and enthusiasm in the organization. Reports showed the association to be in a flourishing condition. A healthy growth in membership was reported for the past year, and the financial report showed expenditures of more than $32,000, with a cash balance on hand at the time of the convention of more than $6,000.

The financing of this organization is partially taken care of by pledges made by the members. Out of $14,000 pledged for the year just closed, more than $12,000 was paid into the treasury. When exhibitors were asked for their pledges for the ensuing year, more than $8,000 was raised in about ten minutes.

In his annual report, H. M. Richey, manager of the association, stated that the exhibitors had gone into convention with the largest cash balance ever reported by an exhibitor association. He spoke of the establishment of an insurance department saving the exhibitor 40 per cent., and also mentioned that no legislation detrimental to the theatrical men's interests had been placed on the statute books of Michigan during the past year.

The non-theatrical situation, he declared, is very serious. In some instances, he said, the small exhibitor is being put out of business by this competition. He suggested a classification of films to be submitted to theatrical and non-theatrical interests as a partial remedy for the difficulty, the non-theatrical enterprises to run only the films of a religious or educational nature.

The building of public good will was stressed as an important problem of the theatre owner. Mr. Richey stated that the standards by which people who do not go to the theatre judge films should be changed and this class of people should be reached and made into picture fans.

Mrs. Emily Derr, of Cleveland, president of the Cinema Club of that city, also touched upon this problem in her address. She explained the operation of the Cinema Club, which is composed of representatives from all clubs, church groups, religious groups, civic organizations and any known club in the entire community. She stated that these representatives by indorsing and boosting good pictures, helped the exhibitor by backing him in his demands for something better and helped the producer by letting him know the desires of the public. Such an organization, she said, also helped the exhibitor at the box office as it enabled him to reach all classes, her contention being that pictures which do not appeal to some classes have a big appeal for others.

A statement made by Mrs. Derr which met with the hearty accord of the exhibitor was that little children have no place in the theatre. "The theatre has been the nursery too long," she stated, "and it is time the women found it out. The theatre is an adult amusement. The usual program is too long for little children and children from 10 years old to the adolescent age should have their entertainment chosen for by their parents."

Claude E. Cady, of Lansing, Mich., presented the problem of the admission tax. This tax, he explained, being a war measure, was far more severe than such a tax would have been under ordinary circumstances. He cited the excellent support given the government by theatre men during the war and the custom still prevailing of supplying entertainment for disabled veterans. "Other emergency measures have been lifted," he said, "but the theatre man, already burdened with many taxes, still is paying the admission tax. The exhibitor plays an important part in the molding of public opinion and should not be hampered. Better entertainment will be possible if he is given relief from this tax, and relief is needed up to 50 cent admissions.

C. C. Pettijohn, representative of the Hays organization at the convention, spoke Tuesday evening at the annual banquet, saying that by next year he hoped to see a good national organization functioning fairly and representing the exhibitors frankly and fairly. Bigger, cleaner and higher grade pictures are in demand, he stated, but to satisfy this demand the three branches of the industry must put their cards on the table. Cost of distribution will be diminished next year, he stated, by the organization of film boards of trade throughout the country. All producing companies will be working on production schedule next year, he declared, and the cost of production will be diminished from seven to ten millions of dollars.

"Many exhibitors run up the cost of pictures by buying pictures they never expect to play. The exhibitor who ties up a town by refusing to buy pictures except at his own prices is not fair, but the exhibitor who is willing to pay a fair price for his films should not be made to suffer competition with schools and churches."

The non-theatrical problem was classed by Mr. Pettijohn as one of the most serious facing the producer. He also stated that some of the present methods of publicity, termed by him "foolish and inane," were detrimental to picture interests.

Thomas B. Read, lieutenant governor of the State of Michigan, stated his opposition to censorship, declaring that censorship would destroy all initiative in the industry to produce better and higher class pictures.

Others who spoke at the banquet were Mrs. Elmer G. Derr, Judge Alfred J. Murphy, Cong. Clarence J. McLeod, Cong. Robert Clancy, Cong. A. B. Williams and Martin G. Smith, president of the Ohio association. W. S. McLaren, retiring president, had charge of the meeting and J. R. Denniston acted as toastmaster.

At the closing session officers were elected as follows: President, J. R. Denniston, Monroe; vice-president, Phil Gleichman, Detroit; secretary, H. T. Hall, Detroit; treasurer, J. Niebes, Detroit; directors, Sam Ackerman, Detroit; W. S. Butterfield, Battle Creek; Claude E. Cady, Lansing; C. Q. Carlisle, Saginaw; Glenn Cross, Battle Creek; A. J. Kleist, Pontiac; Vernon Locey, Howell; W. S. McLaren, Jackson; J. C. Ritter, Detroit; Paul Scholssman, Muskegon, and Bert Williams, Detroit.

The 1924 convention will be held at Saginaw.

An unique feature of the entertainment program was a ham and egg breakfast served at the North Prison Farm, just outside Jackson, followed by a trip through the farm buildings and a part of the main prison in the city. The breakfast was provided by the prisoners from their Good Fellowship Fund. Exchange men and exhibitors have been most kind in supplying the inmates of Jackson prison with the best pictures and entertainment obtainable and the prison inmates took this opportunity to show their appreciation.

Smoot Sees Hope of Admission Tax Repeal if Veterans Don't Get Bonus

WASHINGTON, D. C.—Hopes of securing the repeal of the admission tax have been raised again by statements of Senator Reed Smoot, of Utah, leading Republican member of the Senate Finance Committee, that if Congress does not pass any extravagant appropriations or provide a bonus for the soldiers, it will be possible to change the revenue laws so as to save approximately $500,000,000 to the people of the country.

The admission tax, as well as the direct taxes on jewelry, confectionery and a number of other articles, would be affected by any changes which might be made in that section of the law, it is believed. At a conference between President Coolidge, Secretary of the Treasurer Mellon and Senator Smoot, held recently at the White House, the Senator proposed to reduce certain of the special taxes by approximately $75,000,000, while at the same time reducing surtaxes from a minimum of 50 per cent to 33 1-3 per cent, exempting incomes under possibly as high as $3,000 from taxation, and reducing the rates on incomes between $3,000 and $10,000.

These changes, it was made definitely known, are contingent upon the setting aside of a soldiers' bonus measure and the practicing of strictest economy in the conduct of the Government. Furthermore, it is desirable that a full study of the situation be made before any steps are taken to change the law, and it is very probable that, if revision is undertaken, it will not be brought up until some time next Spring.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Unseeing Eyes"

Thrills and Unusual Scenic Effects in Goldwyn-Cosmopolitan Melodrama of Snow-Covered Northwest

Reviewed by C. S. Sewell

For its second production to be presented for a run at the new Cosmopolitan Theatre in New York, Cosmopolitan selected "Unseeing Eyes" which is a virile melodrama of the Canadian Northwest; it differs considerably, however, from the usual picture of this type in the manner in which the theme has been treated.

It is an excellently produced picture of the great outdoors, the majority of the action taking place in deep winter snows. The backgrounds of snow-covered mountains are pictorial delights, as the picture was filmed in the Selkirks and Canadian Rockies. The melodramatic elements have not been neglected, there are many thrills, several of which center around an aeroplane which plays a prominent part in the story. This also provides some unusual effects such as closeups of the players in a moving plane with the snow-capped mountains as backgrounds. Each situation is handled so as to bring out to its fullest all dramatic action and there are many stirring moments.

Strong interest and suspense is developed in many of the sequences, however, the plot is slight and the main theme commonplace though its development is out of the ordinary. The climax is familiar and lacking in suspense as you feel sure of the final outcome. The hold of the picture on the spectator depends almost entirely on the fine acting of the principals, the excellent atmosphere and the treatment of the theme, although in a number of instances the sequences are prolonged to such an extent that the grip on the audience is liable to be weakened. It is a story in which heroism is matched against one of the most black-hearted villains the screen has produced, so much so that it would seem that at times this character is overdrawn and that the director has overstressed some of the situations for melodramatic effect.

Lionel Barrymore is excellent as the hero throughout, particularly in his scenes with the villain. Seena Owen is attractive as the heroine and does her best work, at the same time providing some thrills, where she becomes snowblind and wanders over the snow. The title evidently refers to this situation. Louis Wolheim gives an especially fine performance as an arch-villain; he is a superb type for this role and registers strongly.

Cast

Conrad Dean.....**Lionel Barrymore**
Miriam Helston.....**Seena Owen**
Laird.....**Louis Wolheim**
Father Paquette.....**Gustav von Seyffertitz**
Dick Helston.....**Walter Miller**
Arkwright.....**Charles Beyer**
Mrs. Arkwright.....**Helen Lindroth**
Trapper.....**Jack Johnston**
Eagle Blanket.....**Louis Deer**
Singing Pine.....**Frances Red Eagle**
Half-breeds.....**Paul Panzer, Dan Red Eagle**

Story by Arthur Stringer
Scenario by Bayard Veiller.

FEATURES REVIEWED IN THIS ISSUE

Bright Lights of Broadway (Principal)
Darling of New York, The (Universal)
Gold Madness (Renown)
Held to Answer (Metro)
In Search of a Thrill (Metro)
Jamestown (Pathe)
Million to Burn, A (Universal)
Modern Matrimony (Selznick)
On the Banks of the Wabash (Vitagraph)
Richard, the Lion-Hearted (Associated Producers)
Tango Cavalier (Aywon)
Tipped Off (Playgoers)
Unseeing Eyes (Cosmopolitan)
Wife's Romance, A (Metro)

Directed by E. H. Griffith.
Photographed by Al Siegler and Jack LaMond.
Length, 8500 feet.

Story

Dick Helston on going to reopen his father's rich gold mines in Northern Canada is held prisoner by a gang of outlaws headed by Laird. He wrote his sister Miriam and Conrad Dean starts to take her to the mine in an aeroplane. Trouble causes them to land in the wilderness. Dean goes for help and becomes lost in a blizzard. Miriam starts to find him and also gets lost and becomes snowblind from the glare of the snow. She falls into the hands of Laird who forces her to promise to marry him and starts out with her to go to a priest. Dean comes on her trail, follows in the aeroplane and arrives in time to save her. They return to New York safely and Dean and Miriam face happiness together.

"Richard the Lion-Hearted"

This Film Provides Fine Entertainment With Wallace Beery in Same Role He Had in "Robin Hood"

Reviewed by C. S. Sewell

Starting out at that point in the story of "Robin Hood" as portrayed by Douglas Fairbanks where the Earl of Huntingdon leaves to crusade and returns to England, the first Associated Authors production "Richard the Lion-Hearted" distributed by Allied Producers and Distributors deals with the adventures of this celebrated English king and his attempts to wrest the control of the holy sepulchre from the Saracens lead by Saladin. Sir Walter Scott's well-known novel "The Talisman" furnishes the basis for the story.

It is a colorful, highly interesting and finely mounted production that promises well for the new Associated Authors organization. Being so closely connected with the story of "Robin Hood,"—in fact quite a few scenes taken from that picture introducing Douglas Fairbanks have been incorporated in the film—it is natural that these two pictures will be compared in the spectator's mind. This, in a way, is unfortunate, for "Richard the Lion-Hearted" makes no pretense of being such a stupendous production, neither has it the "snap" and speed of that film. But at the same time it is a picture that should appeal to and thoroughly satisfy almost any type of audience on its own merits. Also, it should, because of the great interest aroused in the character of "Richard the Lion-Hearted" on account of the fine performance of Wallace Beery, appeal particularly to all who saw "Robin Hood," for in the new film Beery continues his portrayal of that lovable monarch.

Beery's work in the title role is admirable from every standpoint and will be a revelation to those who have only seen him in "heavy roles" because of his excellent work in the lighter comedy moments of the picture. Physically he is convincing as the powerful "lion-hearted" king and a fine type for this character. He is just as fine in the more dramatic moments and makes this famous king seem to be alive. His entire supporting cast is above the average. John Bowers and Marguerite De la Motte give fine performances and furnish a romantic element, Charles Gerrard is excellent as Saladin and Kathleen Clifford attractive as the queen.

Chet Withey has capably directed the production and there are a number of fine effects including the battle scenes, hand-to-hand encounters, and particularly striking are the scenes in the camp of the crusades whose tents stretch out over a whole hillside. He has injected a convincing atmosphere and brought out strongly the possibilities of the story.

Whether your patrons have seen "Robin Hood" or not, makes no difference, for we believe that both classes will like this picture and that it will prove a good box-office bet.

Cast

King Richard, the Lion-Hearted.....**Wallace Beery**
Sultan Saladin.....**Charles Gerrard**
Queen Berengaria.....**Kathleen Clifford**
Lady Edith Plantaganet.....**Marguerite de la Motte**
Sir Kenneth, Knight of the Leopard.....**John Bowers**
Sir Conrad de Montserrat...**Clarence Geldert**
Sir Thomas DeVaux.....**Wilbur Higby**
The Hermit.....**Tully Marshall**
The Bishop of Tyre....**Melbourne McDowell**

Adapted from Sir Walter Scott's novel "The Talisman."
A Frank E. Woods Production.
Directed by Chet Withey.
Length 7298 feet.

Story

During the third crusade, the English king "Richard the Lion-Hearted" when his forces are ambushed, is saved by an unknown knight, Sir Kenneth who is honored by the king and falls in love with his niece Lady Edith. Sir Kenneth later betray's the king's trust as the result of a jest by the queen, and is disgraced. He returns to the king's service disguised as a slave. When Saladin the leader of the Saracens through a ruse draws the king away from camp and attacks the camp, Sir Kennth girds on his armor, helps to save the queen and Lady Edith and again wins the king's favor. When it develops that Sir Kenneth is really the brother of the king of Scotland in disguise, the king announces the engagement of Sir Kenneth and Lady Edith.

"In Search of a Thrill"

Metro Production Starring Viola Dana in Adventurous Story of Paris

Reviewed by Mary Kelly

Viola Dana's excellent make-up as a woman of the Parisian underworld and the general Apache atmosphere here is the chief appeal. These features help to save a rather flimsy plot which affords the star only a limited expression of her individual talent. There is nothing vitally new about the picture but this will probably be overlooked by a fair number of patrons who will be lured by the picture's locale and types.

Too much of the stellar part is inactive, and in this respect not best suited to Viola Dana. She starts out as a pampered society girl and ends up by being reformed through the influence of the one person she loves. This is not exactly the star's forte and sometimes her real ability seems to be wasted. When she adopts the Apache disguise, she is more colorful and her gifts as a comedienne are allowed more of a chance to shine.

The development of the main idea, that is the change in the girl's character, will hardly be convincing to everyone. A trip through the underworld where the various degrees of suffering and crime are exploited does not seem sufficient of itself to arouse the great depth of womanliness which it does in this case. The idea is too fanciful and idealistic to have any great weight. A fair amount of suspense is developed in the climax where the girl and her escort escape after a cafe fight and a raid. The picture has some attractive society sets in the beginning and a supporting cast of satisfactory talent.

Cast

Ann Clemance.....Viola Dana
Adrian Torrens.....Warner Baxter
Lila Lavender.....Mabel Van Buren
Sir George Dumphy.....Templar Saxe
Tommy Perkins.....Robert Schable
Rene de Farge.....Walter Wills
Jeanne.....Rosemary Theby
Percy, the valet.....Billy Elmer
Dancing Professor.....Leo White

Based Upon Story "The Spirit of the Road" By Kate Jordan.
Scenario by Basil Dickey.
Direction by Oscar Apfel.
Photography by John Arnold.
Length, 5500 feet.

Story

Ann Clemance inherits a fortune and goes to Paris to spend it. She meets Adrian Torrens, a writer and an old friend, who denounces frivolous women like herself who shower their affections on pet monkeys. He befriends an Apache dancer and Ann decides to appeal to him by impersonating an Apache and robbing his home. He sees through the disguise but takes her on a round of misery, showing her the squalor and suffering of Paris and arousing her sympathy. She decides to adopt an orphan and Adrian realizes that he has "found" her, at last.

"A Million to Burn"

Universal Releases Entertaining Farcial Comedy With Herbert Rawlinson

Reviewed by Mary Kelly

A plot with some novelty, a sufficiency of action and a fairly good stellar role is afforded Herbert Rawlinson in this Universal feature. The story is farcical for the greater part and has a number of situations that will amuse.

Philanthropy in an exaggerated degree is proved to be infinitely disastrous. The coming of sudden wealth prompts a young man to give every employee in his hotel a holiday and to help each one to realize a starved ambition. This turns the hotel and grounds into a sort of circus where each one puts on his own performance. The chef becomes a sculptor, the chamber maid, a tragedienne. The comedy of these effects should appeal, and the general idea should meet with a fair amount of sympathy from most persons.

Herbert Rawlinson's acting is more convincing than usual. The plot provides him with some rather effective scenes and surely will appeal to the fans who want their screen heroes to be idealistic characters. Beatrice Burnham is pleasing as the feminine lead and the others are realistic types. As a light program number, "A Million to Burn" should keep the average fan interested because of its novelty and variety.

Cast

Thomas Gwynne.....Herbert Rawlinson
Nickoli Rubnov.....Kalla Pasha
Daisy Jones.....Beatrice Burnham
P. D. Riley.....Tom McGuire
Mark Mills.....Melbourne McDowell
Sybil Mills.....Margaret Landis
Old Ben Marlowe.....George Marion
Landgen.....Frederick Stanton
Auditor.....Frederick Bertrand

Story by Mary Whiteside.
Scenario by Raymond L. Schrock.
Directed by William Parke.
Photography by John Stumar.
Length, 4556 feet.

Story

Thomas Gwynne, a young man of education, is a waiter in a mountain hotel until by force of circumstance he is appointed manager. He seeks to alleviate the bolshevistic feelings of the employes by attempting to create at the hotel a modern Utopia, where all persons are helped to a realization of their aspirations. The most outlandish situations arise until the hotel is bankrupt. Gwynne is left money, buys the hotel and fails again. The climax comes when the employes, failing to appreciate the manager's generosity, demand all sorts of queer things. The manager then uses a little fistic argument and Utopia fades, but contentment is established.

"Gold Madness"

Renown Pictures Offers Curwood Picture Starring Guy Bates Post

Reviewed by Mary Kelly

If this picture were considerably shortened, it might be an average success in the small theatre. In its present extreme length and rather weak construction it is not a definitely reliable box-office attraction. The first reel is merely a prelude to the actual story and except for attractive snow scenes is not essential to the entertainment.

The names of the author and star will arouse a certain amount of interest, although this picture is not the usual James Oliver Curwood type. There is very little out-door stuff and the drama on the whole is strictly conventional. Guy Bates Post will no doubt appeal to his particular clientele, but to others his performance seems rather slighted.

The director has given the story a particularly somber atmosphere and it is this lack of sparkle which is the chief drawback of the picture. Cleo Madison and Grace Darmond are attractive in roles with limited chances and Mitchell Lewis is interesting in his few scenes. The picture would no doubt be greatly improved and make a very different impression if it were condensed.

Cast

Jim Kendall, alias Calgarth..Guy Bates Post
Olga McGee.....Cleo Madison
Scotty McGee.....Mitchell Lewis
Hester Stanton.....Grace Darmond

Adapted from James Oliver Curwood's magazine story, "The Man From Ten Strike"
Scenario by Fred Kennedy Myton
Directed by Robert T. Thornby.
Length, 5,860 feet.

Story

Scotty McGee goes to Alaska where he succeeds in making crooked mining deals and in separating Jim Kendall from his wife, Olga, whom Scotty takes with him. Some time later Jim, posing as a millionaire, undertakes a secret service mission to arrest Scotty and Olga who are both involved in the mining deals. He succeeds despite Scotty's attempts to doublecross him and wins a real girl despite Olga attempts to get him back.

"Held to Answer"

House Peters and Good Cast in Metro Production of Average Interest

Reviewed by Mary Kelly

Resembling to a slight degree the general theme of "The Christian," this Metro production is based upon the threatened downfall of a clergyman of high esteem. As in the former, an affair with an actress is the disastrous complication. But there are a number of vital differences and "Held to Answer" is far less stupendous both in material and emotional appeal.

It retains, nevertheless, a certain measure of appeal that is frequently attached to a more or less sensational slant on anything connected with the church. House Peters is a commanding type as the man who has given up everything in the cause of redeeming mankind. He will be sure to win the admiration of a large number of fans, and the unjust circumstances which brand him as thief will stir up considerable interest.

The crucial situation shows the clergyman refusing to tell the name of the real thief, who is the brother of his fiancee, and receiving the judge's verdict of "Held to Answer." The next big scene is a business meeting in the church in which the pastor is asked to resign. It has the expected melodramatic conclusion involving the brother's confession and the sudden awakening of a conscience in the woman who has caused the trouble.

It has been produced in fairly attractive program style. Evelyn Brent is very good in a rather restricted part and Grace Carlyle plays the artful woman of the world convincingly. James Morrison and Bull Montana stand out among the subordinate ones.

Cast

John Hampstead.....House Peters
Marian Dounay.....Grace Carlyle
Hiram Burbeck.....John Sainpolis
Bessie Burbeck.....Evelyn Brent
Rollie Burbeck.....James Morrison
Mrs. Burbeck.....Lydia Knott
"Red" Lizard.....Bull" Montana
Maid.....Gale Henry
Judge.....Thomas Guyse
Organist.....Robert Daly
"Spider" Welch.....Charles West
District Attorney Searle.....Charles Mailes

Story by Peter Clark MacFarlane.
Scenario by Winifred Dunn.
Directed by Harold Shaw.
Photography by Georges Rizard.
Length, 5,601 feet.

Story

John Hampstead, formerly an actor, goes into church work and establishes the "House of the Open Door." He is engaged to Bessie Burbeck, daughter of one of the trustees. Marian Dounay an actress once in love with him, returns and tries to ruin his standing by accusing him of stealing her necklace which is found in Hampstead's safe. The news of his guilt is published but the confession of the real thief saves him, and Marian's repentance follows.

"Tipped Off"

Playgoers' Release With Popular Cast Is Fairly Thrilling Crook Drama

Reviewed by Mary Kelly

A crook drama with some fairly thrilling scenes is available in "Tipped Off," a Playgoers' release. The action and suspense keep up entertainingly and the cast has four well known players, Noah Beery, Tom Santschi, Arline Pretty and Stuart Holmes. While it is not stupendous in any sense, it is a good program picture for the average theatre.

It has a slightly different angle from the usual crook drama. A fake robbery is staged just so as to prove to a theatrical producer that the heroine is capable of playing a woman of the underworld convincingly. The plot of some real thieves complicates things. Chinatown plays a large part in

the settings and Noah Beery as the pious Chinese leader adds to the picturesqueness.

The fight between Santschi and Beery is perhaps the biggest scene. It will be interesting because it is an evenly-matched combat and although not exceptionally long, succeeds in producing considerable suspense. The types are all well depicted. Something is happening all of the time and while there is a suggestion of crudeness in the continuity at times, there is sufficient excitement to make the average person overlook this.

Cast

Chong Wo.....Noah Beery
"The Fox".....Tom Santschi
Mildred Garson.....Arline Pretty
Anthony Moore.....Harold Miller
Sidney Matthews.....Stuart Holmes
Rita Garson.....Zella Gray
"Pug" Murphy.....Thomas O'Brien
Chinese Maid.....Bessie Wong
Chuck Morrison.....James Alamo
Baldy Bates.....Jimmie Truax
Detective Sergeant.....Si Wilcox
Chong Wo's Major-Domo.....James Wang
Stage Director.....Scotty MacGregor

A Finis Fox Production.
Story and Scenario by Frederick Reels, Jr.
Photography by Harry Fowler.
Length, 4,284 feet.

Story

Mildred Garson, secretary and fiancee of Anthony Moore, playwright, is unable to convince him that she can play the leading role in his crook drama. Her brother arranges with "The Fox," an underworld leader to stage a robbery at Moore's home and have Mildred hold him up. At the same time real thieves appear and Mildred is forced to go to Chinatown with them where she is sheltered by a pious Chinese philosopher. The publication of the Moore robbery endangers her name but the discovery of the real thieves eventually clears up everything.

On the Banks of the Wabash

Vitagraph's Latest Has Many Thrills and Big Climax—Mary Carr Featured
Reviewed by Mary Kelly

Thrill seekers will find something new and big in the flood climax which brings this Vitagraph melodrama to a close. The old "Sarah Jane" plowing through Main Street, making its rescues from second story windows is an impressive spectacle, but only a part of a maelstrom of dramatic events that culminate here.

"On the Banks of the Wabash" is an attraction which a large class of theatres cannot afford to miss. Its stupendous climax will accomplish its purpose in bringing the thrills, and giving your patrons what the earlier part of the picture hints at—terrific flood scenes.

J. Stuart Blackton, the producer, has not striven for fine effects, but for broad sweeping action with a certain undertone of human interest that makes it more powerful. This element is embodied mainly in the performance of Mary Carr. She has an appealing part which she plays with great understanding and invests the production with something that all women will like.

Various dramatic complications unravel themselves in the climax in which the suspense is splendidly managed. The artist, reported dead, returns to save his daughter from drowning and his wife from being burned to death; the burning house sets fire to the old river boat, the "Sarah Jane" which is doing the rescuing; the village spinster confesses her deceit which has almost wrecked another woman's life; the Captain discovers that her brother has been swindling the town with fake investments and prevents his escape; the boy goes back to his country sweetheart whom he had neglected because of an infatuation; in fact an incredible number of melodramatic incidents are involved. The fan who is looking for sensational entertainment could scarcely find anything more satisfactory than this.

The cast has many excellent types and shows enthusiastic direction. Madge Evans is wistful and pretty as the girl "who stays behind" and Burr McIntosh intensifies the heart interest by his fine performance of the Captain.

Cast

Anne Bixler.....Mary Carr
"Cap" Hammond.....Burr McIntosh
David.....James Morrison
Paul Bixler.....Lumsden Hare
Ivonne.....Mary MacLaren
Lisbeth.....Madge Evans
Sash Brown.....George Neville
Tilda Spiffen.....Marcia Harris
Westerley Spiffen.....Ed Roseman

Based Upon the Song by Paul Dresser.
Direction by J. Stuart Blackton.
Length 7156 feet.

Story

Paul Bixler, an artist, who has accepted his wife's entire fortune in furthering his career, is seen about to jump into the river, by Tilda Spiffen, the village spinster. She reports his escape with another woman and his wife Anne is heart broken. Later when fortune plays Tilda and her rascal brother false, Tilda's conscience hurts and she tells the truth to Anne, who is still awaiting Paul's return. Meantime the river is flooding the town but before the rescue boat gets to Anne, her house catches fire. Paul returns in time to save her and she finds that he has become a success as an artist. Her daughter finds happiness in being reunited to her sweetheart and all are saved from the flood.

"Jamestown"

Second of "Chronicles of America" Series is Released by Pathe
Reviewed by Mary Kelly

Similar to the first one of this series, "Jamestown" is remarkable in its authentic colorfulness. It gives further indication of the sincerity and competence of the producers, the Yale University Press, who are now offering the second of the "Chronicles of America," the first being "Columbus."

America's development at the time when Great Britain's control of Virginia was threatened by both the Indians and the Spanish is the subject. The Indian princess, Pocahontas, played by Dolores Cassinelli is an important historical figure in this. The British high Marshall holds her as hostage in order to force her father into certain agreements. In connection with this her love affair and marriage with the English colonist, John Rolfe, is touched upon. Another dramatic feature is the capture of a Spanish spy, detailed to carry messages to the Floridas.

The majority of patrons who are seeking superior entertainment will find much to enjoy in "Jamestown," which is in four reels, like its predecessor. It gives a more than adequate picture of America at this period. Jamestown is reproduced as a crude village, guarded by a high picket fence, practically isolated in winter and in summer the picturesque seat of conflict for the British, Indians and Spanish. It gives an exceptionally vivid idea of British politics at this time and their effect upon embryonic America. Edwin Hollywood directed the picture.

"Modern Matrimony"

Selznick Release with Owen Moore and Alice Lake Has Excellent Comedy Value
Reviewed by Mary Kelly

Light comedy-drama of this type is much in demand. The troubles of the newlyweds having no cash and very little credit provide a pleasant hour of amusement for anyone. The picture has already proved capable of creating a chuckling response and can be booked without risk.

Victor Heerman's idea for the story is fresh and his direction shows a keen understanding of farce. While the situations are unquestionably funny, the action quick and snappy, the human interest note is not entirely submerged. Thus when the young husband's last lie has failed and the last piece of furniture has been removed, the wistful is quite as pronounced as the ludicrous. Owen Moore's clever performance is partly responsible for this.

He maintains a certain equanimity throughout his various blunders that makes them, of course, twice as amusing. His attitude is well counterbalanced by Alice Lake's work. She is a somewhat peppery young bride, inclined to demand explanations but infinitely credulous of her husband's lies. Their scenes together are highly entertaining.

The theme of the picture—the way the housing problem confronts young married couples—should suggest good exploitation angles. Various tie-ups with real estate firms would prove effective. Originally, the story was called "One Dollar Down," which will give some idea of its character. Miniature houses would make excellent advertisements, and would carry out the idea that has been used on one of the shots of an interior of the real estate offices. This comprises one of the many interesting scenes in the picture.

Its naturalness will be one of the picture's popular features. The comedy value is sure to register and the acting is in the hands of an unusually capable cast including Mayme Kelso and Frank Campeau.

Cast

Chester Waddington.....Owen Moore
Patricia Waddington.....Alice Lake
Mrs. Flynn.....Mayme Kelso
Mr. Flynn.....Frank Campeau
Mrs. Rutherford.....Kate Lester
Junior Rutherford.....Victor Potel
Mr. Baltman.....Snitz Edwards
Rastus.....Douglas Carter

Story and direction by Victor Heerman.
Scenario by Sarah Y. Mason.
Photography by Jules Cronjager.
Length, 4,960 feet.

Story

Chester Waddington marries Patricia, despite his small income and her mother's objections. He buys a house and furniture on the installment plan, promising a payment on a certain date. He uses his pay check to take a chance on a deal which he thinks his boss will favor, but is fired when the boss finds out. His creditors appear, remove the furniture, the sheriff comes to take possession of the house and then he finds that the deal which he helped has proved a tremendous success.

"A Wife's Romance"

Metro's Latest Release With Clara Kimball Young Should Be Generally Entertaining
Reviewed by Mary Kelly

Typical of Clara Kimball Young's most popular work, her latest Metro release makes its greatest appeal to women. As this sort of entertainment it should succeed in the majority of houses. It has a story along the desired paths of romance and is attractively staged and costumed, with Spain as a setting.

An offshoot of the popular screen theme that the neglected wife is susceptible to attentions from other men, this one makes no great pretensions at being original but follows the lines of acceptable entertainment. It is interestingly done and will afford the average feminine fan a pleasant hour. The affair with the bandit is managed in a series of fairly picturesque events from the first meeting in the park at night to the fight with the toreador in the cafe. None of i carries much realism, but this is not the purpose. It is more or less like a day dream and as such caters to the tastes of a large class of patrons.

The star is unusually attractive in this setting. Beautiful gowns and exquisite Span-

ish laces are a becoming asset while her performance is charmingly reserved and eminently "wifely," even in the throes of a forbidden romance. The picture has an honorable ending that will doubtless appeal, in spite of the fact that the husband's renewed interest seems a bit far-fetched. Albert Roscoe is good as the romantic bandit and the others are well chosen. Thomas Heffron has given effective direction to the scenes and clear photography adds considerably to the enjoyment.

Cast

Joyce Addison.....Clara Kimball Young
John Addison.....Lewis Dayton
Isabel De Castellar...Louise Bates Mortimer
Ramon .....Albert Roscoe
Joseffa .....Lillian Adrian
Marques De Castellar...Wedgewood Howell
Evan Denbigh.....Arthur Hull
Pablo .....Robert Cauterio

Based upon novel by H. W. Roberts.
Scenario by Frank Beresford.
Direction by Thomas Heffron.
A Harry Garson presentation produced by Samuel Zierler.
Photography by Charles Richardson.
Length, six reels.

Story

Joyce Addison, wife of an American attache in Madrid, looks to her painting as sole entertainment, as her husband neglects her for business. One night late, while driving, she meets and is robbed by a bandit who proves sufficiently chivalrous to see her home. She recognizes in him a good subject for a painting, so persuades him to pose. This leads to a dangerous friendship and a trip to a notorious cafe where she is seen by an old friend. She sees the wisdom of giving up her bandit and, much to his unhappiness, tells him it is all impossible. Her husband overhears and determines to reform and be sweetheart as well as husband.

"The Tango Cavalier"

George Larkin as Colorful Hero of Western Border Picture Released by Aywon

Reviewed by Mary Kelly

A highly romantic cast to the performance of George Larkin is given in this picture of Mexican border life which Aywon is releasing. He is the vagabond frequenter of cafes, the king of the tango and a daring air pilot. With a few touches like these, the usual story of outlawry and one man's bravery is made slightly more alluring than as frequently handled.

The tango scenes are fairly well done. Ollie Kirby, who is Larkin's partner, is at her best in the dancing scenes as her dramatic work shows less experience. While her part is not nominally the heroine's, it is more colorful and indicates that with some direction in the art of facial expression, she would be a pleasing screen player.

At times the picture seems somewhat padded. Small, unimportant scenes are lengthened beyond their appeal and there is not much suspense. The aeroplane stunt and the spectacular ride down the perpendicular embankment are thrilling, but the picture as a whole is not especially full of action. It will interest those who admire George Larkin, and will average up as a fair program attraction in almost any small theatre.

Cast

Don Armingo.....George Larkin
Colonel Pomeroy.....Frank Whitson
Doris .....Doris Dare
Carmelita .....Ollie Kirby
Brute Morgan.....Billy Quinn
Strongarm .....Mitchael Telligen

Story

The bandits had unsuspectingly engaged the services of a secret service man, Don Armingo, to make a weekly flight across the border. When the time came for him to make an arrest, the bandits took flight, carrying Don's sweetheart. Don followed in his aeroplane and circling low, reached down and drew the girl from the tonneau of the car. Together they watched the headlong destruction of the bandits over the embankment.

"Bright Lights of Broadway"

Principal Releases Entertaining Picture of Popular Theme with Good Cast

Reviewed by Mary Kelly

Another story of the country girl who seeks a Broadway career has been picturized in a way that should afford the usual appeal. The cast is above average, featuring Doris Kenyon, Lowell Sherman and Harrison Ford who give smoothness and charm to the performance. While the story is not exceptional it is pleasingly handled and should mean fair entertainment, generally.

Doris Kenyon's interpretation of the girl who gives up her sweetheart, for the thrill of seeing her name illuminating Broadway is interesting because it has her individual charm. She plays in a thoughtful, wistful manner and does not overdo either in acting or dressing. Lowell Sherman plays the part of tempter with a finesse that helps one to forget partially that it is one of the oldest of roles.

The locomotive accident is well managed. Consistent with the rest of the picture, it is a theatrical touch, but gives a melodramatic dash to the ending that will most likely be enjoyed by the masses. The picture has been attractively staged and the charm of the acting will appeal to many.

Cast

Irene .....Doris Kenyon
Thomas Drake.....Harrison Ford
Randall Sherrill.....Lowell Sherman
Connie .....Claire Dorolez

Story by Gerald C. Duffy.
Direction by Webster Campbell.
Length, 6,760 feet.

Story

Irene, who has a beautiful voice, is heard by Sherrill, the great producer, one day and his offer to make her a Broadway star is so attractive that she leaves her sweetheart, Thomas Drake, and goes to the city. Sherrill tries his usual game, deserts Connie, his latest sweetheart, and kills her one night in his apartment after a struggle with Drake, who has come to get Irene. Drake is accused and sentenced to the chair, but Irene forces a confession from Sherrill and, after a mad locomotive race, saves him.

"The Darling of New York"

Baby Peggy Makes Debut as a Feature Star in Universal-Jewel Picture That Provides Fine Entertainment

Reviewed by C. S. Sewell

Baby Peggy the diminutive star who in two-reel Century Comedies has endeared herself to thousands, makes her debut as a full-fledged feature star in the Universal-Jewel production "The Darling of New York" which gives every indication of proving a great big box-office success and we predict that this little lady if she keeps on appearing in features as good as this one, will be the darling of film fans everywhere.

The story provides an excellent vehicle for her and shows her off to advantage. Those responsible for the production have not attempted to cast her as an overly clever or precocious child but have depended on her wonderful personality and undoubted ability to play upon the spectator's sympathy by casting her simply as a lovable little baby who becomes the plaything of fate and is buffeted about, falling into the hands of crooks, some kind, some unkind, then as the ward of a poor Hebrew with a large family, next a waif of the streets and finally trapped in a burning building, only to find happiness at last with her wealthy grandfather.

In this attempt they have surely succeeded, for it is a production that should appeal to all classes of audiences, it is the kind that will get under your skin, unusually strong in human interest, with plenty of action, pathos and clever comedy touches. It is a melodramatic story and there is considerable hokum but it is all well worked out and will "get" almost anybody. Your heart will go out to the poor helpless little tot who is buffeted from one to another in the underworld not knowing what it is all about, and maintaining a sunny cheerfulness through it all. In addition to the plight of the little child your interest will be held by a well worked out crook angle involving the adventures of a quantity of smuggled diamonds which have been hidden in the baby's rag doll and which becomes lost. You feel an intense sympathy for the crooks who have been kind to her and a corresponding hatred for the one crook that ill-treated her. There is such strong sympathy developed for the diminutive heroine and such suspense as to what will happen to her and the diamonds that at times you feel you can hardly wait to see how the sequences will work out, but at the same time the story is not padded.

King Baggot has finely directed the production and there are a number of finely handled scenes such as the manner in which the baby softens the hearts of the crooks who then shower her with toys, the scenes where she is a member of the kind-hearted Hebrew's big family and where she is left in an ash can and dumped into a street cleaner's wagon. Especially good too is the fire scene with the blazing house and falling walls culminating in a big climax where the kind-hearted woman crook who has decided to go straight jumps from a third story window into a life net with the baby in her arms, the camera following the figures as they jump.

Baby Peggy is really wonderful in this picture, she gets you with her personality, magnetism and ability and her infectious humor which has full play, and the already large number of her admirers will be increased many fold. She has been surrounded by an excellent cast, including Sheldon Lewis, Frank Currier, Carl Stockdale, Gladys Brockwell and others not forgetting Max Davidson who does particularly fine work as the poor Hebrew.

Here is a picture that you need not fear to run, for it will provide fine entertainment for any class of audience. It will prove a delight to the kiddies.

Cast

The Ross Kid.....Junior Coughlin
Mrs. Ross.....Dorothy Hagan
Governess.....Estelle Gonlder
Soulful Sid.....Carl Stockdale
Light Fingered Kitty.....Gladys Brockwell
Santussa..... Baby Peggy Montgomery
Giovanni.....Sheldon Lewis
The Master Mind.....Wm. H. Turner
Florrie.....Jose Devere
Ice.....Jack Quinn
Levinsky.....Max Davidson
Mrs. Levinsky.....Emma Steele
Willie.....Walter (Spec) O'Donnell
Grandfather.....Frank Currier

Story by King Baggot and R. L. Schrock.
Seenario by R. L. Schrock.
Directed by King Baggot.
Photographed by John Stnmar.
Length, 6260 feet.

Story

Little Santussa's mother dies and she is being brought to America by her governess who gives the child to an Italian while she returns for her pocketbook. In the meantime the ship sails. The Italian is a member of a gang of diamond smugglers and hides the diamonds in the child's rag doll. In New York a rival gangster takes the child and leaves her in an ash can. Some newsboys find her and take her to a Hebrew with a large family. She runs away and a woman member of the crook gang who has been kind to her, finds her and takes her home. Police raid the place and the house is set on fire, the woman rescues the child by jumping into a life net. The Italian crook has determined to go straight and made a clean breast of everything to little Santussa's wealthy grandfather and the story ends with her happy in his magnificent home.

Film Booking Offices of America, Inc., 723 Seventh Ave., New York City.—Exchanges Everywhere
Sales Offices, United Kingdom, P. C. Pictures, Ltd., 26-27 Piccadilly, Star Works, Stonebridge Park, London, W. 10

Greetings from F.B.O.

to EXHIBITORS THROUGHOUT THE WORLD FOR THE SEASON 1923-24

FILM BOOKING OFFICES of America, Inc., take this time and opportunity to thank exhibitors throughout the world for the loyal and splendid support given F. B. O. pictures in the season past.

We realize that without your support and help and without your words of encouragement we could not have attained the high position we now occupy in the film world, especially in so short a space of time as eighteen months.

We started this business on an ideal—"SERVICE TO OUR CUSTOMERS"—and we believe we have made good. At least we have done our work conscientiously. Distribution of good product backed by the best advertising and exploitation the industry affords has made the initials F. B. O. synonymous with success to all who have done business with this hard working, hustling outfit.

We are constantly striving to improve the productions we make and will never let up producing the highest type of sure fire advertising and exploitation for exhibitors on all our releases.

We have some splendid productions for the Fall and Winter season of 1923 and 1924. All are backed by intensive exploitation.

Big things are planned for all of 1924. If we have done well so far we expect to do a great deal more for exhibitors during the coming season. Study carefully the product announced in this special section. Each page has a message for every exhibitor. We thank you for your patronage and support. We sincerely hope to merit a larger share, by earning and deserving it, in the seasons ahead.

FILM BOOKING OFFICES OF AMERICA, Inc.

Home Offices: 723 Seventh Avenue, New York. Exchanges in 34 principal cities in the U. S. A. and Canada

SPECIAL SECTION OF MOVING PICTURE WORLD

F. B. O. 1923-24 PLANS

A Tribute to Showmen

Credit where credit is due—

Think back eighteen months to conditions when those F. B. O. showmen and go-getters took hold of this big distributing organization—

And then look at F. B. O.'s position as we swing into the 1923-24 season!

A miracle of accomplishment? I'll say so! And even though an editor is stepping on thin ground when he singles out any individual or organization for a good word, I don't think any film man will frankly question me when I say it emphatically.

Am I right?

* * *

Moving Picture World feels a pardonable pride in having been selected by F. B. O. to exclusively present its elaborate announcement of coming product for the season of 1923-24.

F. B. O. has shown that it knows how to sell pictures—to the exhibitor and for the exhibitor. So we take some reflected glory in our selection for so important a piece of work as the broadcasting of the new season's announcement.

At various times in the past year readers may have noticed that we have had occasion to comment on the exhibitor's favorable attitude towards the F. B. O. type of picture and exploitation.

The creation of this attitude and its strength as we enter the new season is one of the most remarkable developments of this business.

We'll wager that in any exhibitor gathering you may attend after the conversation has passed the perennial subjects of film rentals, masterpieces, and whatnots, and has come to the point of "What got the money for you?"—you'll hear "Westbound Limited," "Third Alarm" and so on.

Pictures made at reasonable cost, sold on a basis that considers the customer's profit-making possibilities, and preceded, flanked and rear-guarded by exploitation—that's a great platform and a sure-fire policy.

* * *

Naturally, with such a record for the season past, there has been more than ordinary interest on the part of exhibitors in looking forward to F. B. O.'s plans for the coming year.

The pages that follow unfold a glittering array.

The effort that has been put forth on this section by the F. B. O. organization, the cooperation that has been extended by Moving Picture World, are a measure of our belief that you will find these pages well worth your attention and study.

Robert E. Welsh

EMORY JO

What Exhibitor has not either played or heard of Emory Johnson's

"IN THE NAME OF THE LAW"

"THE THIRD ALARM"

"WESTBOUND LIMITED"

The Box Office Angle As I See It

By EMORY JOHNSON

AS far as I can see it, there is only one sure fire slant for genuine box office winners and that is down-to-earth pictures that all can understand, see and appreciate. "Humble" pictures is my creed. Pictures for the masses which constitute 85% of the picture goers of this country.

Others can make the High Brow, big set and gorgeous scene stuff. For mine, I will continue to make pictures for the people,--high-grade melodramas, understandingly and artistically done.

I try to make my characters live, be natural, act natural and as to the success of that specialty I have thousands of letters of appreciation from fans as well as exhibitors who like my stuff.

Besides, I make exploitation pictures that can be boosted in a natural and clever manner. F. B. O. has a thorough understanding of how to exploit, which, backed by the kind of productions every class of people likes, has spelled success for all Exhibitors who have shown my productions. I shall continue to make high-grade melodramas for the masses all with that big box office appeal.

EMORY JOHNSON.

EMORY JOHNSON PRODUCTIONS

EXHIBITORS throughout the world have risen in one tremendous throng in magnificent testimony to the box office and entertainment powers of EMORY JOHNSON productions. With such past successes as "In the Name of the Law"—"The Third Alarm"—and—"Westbound Limited"—to his credit he now booms along with the biggest success of them all—

"THE MAILMAN"

In every community—Emory Johnson's MAILMAN picture will be received with acclaim. It is human, thrilling, dramatic, packed with action, pathos, and power. F. B. O. will distribute 8 more Johnson Productions. If you have not played the first three, do so at once and then prepare yourself for another mop up with "THE MAILMAN" and with the other Emory Johnson productions to come, all of which will be as big and bigger than these first four. Watch for "THE MAILMAN"; it's a knockout. You'll clean up with it. And watch for the others to come.

All Emory Johnson Productions distributed throughout the world by Film Booking Offices of America

Emory Johnson, Box Office Producer

THE director who really knows the public and the box office is truly coming into his own.

Witness the meteoric rise of Emory Johnson, who, with his first three directoral efforts, has already attained such heights as few other young producers ever have achieved.

When Mr. Johnson's maiden directorial effort, "In the Name of the Law," was released by F. B. O., the wise ones said that its tremendous success was an accident—that he couldn't repeat. Then Mr. Johnson came across with "The Third Alarm," and the wise ones were surprised, but still skeptical.

"He can never do it a third time in succession," they said. "No man can be expected to hit a home run every time."

Mr. Johnson's answer was "Westbound Limited," the great railroad man's picture which swept the country with the speed and power of its own plunging trains.

And now comes "The Mailman," Emory Johnson's greatest and latest—a picture dealing with the life of Uncle Sam's postal employees, which is destined to dim even the brilliance of its three public-service predecessors.

And what has been responsible for Mr. Johnson's success? Let him tell you in the few simple words he used at a testimonial luncheon given in his honor by Film Booking Offices recently.

With almost boyish modesty Mr. Johnson told his listeners that he tried to make pictures for the masses—pictures that you and I and the other fellow can FEEL. Stories of drawing room and tennis court and gilded palace do not interest him, he said. The humble things of life are his material, and he strives to present them in a humble way—without expensive and elaborate sets and other garish trimming.

EMORY JOHNSON

But the heart of Mr. Johnson's pictures is in the home. That is also partly responsible for the gigantic success of his pictures. Their utter wholesomeness, combined with their swift action and melodramatic heart interest make them such as to absolutely sway the masses. And Mr. Johnson modestly gives credit for the bulk of his success to his mother, Mrs. Emlie Johnson, who writes all his stories, and to his wife, professionally known as Ella Hall, who plays the lead in his pictures.

Every picture carrying the Emory Johnson trade-mark has some great, big, vital, central idea around which can be built an exploitation campaign sure to put the picture over in a big way. It was that way with "In the Name of the Law," which had the endorsement and co-operation of every police chief in the United States and Canada; it was that way with "The Third Alarm," which was backed by the fire chiefs and firemen throughout the country; it was that way with "Westbound Limited," which had the approval and the help of every railroad employee in America, and it is that way with "The Mailman," which is being given country-wide recognition and promotion by every Postal official, as well as by the army of postal employees in every state in the union.

Scenes from
"THE MAIL MAN"
with Ralph Lewis, Johnnie Walker and Ella Hall
Emory Johnson's Great Production

Thousands of exhibitors acclaim the box-office success of JOHNNIE WALKER PRODUCTIONS

Johnnie Walker

—o—

Producing Motion Pictures of the type most popular with the majority of Exhibitors.

—o—

FROM every State in the Union I have received letters of congratulation from Exhibitors who have made money with my productions.

That to me is the answer as to whether or not I am making that calibre of pictures that exhibitors want. Not only have I received letters from these men but every mail brings me fresh evidence that I am on the right track in turning out the productions that possess box office value.

I see this business as a job of manufacturing entertainment, and nothing else.

This is show business. Show business means keeping the public amused, interested and entertained.

That's what I started out to do and that's what I intend to keep on doing. My tie up with F. B. O. guarantees exhibitors the best calibre of exploitation and advertising helps in the business.

I know this from experience. That's why my pictures are distributed by this progressive, hustling Company, the livest in the business.

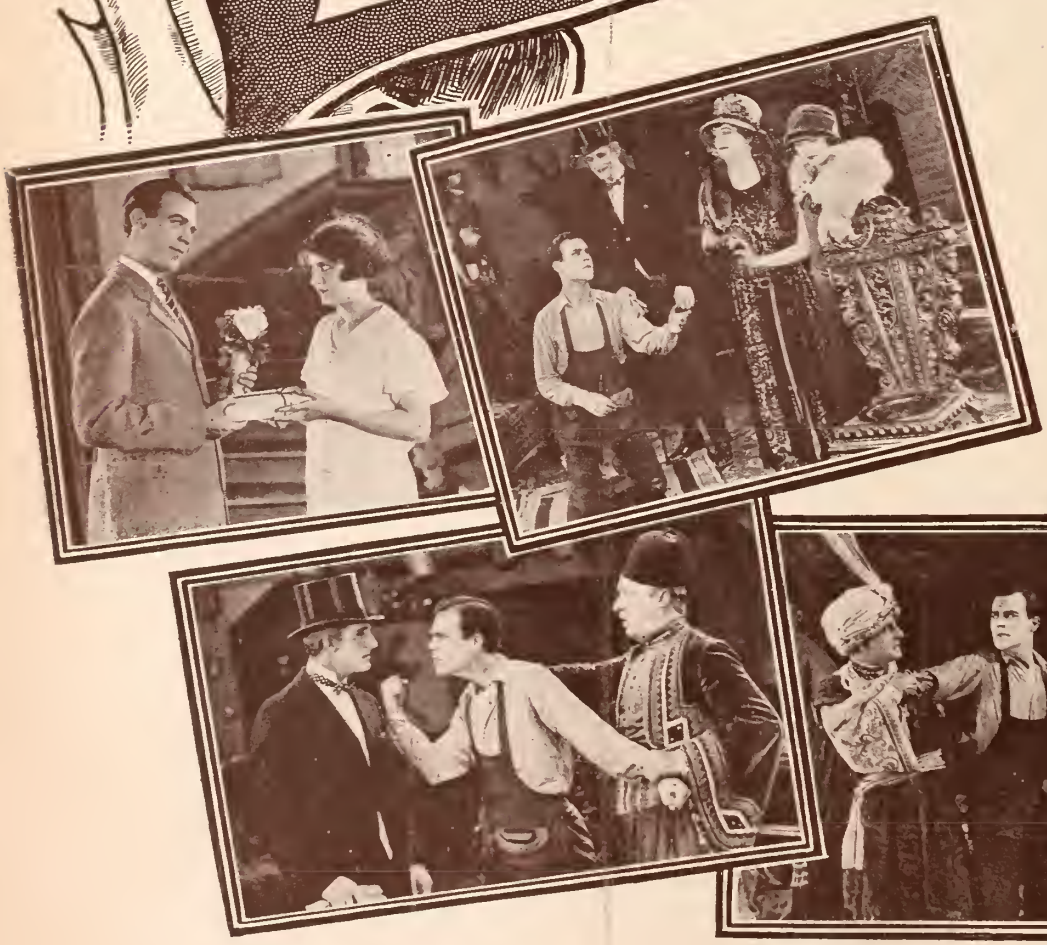
Look over the pages that follow. Read what exhibitors have said about my productions. Then communicate with your F. B. O. exchange for bookings on my present releases and my coming pictures. They are "the goods."

You'll say so after you have played them and made money on them. My compliments of the season and best wishes for a rousing 1923 and 1924 business to all.

Johnnie Walker

JOHNNIE WALKER PRODUCTIONS, DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA, INC.

My Latest Picture

FASHIO

Did You Ever Hear of a More Powerful Box Office Title Than "Fashionable Fakers"

CONJURE up in your mind the picture the words "Fashionable Fakers" produce, and the effect on your women patrons! Sleek, gorgeously gowned women, and sleek men.

"Fashionable Fakers"! ! ! It's a great title! Smart society crooks, masquerading as members of the highest strata of society in an atmosphere of wealth as yet unsurpassed on the screen!

"FASHIONABLE FAKERS"! A box office title that has absolutely no equal! For the exhibitor "Fashionable" spells M-O-N-E-Y, and "Fakers" spells M-O-R-E M-O-N-E-Y!

"Fashionable Fakers," which I bought from Charles Ray, was formerly known as "The Worm." "The Worm" is a person who bores holes into furniture to make it appear old and antique and therefore priceless. All unknown to myself, as Thaddeus Plummer, I am a poor country boy, become a "Fashionable Faker," and am hurled into a series of thrilling and exciting adventures which take me from a quiet country town to the very center of the hectic harem of a Sultan of Turkey! A story that is replete with thrills and adventure, with a denouement that is positively startling!

I think my work in this picture is my best to date.

JOHNNIE WALKER.

NABLE FAKERS

A JOHNNIE WALKER Production

WHEN you book "FASHIONABLE FAKERS" you are not out in an open boat in the middle of the ocean. You are not left to plug the picture by your own efforts. F. B. O.'s big press book on this picture makes it "sure fire" for you, for all you have to do is to use the material prepared and you'll play capacity.

Ask to see a copy of this book. It's a gold mine for that sure fire F. B. O. exploitation and help that assures results for you on any picture. I commend "FASHIONABLE FAKERS" to you as a real money getter. Play it and bank your profits.

All Johnnie Walker Productions are distributed by Film Booking Offices of America

Thousands of exhibitors

The 4TH MUS

The Fascinating Cosmopolitan Magazine Story by

Now that F. B. O. has Witwer under a five-year contract, I hope that all the pictures made from his stories are as good as this one. The world's greatest theatres (including the Rialto, Missoula) should be proud to run "The Fourth Musketeer."

—Guy D. Haselton, Rialto Theatre, Missoula, Mont.

From Ex. T. Review:

This is one of the best pictures that Johnnie Walker has done in some time. It carries an interesting plot with sufficient variety to hold interest throughout. There are some humorous moments that will be enjoyed and also a bit of pathos that will appeal. As a whole the picture should easily satisfy in practically any house.

From M. P. World:

The story is appealing throughout and has humorous touches that will be sure to please. There are several dramatic flashes and an excellent comedy wind-up. It is the best vehicle Johnnie Walker has had for some time showing him in an exceptionally likable role and doing full justice to his personality.

Our patrons raved over this picture. If you book it play it up big.

—Max Draffle, Empress, Cherokee, Iowa.

Give F. B. O. credit for making a good one here. Well acted and good direction with Walker getting more popular every day.

—Hugh G. Martin, American Theatre, Columbus, Ga.

Against "Robin Hood" for competition this snappy picture went over big here. Book and boost it.

—A. I. Latts, Royal, Ashland, Wis.

From Ex. Herald:

Johnnie Walker fits the leading role of this fantastic tale by H. C. Witwer perfectly. The story holds the spectator, and the dramatic situations are pretty sure to appeal to any audience.

From Morning Telegraph:

Hurrah for "The Fourth Musketeer" if this seems lacking in decorum and dignity, it is only because this reviewer is so enthusiastic about the picture. The story and treatment of it is intelligent, interesting, amusing and human, which seems almost too much to expect of one single picture. The direction is clever and the action is well sustained.

have made big money on

JOHNNIE WALKER

in

THE FOURTH MUSKETEER

H. C. Witwer

Directed by William K. Howard

A JOHNNIE WALKER PRODUCTION

If you haven't played my picture, "THE FOURTH MUSKETEER," do so now. No more popular writer than H. C. Witwer in this country. None has a larger reader audience. We have made a faithful picturization of his corking story. Read what exhibitors and critics say. Take the word of men who know, or better still SEE "THE FOURTH MUSKETEER" at your nearest F. B. O. Exchange. If you look you'll book; also be sure to watch for my coming new production.

"FASHIONABLE FAKERS"

Johnnie Walker Productions are distributed throughout the world by Film Booking Offices of America.

JOHNNIE WALKER

IN

"My Dad"

A JOHNNIE WALKER PRODUCTION

Distributed by
Film Booking Offices of America

Thousands of Exhibitors Have Already Played and Made Money on "MY DAD" Read What They Say—That's the Only Evidence That Interests You

We had wonderful success with this picture. We played it to full houses and pleased 100 per cent. At the prices F. B. O. gives us, it is a sure tonic for the box office.
WILLIAM HERCH, Rex, Calumet, Minn.

Gave me the best crowd in bad weather. Pleased 100 per cent. They sold it so you can make some money, and that is what we want.
W. E. STEPP, Regent, Pleasanton, Kan.

Has everything that goes to make up a real picture. Johnnie Walker well liked here and carries off the grapes whenever I show his pictures.
C. H. BILLS, Opera House, Lenora, Kan.

Give us some more like this one. It is as good as any we have seen for some time.
B. SHEN, Lakeville, Lakeville, Minn.

Every Dad should take his family to see this fine picture. It has good action, a good story and good moral, and is good all around, particularly in hot weather, as it has many cold scenes.
J. J. MACK, New Prague, Minn.

Fine story, good prints, lots of action and thrills hold the audience in a fast grip and with anxiety for what the next scene will bring. If your people like Northwesterns, book it.
T. Z. HARMON, Lehigh, Okla.

Walker is a big favorite here, and this is an exceptionally good northern picture.
A. C. KNUDSON, Scenic, Detroit, Minn.

We had a great many favorable comments on this picture. It is very good.
E. W. McFARLANE, Cozy, Groton, S. D.

With good scenes and good action, this is a good northern picture. If your people like northern pictures, book this one.
P. J. DUFECK, New Lyric, Hinckley, Minn.

Results Talk—Play "MY DAD"

The Same Author Who
Wrote "The Mark of Zorro"
(Johnston McCulley)
Wrote This Big-Time Story

JOHNNIE WALKER

IN

CAPT. FLY-BY-NIGHT

has already made money for several thousand theatres—Have you played it yet? Read the exhibitors' and critics' reports.

From M. P. News:
There is the thrill of flashing swords, a duel staged in the high bell tower, this set is a splendid one. The whole picture has an historical interest by reason of its California Mission settings. "Captain Fly-by-Night" has a definite audience appeal—because of its romance, setting and action.

From Ex. Herald:
A well-planned, actionful romance of Lower California during the days of the Spanish domination. It is full of surprises and a wealth of beautiful scenery. It is a colorful, well produced bit of Spanish fiction, beautifully photographed and interest-holding from beginning to end.

Any picture in which Johnnie Walker is featured will go over well here, and this pleasing melodrama is no exception. The picture, similar to the Fairbanks attractions, is full of action and should please any audience.
H. E. KNUDSON, Detroit, Minn.

Johnnie Walker is winning favor with my patrons, and this one went over with a bang. F. W. GATES, Holley, N. Y.

A very entertaining picture. Has good moral tone. Had good attendance. WILLIAM H. MAYHEW, Cisco, Texas.

A very satisfactory program offering. Pleased large crowd. Ran it as double show with "Fighting Blood." Oh! Boy! We mopped up.
W. D. PATRICK, Florala, Ala.

We prefer action pictures like this one. It is a wonderful attraction. NED TWEEDEN, Fargo, N. D.

A JOHNNIE WALKER PRODUCTION

All Johnnie Walker Productions are distributed by Film Booking Offices of America

Coming Soon

The biggest picture of my career — with Mary Carr

Title to be announced later

A JOHNNIE WALKER PRODUCTION

CLOSE watch in the trend of motion picture successes has given me a great idea for a new production which I am positive will be the greatest picture of my entire career.

I can't tell you what the story is about just now but you will know very soon.

Suffice it to say that Mary Carr, greatest character impersonator of her type on the world's screen, will play the feminine lead.

I promise you a really great picture, one that will lend itself to big time exploitation and one with a magnificent theme. Watch for this new production. Speak to your nearest F. B. O. exchange now in advance for first call on play dates when this big new picture is announced for release. *JOHNNIE WALKER*

WATCH FOR THIS BIG NEW WINNER

JOHNNIE WALKER PRODUCTIONS ARE DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA

Johnnie Walker—The Showman's Star

NO, one can't apply the title, "From Rags to Riches," to the career of Johnnie Walker, magnetic and debonair juvenile of the screen, yet his career is somewhat analogous to the stage play of that name, in which he made his debut when only a boy of twelve, if one accepts "rags" as a symbol of poverty. For young Walker, when he had graduated from high school, was able to continue his studies at Fordham University only by dint of summer stock engagements.

Between "shots" of a recent photoplay in which he appeared, this born and bred New Yorker applied the proverbial New York hustle in acting as business representative for a producing director, with the result that he sold the production to a well-known distributor and effected an arrangement for several more productions by the same producing director. This was the Emory Johnson production, "In the Name of the Law."

His finesse in handling this deal was the result of his experience as salesman of scenic and educational film in China.

These commercial enterprises Walker varied with stage and screen engagements and directorial activities.

While yet at Fordham, Mr. Walker played in stock in his native city and at Washington, D. C. After college he essayed pictures, then springing into vogue, making his debut at the old Biograph studio in New York and later going to Edison as leading man for Viola Dana, Gertrude McCoy, Mabel Trunelle and others of picturedom's first constellation.

Universal next engaged him as leading man for Mary Fuller, long one of the foremost heroines of the screen. Then he returned to the stage, but this time as an exponent of musical comedy, appearing in such productions as "The Pearl Maiden" with Jeff DeAngelis, and "The Doll Girl," with Richard Carle and Hattie Williams.

When the world war ensued he enlisted as a gob and was mustered out at the conclusion of hostilities as ensign, having acted in the latter months of the war as assistant paymaster.

Mr. Walker then took over the Hallmark studios in New York and embarked in the business of directing pictures, his releases being known as the Arrow brand and comprising such productions as "The Devil," "When Dawn Comes" and "The Bachelor Apartment."

When Fox made preparations to produce "Over the Hill," great care was expended in the selection of a cast, and nothing less than Johnnie Walker would satisfy the producers in the leading role, so a sufficient financial inducement was offered and Mr. Walker put aside the megaphone for make-up.

The production proved one of the greatest to the credit of William Fox and acting honors were carried off by Mr. Walker and Mrs. Mary Carr. Immediately Mr. Walker was placed under a starring contract with the Fox organization, producing in succession five pictures, entitled "What Love Will Do," "The Jolt," "Play Square," "Extra Extra!" and Live Wires," the latter representing his first screen activities on the coast.

Scenes from
"CAPT. FLY-BY-NIGHT"
with Johnnie Walker
Written by Johnston McCully
Directed by William K. Howard

Johnnie Walker's 1923 Successes

1923 MARKED the release of Johnnie Walker's two biggest starring releases by the Film Booking Offices in "The Fourth Musketeer" and "Captain Fly-by-Night."

Released earlier in the season, the latter story, a tale of Southern California in the old days, established the youthful star as a versatile artist to be reckoned as a big box office draw. Closely following upon this H. C. Witwer's story, "The Fourth Musketeer," was released, which marked Walker as a sure "money getter" for the exhibitor.

All the buoyant spirit of youth, the homely philosophy and breezy action with which the noted author, H. C. Witwer, always invests his stories has been retained in "The Fourth Musketeer," which proved tremendously popular when it first appeared in the Cosmopolitan Magazine.

Witwer has the knack of infusing all of his tales with human interest and romantic charm, together with a generous portion of humor that has won him hundreds of thousands of followers throughout the land. In "The Fourth Musketeer," the famous author is shown in his most happy mood.

As a young pugilist who withdraws from the boxing game at the behest of his ambitious young wife and undertakes to manage a garage, Johnnie Walker has a role for which his talents are fashioned seemingly to order. Opposite him, is the beauteous Eileen Percy, charming always and blessed in this vehicle with a role that fits her as snugly as a new pair of kid gloves.

The fight episodes combine big drama and rousing comedy. As Brian O'Brien, the famous boxer, Johnnie Walker reveals all the fistic skill of a Terry McGovern or Abe Atell. It is the romantic element, however, that will have the most general appeal. Brian O'Brien, impressionable and deeply in love with his sweet young wife, works diligently at his little garage while his mate spends her time in high society. The youth hits upon a unique idea of bringing her to her senses and it is in the development of this that much of the fine humor and buoyant spirit is brought out.

In the more dramatic scene, Johnnie Walker puts into effect all the well rounded skill that brought him fame in such plays as "Over the Hill," "In the Name of the Law," "The Third Alarm" and others. Others in the cast who acquit themselves with distinction are William Scott, Edith Yorke, Georgie Stone, James McElhern, Aggie Herring, Eddie Gribbon and Kate Lester.

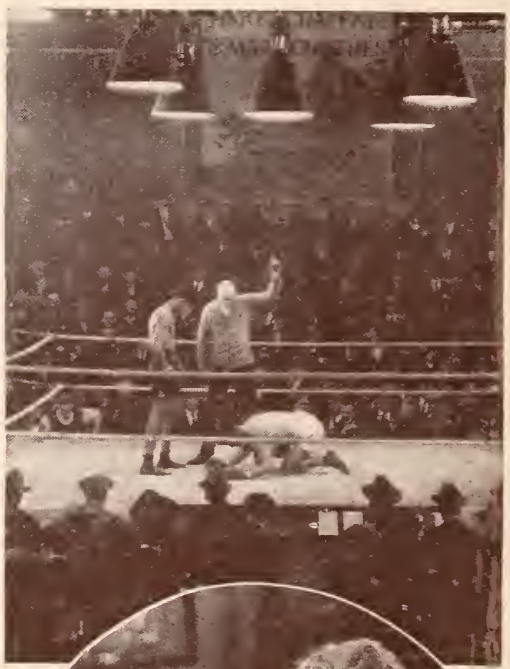
In "Captain Fly-by-Night" Johnnie Walker is at all times the buoyant facile artist who seemingly revels in the atmosphere of old Spain.

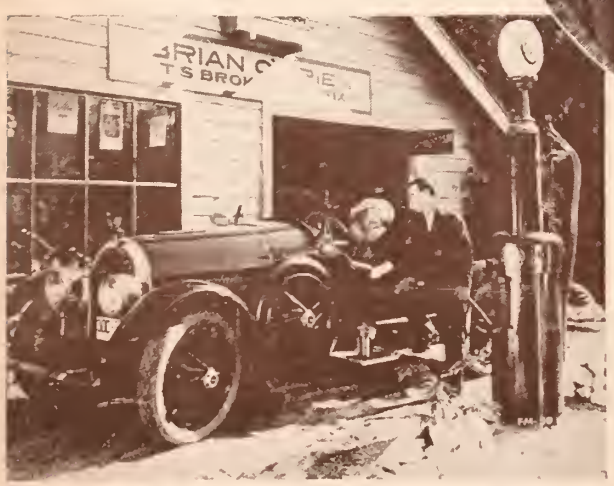
Written by Johnston McCulley, author of "The Mark of Zorro" in which Douglas Fairbanks scored one of his most notable successes, "Captain Fly-by-Night" has all the vivid and languorous color of olden California in the days of Spanish domination. It occurs in 1824 and has to do with the mistaken identity of the leading character—a dashing and daring young swashbuckler and patriot portrayed with virility and charm by Mr. Walker.

Of the many stirring episodes, it is safe to say that the scenes of warfare before the ancient mission walls are the most gripping. These are developed with striking realism. The surge of the charging cavalry; the sweep of the embattled forces; the puff-puff of musket fire; the panic of the natives—all these combine to give a thrilling note to the episodes of warfare. Then, too, it is worthy of comment that none of these scenes of battle were permitted to reveal any of the inevitable horrors of warfare. Instead the romance and action of the fight is stressed.

Moreover, there are duel scenes which grip one's nerves and send a tingle down one's spine. Walker and an antagonist clash in the lofty bell tower of a mission. This scene is big with thrilling action. Romance, too, glows in many captivating scenes. Mr. Walker, like the gallant Valentino, proves himself a fiery lover whose benighted charms engulf many of the most bewitching senoritas in olden California.

Still another interesting feature of the photoplay is the gorgeous scenic backgrounds, the adobe huts of the two towns especially thrown up for the production and the historic missions, which were the very centers of life in that sun-parched territory in 1824. Indeed, the entire production is literally soaked in the atmosphere of the old Southwest—the land of gaudy caballeros with spurs and broad sombreros and gleaming-eyed ladies with pitch black hair and yellow garments of richest silks. In the supporting cast which distinguishes itself in many scenes that require utmost in screen artistry, are such well known players as Francis M'Donald, Shannon Day, Edward Gribbon, Victory Bateman, James M'Elhern.





Scenes from
"FOURTH MUSKETEER"
with Johnnie Walker
An H. C. Witwer
story directed by
William K. Howard.

Johnnie Walker
in
"FASHIONABLE FAKIRS"

Supported by

Mildred June, George Cowl, J. Farrell MacDonald, Lillian Lawrence, Robert Balder, George Rigas

"F. B. O., because of its efficiency, its integrity and its equitable policies, was selected to operate in conjunction with Anderson Pictures Corporation on a basis by which F. B. O. will distribute, and also sell, the product of this organization in accordance with the policies we establish.

ANDERSON PICTU

723 Seventh Ave.

Carl Anderson

"WE welcome this opportunity to voice our confidence in F. B. O. and to express our appreciation to Mr. P. A. Powers for his generous cooperation. We thank Mr. J. I. Schnitzer, Mr. H. M. Berman and Mr. Nat Rothstein for their assistance in all matters pertaining to our preliminary work."

Carl Anderson, President.

ES CORPORATION

resident

New York City

Carl Anderson's Purpose to Provide Good Pictures at Reasonable Prices

THE purpose of Anderson Pictures Corporation," says Carl Anderson, president, "is to serve all exhibitors, irrespective of size, with good pictures at reasonable prices, on the basis of efficiency and the elimination of excess costs. The manner in which this statement of policy has been received by exhibitors not only vindicates our business judgment, but proves in a very gratifying way that theatre owners stand ready to support the organization dedicated to their service and their interests.

"Anderson Pictures Corporation will specialize in pictures of definite exploitation merit, planned, produced and presented by showmen as well as business men. To these pictures we will give intensive selling efforts and wide distribution, with certified accounting to our producers and a continuous policy of open books and above-board methods. The national quota placed upon every production will be determined by the picture's exhibition value to the exhibitor after careful consideration as to business conditions and other economic forces.

"Our belief in the integrity of F. B. O. and its ability to deliver service, together with the complete harmony which exists between their plan and our own, resulted in the working arrangement between the two organizations whereby F. B. O. will distribute and also sell our product in accordance to the policies under which we operate. Their forces in 33 branch offices will be augmented by our own picked men, each one thoroughly imbued with our ideas of actual exhibitor service. Through this advantageous arrangement with F. B. O. we avoid a large portion of the overhead expense of other national organizations. This saving will go to the exhibitors and to independent producers as their rightful revenue.

"We already have announced the arrangement whereby Anderson Pictures Corporation will handle the product of the Theatre Owners' Distributing Corporation. We were selected by this exhibitor-owned and exhibitor-controlled organization because our business principles inspire their fullest confidence and because our working arrangements permit the Theatre Owners' Distributing Corporation to secure the economic distribution it desires on a basis of actual co-operation with exhibitors and the elmination of top-heavy distribution costs.

"Having completed our national organization we turned our attention to the formation of a world-wide service. As a result we have formed our own company, Anderson Pictures, Ltd., with headquarters at London and branch offices at Manchester, Leeds, Newcastle, Glasgow, Cardiff, Torquay and Birmingham. This service will distribute throughout the United Kingdom the product of Anderson Pictures Corporation. It also will handle the foreign sales for both throughout Continental Europe and all of the British Empire with the exception of Canada. Thus we at once take rank with the few American distributing organizations which maintain their own offices in the foreign field.

CARL ANDERSON

"As to our policies of operation, each production will be definitely treated as a separate unit. This applies to every element of our plan. Every prospective story will have a distinct basic idea of popular appeal, upon which we will build far-reaching campaigns of publicity and exploitation. Throughout production this phase of our plan will be given special consideration. As a result we will deliver every possible bit of selling value to the exhibitor when we deliver the picture. This unit idea holds also for distribution. There will be no block selling. There will be no strings or concealed understandings in any Anderson contract.

"Independent producers have been quick to appreciate the advantages which our organization affords them. Arrangements already have been made whereby exhibitors are assured of a steady supply of dependable pictures, produced on the basis of economy and efficiency, with the elimination of ridiculously high star salaries and a careful supervision of studio costs. Our plan is to make every dollar spent in production show in the finished picture; otherwise the exhibitor does not receive full benefit of the expenditures. Our product will be based entirely on known quantities: a story of established appeal, a cast of known value, and a director of proven ability to make pictures which make money for the exhibitors.

"Throughout our entire plan, in every detail of policy, organization and operation, we have built around the exhibitor as the keystone of our structure. We are dedicated to exhibitor service, and with the exhibitor we shall progress. Large and small, first run and last run, the exhibitors are looking to us to serve them faithfully. No matter how much we expand or how powerful we become we shall never fail them."

Thus is summarized the platform of an organization which centers in Carl Anderson; consecrated to his leadership and to the business policies and ideals developed from his life-long contact with every division of the industry. Anderson Pictures Corporation is the master-stroke of a man who believes in the literal, actual meaning of exhibitor service, and who is carrying out that belief—intelligently and fearlessly.

Chautard Has Wide Experience

EMILE CHAUTARD, distinguished French director, under whose direction "Daytime Wives" and "Beware the Woman," two special F. B. O. productions were filmed, was born and educated in Paris, France, and received his early theatrical training at the Conservatorie of Paris. His professional career began at the National Theatre in Paris, where he played in Shakespearean repertoire and in many of the modern plays by French authors. During this time he created the character of Napoleon in "Madame Sans Gene," a part which he played more than nineteen hundred times.

He came to America as a motion-picture director for the World Film Company and during his association with that firm directed Alice Brady, Robert Warwick, Holbrook Blinn and Mollie King.

Mr. Chautard directed Pauline Frederick in "Her Final Reckoning," "A Daughter of the Old South," "Out of the Shadow," "Paid in Full" and "Glory of Clementina."

Aside from his work, Mr. Chautard lives a very active, normal life. He is extremely fond of outdoor life, and walks at least four miles a day to and from the studio. He is an omniverous reader and is thoroughly conversant with the works of practically every modern American, English, French and German writer of the present century.

It is his contention that the only excuse for acting is a tugging at one's heart strings for expression, coupled with a great amount of talent and ability.

CHESTER BENNETT PRODUCTIONS

WITH

JANE NOVAK

Recent Chester Bennett Productions

Starring

JANE NOVAK

"Colleen of the Pines"

"Snowshoe Trail"

"Thelma"

"Divorce"

Coming Soon

My Biggest Picture

"The Lullaby"

I WISH to thank exhibitors throughout the world for the manner in which they have played my productions starring Jane Novak. I have letters from hundreds of exhibitors as has Miss Novak telling us of the successes they have had with CHESTER BENNETT PRODUCTIONS.

We are soon to release thru F. B. O. what Miss Novak considers her greatest picture and what I consider my greatest directorial effort and accomplishment, "THE LULLABY". Several prominent western exhibitors who saw the picture at the studio told Miss Novak and myself that "THE LULLABY" towers far and away above anything of its character ever attempted on the screen.

It is a big picture, easily one of the big ten of the year. Ask about it at your nearest F. B. O. exchange. Ask for play dates now in advance. Also watch for forthcoming CHESTER BENNETT PRODUCTIONS starring JANE NOVAK. I promise you some big time money making pictures.

Cordially yours,
CHESTER BENNETT.

hester Bennett Productions Distributed by Film Booking Offices of America

Go-Getters of the F. B. O. Staff—

1—E. C. Jenson, divisional sales manager. 2—C. E. Penrod, special representative. 3—S. M. Katz, division manager. 4—Lee Marcus, assistant sales manager. 5—H. I. Goldman, New Haven. 6—L. B. Metzger, Portland, Ore. 7—J. L. Roth, Boston. 8—Francis L. McNamee, Washington, D. C. 9—S. J. Goldman, San Francisco. 10—W. B. Corby, Salt Lake City. 11—William Conn, Charlotte, N. C. 12—Chas. B. Ellis, Jacksonville, Fla. 13—F. W. Zimmerman, Buffalo, N. Y. 14—T. H. McKean, St. Louis. 15—Harry Hart, Milwaukee. 16—J. J. Sampson, Chicago. 17—Lou Geiger, Cleveland.

Men Who Have Earned Their Spurs

18—H. H. Hull, Indianapolis. 19—A. M. Elliott, Detroit. 20—L. George Ross, Albany, N. Y. 21—Roy E. Churchill, Kansas City. 22—Chas. Rosenzweig, New York City. 23—Jerome Safron, Philadelphia. 24—Sam Benjamin, Oklahoma City. 25—John L. Franconi, Little Rock, Ark. 26—Harry C. Cohen, Los Angeles. 27—M. J. Weisfeldt, Minneapolis. 28—Paul H. Tessier, New Orleans. 29—A. H. Schnitzer, Pittsburgh. 30—I. Shlank, Omaha. 31—Sidney D. Weisbaum, Denver. 32—U. T. Koch, Atlanta. 33—F. W. Young, Des Moines. 34—Edward M. Booth, Cincinnati. 35—A. H. Huot, Seattle. 36—L. E. Harrington, Dallas.

Army of Students Boost Palmer Play

DURING a period of over five years the Palmer Photoplay Corporation has built up a vast student body of 281,000 ambitious screen writers, through consistent national advertising amounting to nearly $600,000. These active students, representing the nation's most responsive of motion picture patrons, are being developed and trained by the Palmer Photoplay Corporation to supply the screen with original stories.

Over a national territory embracing 3,559 communities, this great force of "sure-fire" picture-goers are boosting the fact that one of their own co-workers is the author of the first Palmer play, "Judgment of the Storm," which means that in a great many communities boasting a picture theatre, a keenly interested and enthusiastic group of imaginative men and women are telling their friends, their acquaintances and their relatives that a student of the Palmer course has "made good."

These 281,000 eager fans are rolling a golden snowball of curiosity that cannot fail to swamp the box-office of every theatre in those 3,559 communities when "Judgment of the Storm" is shown. It needs little imagination to appreciate the cumulative effect of this audience-building campaign, intensified by the fact that the Palmer Photoplay Corporation is fanning the enthusiasm of this vast student body by instructing them, directly by mail, as part of their course, to witness the accomplishment of their fellow student, Mrs. Ethel Styles Middleton, a humble little working woman of Pittsburgh, and write a report on the salient features constituting the success of "Judgment of the Storm."

ROY L. MANKER
President of Palmer Photoplay Corporation

The tremendous double appeal of this production—human interest in the personality of this young housewife's success as a scenario writer, and intense public curiosity waiting to be satisfied by witnessing her work on the screen—needs no elaboration. It represents, without question, one of the largest and most perfect ready-made audiences, growing daily under the enthusiasm of 281,000 students, that has ever been prepared for every big and small exhibitor throughout the country.

The synopsis alone of "Judgment of the Storm" gives some indication of the wide popular appeal of the production, and of the excellence of the scenario which represents the one 100 per cent. story written direct for the screen and selected from among hundreds of thousands of manuscripts that have been pouring into the Palmer Photoplay offices during the past five years.

Bennett to Make 5 Supers for F. B. O.

CHESTER BENNETT, prominent producer and owner of the Bennett Laboratories, recently signed a contract with J. I. Schnitzer, vice-president of the Film Booking Offices of America, providing for the distribution by that organization of more than $1,500,000 worth of productions to be made by Bennett at the R-C studios.

CHESTER BENNETT and JANE NOVAK

The Bennett production program will include five big features in which Jane Novak will be starred and six outdoor photoplays featuring Eddie Hearn. Mr. Bennett personally will supervise the making of both the Novak and Hearn productions, besides actually directing the former star in all of her attractions. The director of the Hearn unit has not yet been chosen.

Following the completion of her current production, "The Lullaby," now in the final stages of filming at the R-C plant, Miss Novak will begin at once to prepare for her first picture under the new contract.

Eddie Hearn, who becomes a full fledged star by the signing of the contrace between Bennett and the F. B. O., has long been a popular figure in motion pictures. Tall and good looking and athletic he is well suited for the sort of roles in which he will be cast. Hearn, who was recently signed on a starring contract by F. B. O., will be turned over to the Bennett management by the R-C organization.

Mr. Bennett expressly stipulates, however, that the Hearn productions will not take the form of the dyed-in-the-wool westerns. They will strive in the development of the Hearn subjects for a note of novelty and homely humor with thrills and all the other ingredients that make successful motion pictures.

Bennett, who has long been known as a producer of note, was born in San Francisco, and educated at Leland Stanford University. While attending that institution he began to study law and upon receiving his diploma he was admitted to the bar of California, taking up his practice in Los Angeles.

Bennett soon tired of his career as a lawyer and the movie fever, which had hit Los Angeles, took hold of him. He joined the Universal organization as a business representative, but he wanted to be a director, and his friend, James Young, made him his assistant. In turn, Bennett assumed full directorship of the Earle Williams pictures for Vitagraph and made such Williams productions as "When a Man Loves," "The Purple Cipher," "The Romance Promoters" and Diamonds Adrift." For Antonio Moreno he directed "Three Sevens," "Secret of the Hills" and several other productions.

Chester Bennett is one of the leading members of the Motion Picture Directors' Association and his activities have helped to make that organization a powerful factor in the production affairs of the west coast.

PALMER PHOTOPLAY CORPORATION

Roy Manker
President
PALMER
Photoplay Corp.,
Los Angeles

announce

The Ethel Stiles Middleton picture

"Judgment of the Storm"

—as the first production to be distributed by Film Booking Offices of America, Inc. The cast includes Lloyd Hughes, Philo McCullough, Bruce Gordon, Lucille Ricksen, Claire McDowell, George Hackathorne and others. This is the picture from the story by Mrs. Middleton, wife of a factory worker in Pittsburg, for which she was paid $1000.00 in cash plus five years' royalty. "JUDGMENT OF THE STORM" will be

Backed by the Greatest Advertising and Publicity Campaign in All the History of Motion Pictures

including full pages and half page display ads in 25 or more of the largest National circulating magazines, Newspaper campaign covering the leading cities, all of which to be backed up by a National movement of publicity embracing the efforts of more than 50,000 Palmer students guided by 52 field representatives who will assist in publicizing the picture from coast to coast.

"JUDGMENT OF THE STORM," before the big campaign is finished, will be without question of a doubt the most widely advertised and publicized picture the motion picture industry has ever seen.

Extraordinary exploitation, unusual newspaper ads and worlds of stunts and ideas, with business pulling posters and accessories, that guarantee you capacity.

Speak NOW to your nearest F. B. O. exchange for play dates on "JUDGMENT OF THE STORM," and watch the Film trade papers for more news of this, the biggest exhibitor's scoop since the industry started.

PALMER PHOTOPLAY CORPORATION
Los Angeles, Cal.

F. B. O. PRESENTS W. P. S. EARLE'S PRODUCTION "THE DANCER OF THE NILE"

Houdini Mystery Photodramas

THE keenly-awaited Houdini mystery photodrama, "Haldane of the Secret Service," is set for early release through Film Booking Offices. The latest offering of the King of Mysteries carries a full quota of the stunts which have made him world-famous, and the ingenious manner in which they have been woven into the absorbing plot, together with the fame of the star, makes the picture one of the big ones this season.

The story does not lag an instant, the action is colorful, gripping and logical, and the mystery elements are strongly worked up. From the very first, sympathy is evoked for the young detective, Heath Haldane's single-handed fight against a great criminal association having its origin in far-off China, and for the lovely Adele Ormsby, who is in their clutches. Haldane's rescue of Adele from a forced marriage in the opening scenes, sets the tempo of a most exciting plot.

His combats and escapes from the gang in America and Europe are shrewdly used to heighten the Oriental mystery behind their operations. Houdini as Haldane is the real super-detective. One sees that he penetrates all the secrets of their world-wide camouflage, but one cannot conjecture how he will unmask them or what the result will be.

After many thrilling escapes and self-extrications from danger and death, the hero corners the band in a remote part of France. His trap is set, and it works perfectly. The surprise finish is a marvel. Ordinarily silent spectators of "silent drama" will shout and applaud. Indeed that breath-taking finish is quite too good to be revealed!

"He unites brain and muscle in the most perfect coordination I have ever known," was the tribute paid to Houdini by Bernarr MacFadden of Physical Culture Magazine after interviewing him recently and seeing his work in "Haldane of the Secret Service."

Mr. MacFadden is just as eminent an expert in the realm of right living—physical, mental and moral—as Mr. Houdini, is in thaumaturgy, drama and pictures. Consequently those who wonder how Houdini performs his almost impossible undertakings in "Haldane of the Secret Service" and other pictures, will be interested to hear the MacFadden explanation as printed in his big, million-circulation magazine!

"If it had not been for his athletic boyhood, years of long-distance running, swimming and other pastimes, he never would have been Houdini. He swam from earliest childhood, and in teens his favorite lope for running practice was the six-mile circuit around Central Park, New York City, which he usually accomplished in about thirty-eight minutes. It was in this way that Houdini built up the vigorous constitution and endurance upon which he has been compelled to rely in achieving his amazing and mystifying feats.

"To his athletic qualifications this miracle man of the stage and the movies adds cunning intelligence and extraordinary coordination of mind and body."

HARRY HOUDINI

The Biggest Screen Extravaganza of the Year

"The Dancer of the Nile"

Presenting CARMEL MYERS
JUNE ELVIDGE—BERTRAM GRASSBY—MALCOLM MacGREGGOR
AND WONDERFUL CAST

"THE DANCER OF THE NILE" is a great picture, not alone from the standpoint of the elaborate and spectacular but from the angle of drama, thrills, romance, adventure and extraordinary entertainment. The Moving Picture World said:—Attains remarkable degree of realism . . . done with exceptional care . . . dramatically told . . . dignity and grace of actors and certain suspense should insure its popularity . . . is box office attraction with unusual note . . .

TO EXHIBITORS:—F. B. O. has produced what we consider the most elaborate posters ever seen for any picture, also gorgeous lobby photos, and all other accessories along big time lines, for "THE DANCER OF THE NILE."

OUR TIP:—Be first in your territory to show "THE DANCER OF THE NILE" and scoop your competitors. Wonderful exploitation aids, stunts and ideas to put this production over in big style. Without a doubt, the finest picture of its kind ever filmed—and it's one of the

An American made production for every class in every clime.

Gorgeous Sets

Brilliantly Done

Romance—Action

Power—Drama

Thrills—Adventure

A fiery, passionate love story of the stormy days of King Tut.

William P. S. Earle Productions

DISTRIBUTED THROUGHOUT THE WORLD BY

FILM BOOKING OFFICES OF AMERICA

EXCHANGES IN ALL PRINCIPAL CITIES

To all exhibitors throughou

F.B.O.'s New Calenda Prosperity Season 1923

Here is F.B.O.'s list of sixteen releases for Sept.-Oct.-Nov.-Dec. a advertising and exploitation acknowledged by the majority of exhibito offered by any Company in the business. Every picture on this calend smash box office records. Ask your nearest F.B.O. Exchange Manag tion on each production. Look over your play dates. Leave open ti to help exhibitors isn't a marker to what we have for you for this seas of a full season of genuine sure fire money-making pictures.

SEPTEMBER RELEASES

"DAYTIME WIVES"

Starring Grace Darmond—Derelys Perdue—Wyndham Standing and hrilliant cast.

CONCEDED to be the biggest Box Office title of the season. . . . Smashing press book—wonderful posters and advertising matter. BILLBOARD said—"Here is a picture with a whale of a box office title." . . . and a story that lives right up to the ti . . . Grab this one. . . . It's a winner.

Released Sept. 2nd

"THE FAIR CHEAT"

Starring Dorothy MacKaill, Edmund Breese and Wilfred Lytell

THE public is awaiting this brilliant, beautiful young Ziegfeld Follies star. Read the trade paper criticisms and learn what a corking picture this is. Big time advertising material and exploitation.

Released Sept. 16th

"HALDANE OF THE SECRET SERVICE"

Starring the great Houdini and Gladys Leslie, feminine star of "If Winter Comes"

HOUDINI'S name out front always means capacity. He does his stuff in this picture in a manner that will pack 'em in for you. Remarkable advertising matter and exploitation. Get a copy of the big press book.

Released Sept. 30th

OCTOBER RELEASES

"BREAKING INTO SOCIETY"

Starring Bull Montana

HUNT STROMBERG'S biggest feature comedy smash—novel, new, shriekingly funny—special posters, special adv. matter, wonderful exploitation. See the press books. Here's one you can write on your cuff as a money-getter.

Released Oct. 14th

"DANCER OF THE NILE"

Starring Carmel Myers—June Elvidge—Bertram Grasshy—Malcolm McGreggor

HUGE screen extravaganza, brilliant, colorful and a red hot passionate love story of the days of King Tut who has had 100,000,000 dollars worth of front page newspaper publicity. Extraordinary press book with remarkable posters, advertising matter and new exploitation ideas. One of the big ones for this season.

Released Oct. 28th

"LIGHTS OUT"

Starring Ruth Stonehouse and hig cast.

FROM the successful Broadway stage success, by Mann Page and Paul Dickey. The Ex. Herald said: "If you want something new and different hop to it and grab 'LIGHTS OUT.'" Big time adv. matter and unusual exploitation angles.

Released Oct. 21st

NOVEMBER RELEASES

"THE LULLABY"

Starring Jane Novak with Robert Anderson

CHESTER BENNETT'S biggest screen production to date. . . . a super-special production destined to mop up for exhibitors. Cost a fortune to make and eight months' time. . . . You can look for something out of the ordinary in "THE LULLABY."

Released Nov. 11th

"THE LOVE PIRATE"

(Formerly "The Silent Accuser") starring Carmel Myers and great cast.

A HIGH pressure mystery problem play and murder mystery . . . powerful theme and wonderfully acted . . . big time advertising matter and special posters . . . a picture your patrons will long remember. . . . Carmel Myers does her best acting in this production. . . . Don't fail to play it.

Released Nov. 18th

HARRY HOC.

the world—Be sure to see

of Pictures for the for Fall and Winter 1924

nuary. Genuine Showman's pictures backed by F.O.B.'s brilliant roughout the entire country to be miles the greatest exploitation ever sure fire winner, with outstanding super-specials that are destined to r more details. Watch for the press sheets, adv. matter and exploita- r these 16 winners. What F.B.O. has done in the past with exploitation ith every picture. Tie up with this live wire outfit, and assure yourself

NOVEMBER RELEASES

"BLOW YOUR OWN HORN"

Starring Ralph Lewis—Derelys Perdue—Warner Baxter and big cast.

SCREEN play with three stars in a story packed with sparkling new angles. . . . It's Owen Davis' successful four-act stage play. . . . Done in a manner that makes it a sure-fire winner. . . . Special posters, accessories and unusual exploitation stunts. . . .

Released Nov. 25th

(Extra Release Nov. 4th)

Mabel Normand

in her biggest success

"MICKEY"

THE MACK SENNETT production that "mopped-up" for Independents. Nothing to tell you about Mickey. You know what it has done. This is a brilliant new re-issue with new prints, new advertising matter and corking exploitation. Bigger and better than ever.

DECEMBER RELEASES

"THE MAILMAN"

With Ralph Lewis—Johnnie Walker, and the usual big time Johnson cast.

EMORY JOHNSON'S mightiest screen epic . . . bigger than "In the Name of the Law"—"Third Alarm"—or "Westbound Limited." A colossal box office crash that will be heard around the globe. . . . Extraordinary exploitation unheard of to date in the picture business. . . . Giant press book packed with money-getting stuff. . . . Out of the ordinary posters and advertising matter. . . . What more need be said? **Released Dec. 9th**

"FASHIONABLE FAKIRS"

(Formerly "The Worm")
Starring Johnnie Walker

HERE'S something brand new . . . with a whale of an exploitation title and backed by advertising matter and exploitation that guarantees your box office a real success. . . . Ask for a copy of the press sheet and see what it contains for you.

Released Dec. 16th

"ALIMONY"

Starring Derelys Perdue—Warner Baxter and Ruby Miller, sensational European Star.

CHESTER BENNETT'S next big one for the delight of thousands of exhibitors and millions of fans. . . . Play it right after you play Bennett's great picture, "Divorce." . . . Striking new posters, unusual exploitation angles and plenty of red fire material to put this one over big. A. T. Locke's big story brilliantly done.

Released Dec. 23rd

JANUARY RELEASES

"JUDGMENT OF THE STORM"

Starring Lloyd Hughes—Myrtle Stedman—George Hackathorne—Lucille Ricksen—Philo McCullough

PALMER PHOTO PLAY CO.'S big production backed by colossal advertising campaign to top anything yet heard of in the picture industry. Watch for more details coming that will astound the entire trade.

Released Jan. 6th

"PHANTOM JUSTICE"

Starring Rod LaRoque—Estelle Taylor and Katharine McGuire

A GRIPPING crook melodrama that will make 'em hang to their seats. Plenty of the usual F.B.O. red fire exploitation and startling advertising matter for this one. You can bank on this one to please your patrons.

Released Jan. 13th

"BEWARE THE WOMAN"

(Formerly "Born of the Cyclone")
Starring Ralph Lewis—Derelys Perdue—Lloyd Hughes

DERELYS PERDUE in her greatest role . . . a gypsy story that possesses brand new twists, love interest, punch, power and drama of the unusual sort. . . . Backed by corking advertising material and accessories. Watch for it.

Released Jan. 20th

Booking Guide to Film Booking Offices Releases

1923—1924

"COLLEEN OF THE PINES." Produced by Chester Bennett, Distributed by Film Booking Offices of America, Released July 9th, Star, Jane Novak, Director Chester Bennett, Length 4735.

Synopsis: Melodrama of the north woods contalning much heart-Interest. The nobility of self-sacrifice is the theme. Heroine's young sister runs away with a trapper during the absence of her stern father, thinking he will marry her. Father insists elder daughter marry the factor against her wishes. She meets and falls in love with a Northwest Mounted trooper. The young girl returns with her young baby and explains she shot her betrayer. Elder sister claims the child to save the girl from father's wrath. Trooper appears with warrant for her arrest. It is learned the trapper dld not die and means to marry the girl. The trooper and heroine are happily re-united.

"MY DAD." Produced by Clifford Smith, Distributed by Film Booking Offices of America, Released July 23, 1922, Star, Johnnie Walker, Director, Clifford Smith, Length 6 reels.

Synopsis: Melodrama of the Canadian Northwest. Tom O'Day, a dutiful son resides with his parents in the Far North. Hls father lives under the domination of the Post Factor. The factor's step daughter responds to Tom's affection, but is warned by the lustful stepfather to discourage him. Failing, the Factor exposes Tom's father as the murderer of the man killed years before. The father believes himself guilty, Tom survives an unfair fight, gets evidence clearing his father and convicts Factor. Lovers find happiness. Fight scene when dog attacks man who almost finished master among the highlights.

"IN THE NAME OF THE LAW." Produced by Emory Johnson, Distributed by Film Booking Offices of America, All Star special, Directed by Emory Johnson, Released August 20th, 1922, Length 6 reels.

Synopsis: Police drama story of a member of the Frisco Police Force and his home life labor. Son is being educated through the secret labors of his mother. Accused of stealing he is in danger of jail. In an effort to save him, his younger brother is implicated in a bank robbery and is shot by his own father who is on duty. The heroine reveals the true culprit in a thrilling court room scene.

"UP AND AT 'EM." Produced and distributed by R-C Pictures, Released August 6, 1922, Star, Doris May, Directed by William A. Seiter, Length 5 reels.

The story of stolen art treasures and a night spent in a wax works.

"THE KICK-BACK." Distributed by Film Booking Offices of America, Released September 3, 1922, Star, Harry Carey, Length 6 reels.

A cracker-jack outdoor picture with action from start to finish. Ethel Grey Terry and Henry B. Walthall help make it a wow. A story of the Mexican border with a slam-bang ride-to-the-rescue finish that will have your audience standing up.

"THE SNOWSHOE TRAIL." Produced by Chester Bennett, Distributed by Film Booking Offices of America, Released September 17, 1922, Star, Jane Novak, Director, Length 6 reels.

An adaptation of Edison Marshall's novel, with Roy Stewart, a star in his own right, opposite the star. One of the finest snow backgrounds for the action ever screened. Deserves a place on the program of any house that shows outdoor pictures.

"HOUND OF THE BASKERVILLES." Produced by Stoll Film Company. Distributed by Film Booking Offices of America. Released October 1, 1922. Length, 6 reels.

Sherlock Holmes come to life. A gripping mystery drama that will make your patrons hold their breath with its wealth of suspense and action. One of Conan Doyle's most famous stories on the screen.

"IF I WERE QUEEN." Distributed by Film Booking Offices of America. Released October 15, 1922, Star, Ethel Clayton. Director, Wesley Ruggles. Length, 6 reels.

The most colorful romance ever filmed. A highly dramatic story of mythical kingdom, transferred to the screen in a staggering succession of stupendous scenes. Action all the swiftest sort laid in a tiny Balkan principality. Flashing swords, kneeling courtiers—and a prince on bended knee before the beautiful American girl who became involved in a royal romance and enmeshed in a gigantic political intrigue.

"BROADWAY MADONNA." Distributed by Film Booking Offices of America. Released October 29, 1922. Director, Henry Revier. Length, 6 reels.

Dorothy Revier in a story of jazz and romance that will hold your audience spellbound.

"GOOD MEN AND TRUE." Distributed by Film Booking Offices of America. Released November 12, 1922. Star, Harry Carey. Length, 6 reels.

Political story of the west, by Eugene Manlove Rhodes. Carey runs for sheriff. Action all the time, with human touches that bring the laughs. Noah Beery and Vola Vale in the cast.

"THELMA." Produced by Chester Bennett. Distributed by Film Booking Offices of America. Released November 26, 1922. Star, Jane Novak. Length, 6 reels.

Marie Corelli's famous novel has been picturized in so vivid and lavish a fashion that it is a certain clean-up. One of its features is a fashion display that rivals anything ever attempted on the screen. And it has the story—a novel that caused a sensation when it was first published and is still read by thousands.

"WHEN LOVE COMES." Produced by Ray Carroll. Distributed by Film Booking Offices of America. Released December 10, 1922. Star, Helen Jerome Eddy. 5 reels.

A story of everyday people and of everyday joys and sorrows. Miss Eddy, the most fascinating personality of the screen, supported by Harrison Ford, in a delightful story of New England life.

"CAPTAIN FLY BY NIGHT." Distributed by Film Booking Offices of America. Released December 24, 1922. Star, Johnnie Walker. Length, 5 reels.

Here is a rip-roaring Doug Fairbanks type of picture. Presenting the star of "Over the Hill" as the gay cavalier of Spanish California in the days of 1821. Story written by Johnston McCulley, author of "The Mark of Zorro." Shannon Day is the leading lady.

"THIRD ALARM." Produced by Emory Johnson. Distributed by Film Booking Offices of America. Released January 7, 1923. Star, Ralph Lewis. Director, Emory Johnson. Length, 7 reels.

A mighty smashing drama of the fireman with more thrills and more human interest than you would believe could be crowded into seven reels. Featuring Ralph Lewis, Ella Hall, Johnnie Walker and others.

"CANYON OF THE FOOLS." Distributed by Film Booking Offices of America. Released January 21, 1923. Star, Harry Carey. Length, 6 reels.

A Saturday Evening Post story by Richard Matthews Hallett that was a sensation when first published, brought to the screen in a cyclone of rushing action, blazing drama and bristling romance. One of the best Carey ever made.

"THE BISHOP OF THE OZARKS." Produced by Milford W. Howard. Distributed by Film Booking Offices of America. Released February 4, 1923. Star, Derelys Perdue. Length, 5 reels.

Milford W. Howard's gigantic drama of the heart of the Ozark Hills, the country where covered wagons are the means of transportation—where men fight for life and love. A crashing drama of man's regeneration through faith.

"WESTBOUND LIMITED." Produced by Emory Johnson. Distributed by Film Booking Offices of America. Released April 15, 1923. Star, Ralph Lewis. Director, Emory Johnson. Length, 7 reels.

A rushing, roaring, plunging, pounding drama of the rails that sweeps everything before it. Presenting the same successful cast: Ralph Lewis, Ella Hall, Claire McDowell and John Harron.

"WONDERS OF THE SEA." Produced by J. E. Williamson. Distributed by Film Booking Offices of America. Released April 29, 1923. Director, J. E. Williamson. Length, 6 reels.

A picture absolutely different! Actually photographed on the ocean's floor, showing thrilling fights between human divers and sharks, man-eating octopuses, etc. Also showing the visioned fairyland that lies at the bottom of the ocean.

"REMITTANCE WOMAN." Distributed by Film Booking Offices of America. Released May 13, 1923. Star, Ethel Clayton. Length, 6 reels.

Achmed Abdullah's famous and widely-read Everybody's Magazine story brought to life on the screen in a whirling cyclone of action, intrigue and romance. The story of a beautiful American girl who became a pivot of a gigantic Chinese political plot and who fought her way through Canton's underworld to the sunlit plains of love. One of the most absorbing adventure dramas ever written.

"MARY OF THE MOVIES." Produced by Columbia Picture Corporation. Distributed by Film Booking Offices of America. Released May 27, 1923. 40 stars. Length, 6 reels.

A tremendous photodramatic sensation revealing the innermost secrets of Hollywood. An absolutely true story—not fiction. The absorbing drama of a small town girl who went to Hollywood to seek fame and fortune on the screen—and who won!

"DIVORCE." Produced by Chester Bennett. Distributed by Film Booking Offices of America. Released June 19, 1923. Star, Jane Novak. Director, Chester Bennett. Length, 6 reels.

A sensational photodrama on a theme that everybody is talking about today. A title sure to draw the people. Here is Jane Novak's crowning achievement.

"MYSTERIOUS WITNESS." Produced by Belasco Pictures. Distributed by Film Booking Offices of America. Released June 24, 1923. Stars, Robert Gordon and Elinor Fair. Length, 6 reels.

The most beautiful and compelling mother love story ever pictured. Filmed from the Saturday Evening Post story, "Stepsons of Light," by Eugene Manlove Rhodes. In it you will see the most exciting fight ever enacted for the camera.

"A MAN'S MAN" (reissue). Produced by Paralta Pictures. Distributed by Film Booking Offices of America. Released July 1, 1923. Stars, J. Warren Kerrigan and Lois Wilson. Length, 5 reels.

J. Warren Kerrigan and Lois Wilson in a roaring drama of romance and adventure in the making of a republic.

"DESERT DRIVEN." Distributed by Film Booking Offices of America. Released July 8, 1923. Star, Harry Carey. Length, 6 reels.

A compelling story of an innocent man's flight from jail. Marguerite Clayton is seen as the woman in the case.

"ITCHING PALMS." Produced and distributed by Film Booking Offices of America. Released July 22, 1923. All star cast. Director, James W. Horne. Length, 6 reels.

A different mystery drama with a surprise finish. From the stage play by Roy Briant. Cast includes Gertrude Claire, Virginia Fox, Tom Gallery and Victor Potel.

"FLYING DUTCHMAN." Produced by Lloyd Carleton. Distributed by Film Booking Offices of America. Released July 29, 1923. Directed by Lloyd Carleton. Length, 5 reels.

This story based on Wagner's immortal opera by the same name. A picture destined to thrill and entertain millions.

"STORMSWEPT." Produced and distributed by Film Booking Offices of America. Released February 18, 1923. Stars, Noah and Wallace Beery. Director, Robert Thornby. Length, 5 reels.

The two most famous character actors in a thundering sea story. Cram-jam packed with rugged, red-blooded drama and the most dramatic love story you ever saw.

"CAN A WOMAN LOVE TWICE?" Distributed by Film Booking Offices of America. Released March 4, 1923. Director, James W. Horne. Length, 7 reels.

One of the finest, most finished and most highly dramatic pieces to reach the screen in many moons. The powerfully compelling story of a beautiful young widow who lived a lie for her baby's sake and to whom a devastating explosion proved the awakening of second love.

"THE FOURTH MUSKETEER." Distributed by Film Booking Offices of America, March 18, 1923. Star, Johnnie Walker. Length, 6 reels.

H. C. Witwer's unbeatable Cosmopolitan Magazine story made into one of the most delightful and most dramatic films ever produced. A comedy drama with a prize fight at the finish that will make your patrons stand up and cheer.

"CRASHING THROUGH." Distributed by Film Booking Offices of America. Released April 1, 1923. Star, Harry Carey. Director, Val Paul. Length, 6 reels.

A western that has real drama, containing one of the biggest thrills ever screened—hundreds of fear-maddened horses in stampede.

"HUMAN WRECKAGE." Produced by Mrs. Wallace Reid. Distributed by Film Booking Offices of America. Released August 5, 1923. Star, Mrs. Wallace Reid. Directed under the supervision of Thomas H. Ince. Length, 8 reels.

A sensational photodramatic drug expose that is staggering the nation. Starring Dorothy Davenport Reid, widow of the famous Wally Reid, with James Kirkwood, Bessie Love, Victory Bateman, George Hackathorne, Claire McDowell and others of equal importance too numerous to mention. This colossal photodrama just turned San Francisco upside down during its run at the Century Theatre. What more need we say than to point to the records it is now making everywhere? The exhibitor who has not yet played it has something to look forward to. It's a positive gold mine—and we furnish the pick and shovel in the form of a campaign of super-showmanship never equaled in the entire history of the motion picture industry.

"MIRACLE BABY." Distributed by Film Booking Offices of America. Released August 19, 1923. Star, Harry Carey. Directed by Val Paul. Length, 6 reels.

Carey's newest and best to date. The western that you will remember for many a day. Full of action, drama, romance and the sort of whimsical humor that has made Carey famous. Story by Frank Pierce.

"DAYTIME WIVES." Produced and distributed by Film Booking Offices of America. Released September 2, 1923. Star, Derelys Perdue. Directed by Emile Chautard. Length, 6 reels.

Story by Lenore Coffee and John F. Goodrich. The picture that got thousands of dollars of front page publicity with a title that will surely pack your house. The story is based on the glorification of the office girl. Cast includes Wyndham Standing, Grace Darmond, Derelys Perdue, Eddie Hearn and others.

"THE FAIR CHEAT." Produced by Burton King. Distributed by Film Booking Offices of America. Released September 16, 1923. Star, Dorothy McKaill. Director, Burton King. Length, 6 reels.

A smashing drama of blazing human emotions—starring the famous Ziegfeld beauty, Dorothy McKaill, supported by Wilfred Lytell, Edmund Breese and others. This story carries you back stage and shows intimate shots of musical comedy rehearsals.

"BREAKING INTO SOCIETY." Produced by Hunt Stromberg. Distributed by Film Booking Offices of America. Released September 30, 1923. Star, Bull Montana. Director, Hunt Stromberg. Length, 5 reels.

Bull Montana in his latest Hunt Stromberg comedy special, supported by Kallah Pasha, the funniest pair on the screen. See them break into society.

"LIGHTS OUT." Produced and distributed by Film Booking Offices of America. Released October 21, 1923. All star cast. Director, Al Santell. Length, 7 reels.

From the famous stage play by Mann Page and Paul Dickey. Trade papers universally acclaim this is THE story of the year. Cast includes Ruth Stonehouse, Walter McGrail, Theodore Von Eltz, Bendelly and others.

"HALDANE OF THE SECRET SERVICE." Produced by Houdini Pictures Corporation. Distributed by Film Booking Offices of America. Released September 30, 1923. Star, Harry Houdini. Length, 6 reels.

Houdini, the famous hand-cuffed king, in another one of his famous mystery dramas which carries you in his story across the globe. See him make the escapes that he is so famous for. Supported by Gladys Leslie, who is now playing the lead in "If Winter Comes." Cash in on the front publicity Houdini is now getting while touring on the U. B. O. time.

Hunt Stromberg Productions

THE first Hunt Stromberg Production set for release by Film Booking Offices is "Breaking Into Society," a big comedy special. "Breaking Into Society" is that unusual thing—a screen comedy without a star. Instead, every player has been picked for his or her individual ability to arouse laughter, and "gags" of the most original and humorous kind have been evolved around every member of the cast. Such people as Bull Montana, Carrie Clark Ward, Chuck Reisner, Florence Gilbert, Kala Pasha, Gertrude Short, Stanhope Wheatcroft, Leo White and "Tiny" Stanford have the leading roles. Nearly all of these players have at one time or another been starred in screen comedies.

"Breaking Into Society" tells of the ludicrous attempts of the O'Tooles to break into the exclusive social set of Pasadena. The fact that they hail from Tin Can Alley in the smokiest section of Pittsburgh, daunts them not, but the results of their new surroundings provide as much fun as has been encountered in many a day. In fact so fast does one laugh supersede the other that went before it that one cannot believe that this fun feature is of feature length.

A resume of the career of Hunt Stromberg, the man behind the guns—or more appropriately, in this case—behind the cameras of "Breaking Into Society," reads like an Horatio Alger story at first glance. Underneath, however, is revealed a business story of how brains, stick-to-it-iveness and ability that would not be downed, won their just rewards.

Hunt Stromberg is said to be the

HUNT STROMBERG

youngest producer in motion pictures. Although but 29 years of age, he has produced the series of Doris May features, the Bull Montana comedies, and now, "Breaking Into Society," which he considers his greatest success. Not only did he formulate his own company and attend to all the production details connected with such an undertaking, but, as in the case of "Breaking Into Society," he wrote and personally directed many of the pictures which he sponsors.

When Stromberg graduated from college he saw motion pictures as his goal. Taking advantage of the newspaper experience he had gained while attending college, he struck out in the publicity and advertising end of the industry. In a short time he found himself directing such a department for the Selznick Pictures Corporation. Not long after Goldwyn sought his services.

All this time he had been quietly preparing himself to qualify and when he received an offer to take charge of the publicity and advertising for the Thomas H. Ince studios, he left for California.

Then came his first opportunity to demonstrate his ability. He conceived and directed a three-reel advertising picture that took the spectator on a trip through the Ince studios. The ingenious manner in which the embryo producer staged it, proved that his goal was now a certainty.

The formation of the Hunt Stromberg Productions followed and now, with two years of success at his back, Hunt Stromberg can look to the future with inspired confidence and the assurance that he is firmly established on the peak of the mountain he has succeeded in climbing.

Richard Thomas Productions

THE LOVE PIRATE" is the title of the first Richard Thomas Production for release through Film Booking Offices. It is a strong dramatic story with an element of mystery that helps make it a powerful photoplay. Filled with thrilling dramatic episodes the story revolves around a cabaret which is the most notorious resort in town, and which is secretly owned by an unscrupulous man who is married to a well-known society woman.

This society woman's cousin is on the District Attorney's staff, and with these complications to start out with a swift-moving plot has been evolved which keeps the viewer breathless through its telling on the screen.

With all of its dramatic strength, the picture carries a strong flavor of romance, which is interpreted through the persons of the district attorney's assistant and a beautiful and talented girl who is studying music. Plot and counter plot vie for interest with each other, and the climax sequence, in which the unscrupulous cafe owner meets his death through the hand of a mysterious person, is one of the strongest ever filmed.

Presented by Richard Thomas, the sterling cast includes Carmel Myers, Melbourne McDowell, Charles Force, Kathryn McGuire, Clyde Filmore, John Tonkey, Carol Halloway, Edward W. Berman and Spottiswoode Aitken.

RICHARD THOMAS

Adapted by William Sester, the picture was directed by Mr. Thomas. Photography by Jack W. Fuqua. Set for release November 18, 1923.

"Phantom Justice" is the second Richard Thomas production listed for release by Film Booking Offices. It is an unusually dramatic story, teeming with suspense and thrills.

The story deals with a young attorney who, when offered a fabulous fee, is tempted to defend a girl whom he knows to be a murderess. On his way to court, he stops at a dentist's to relieve an aching tooth. Gas is administered, and he dreams that if he takes the case, the girl will double-cross him; and he in turn will be accused of the crime after the murdered man is found buried in his backyard.

He awakes with a piercing scream, rushes back to his office and tacks a sign on his door:

"Corporation lawyer — no criminal cases." He is cured, forever.

A charming love interest runs through the story, and the production is graced with a cast of distinguished and brilliant players. Prominent among them are Rod La Roque, Estelle Taylor, Kathryn McGuire, Lillian Leighton, Frederick V. Room, Gordon Dumont, Garry O'Dell and Fred Moore.

Richard Thomas Productions

RICHARD THOMAS
Director and Producer

ichard
Thomas
Productions
are distributed by
F. B. O.

MY pictures are made for the majority of fans who appreciate good stories, good plots, good action, brilliant photography and good direction. There are some pictures that appeal to a few. Some appeal to certain classes. I have always tried and will always continue to strive to make pictures for the majority.

There is a certain type of picture that exhibitors always welcome. That is the type I have made in the two releases described below. They are melodramas. The public likes them. Exhibitors like them. What more can any one ask?

Cordially yours,
RICHARD THOMAS.

"THE LOVE PIRATE"

Starring CARMEL MYERS
and Splendid Cast

THIS production presenting Carmel Myers is a high pressure problem play and murder mystery. Miss Myers never did better work in any picture than in "THE LOVE PIRATE." Special posters and intensive advertising all prepared for this production. See it at your nearest F. B. O. exchange. That's the answer to the quality of any picture, and seeing is believing.

"PHANTOM JUSTICE"

With ROD LA ROQUE—ESTELLE TAYLOR
and KATHERINE McGUIRE

HERE is a gripping crook melodrama that will hold your audience spellbound from start to finish. With Rod LaRoque, Estelle Taylor and Katherine McGuire, you have a trio that put this picture over with a bang. It is sure fire stuff. A real audience picture that makes 'em come back for more of its kind. Plenty of corking posters, accessories, exploitation and advertising as usual prepared by F. B. O.'s wonderful advertising department, without a doubt the best in the film industry today. Be sure to see "PHANTOM JUSTICE." Look and you'll book.

Another Richard Thomas Picture now
in process of production

SCENES FROM F. B. O.'S SECOND SERIES OF FIGHTING BLOOD TWO-REELERS

VIRGINIA VAN UPP

Scenario Editor

R.-C. Studio, F. B. O. Productions, Hollywood, Calif.

LUCILE DE NEVERS

Formerly Scenario Editor of Robertson-Cole Studios, now associated with Helen Van Upp Productions, in full charge of Editorial and Story Department.

R.-C. STUDIOS, Hollywood, Calif.

MADE TO ORDER

FOR THE BOX OFFICE

ALL my pictures are made to order for the Box Office. The public gets fed up on "drammers" but you can bet your last dollar they'll pack your house to get laughs and that's what we give 'em in wholesale style in my latest side splitter—"BREAKING INTO SOCIETY" with BULL MONTANA and corking good cast of players who put this one across with a gale of laffs every minute.

Here is a five reel feature with a title that's a gold mine for exhibitors. F. B. O.'s high powered advertising and publicity department has put tons of red fire and dynamite behind this picture guaranteeing its success in ANY theatre irrespective.

I am out to make a reputation for myself. I believe I know what the public wants and what will get 'em in and I am going to make my name mean something to exhibitors when they book and play—

HUNT STROMBERG PRODUCTIONS

Be Sure to See and You'll Book

Bull Montana in "Breaking Into Society"

Take a look at this picture. See the press stuff behind it. See the posters and exploitation. Be sure to ask for a sample copy of the little booklet, "HOW TO BREAK INTO SOCIETY." This little brochure alone distributed in your territory will pack your house. Look and you'll surely book.

Hunt Stromberg Productions are distributed by Film Booking Offices of America.

Rothstein's Exploitation Big Factor

By BEN GRIMM

ONE of the big factors responsible for the success and growth of Film Booking Offices of America is the exploitation put behind every F. B. O. release. And in this connection our hat comes off to Mr. Nat. G. Rothstein, director of advertising, publicity and exploitation for F. B. O.

Aided by a corps of able and experienced showmen-assistants, Nat Rothstein has put over some campaigns that come near making exploitation history. Outstanding among these have been the selling wallops delivered for exhibitors on Emory Johnson's "In the Name of the Law," "The Third Alarm," "Westbound Limited" and Mrs. Wallace Reid's "Human Wreckage."

It is always expected that special effort will be put behind big special productions. It can be said of F. B. O., however, that the brand of showmanship put behind every release was and will be of the same class—meaning FIRST class. The big pictures naturally were given more comprehensive and more far-reaching promotion than the smaller pictures, but even the smallest picture released was given a quality of red-fire exploitation that undoubtedly helped its earning power for exhibitors and its gross for the distributor.

F. B. O.'s exploitation always seems to sense the big selling pont of every release. And when such point is determined that gang on the ninth floor of the F. B .O. Building, at Forty-seventh street and Broadway, just go to it like the group of go-getters they have proved themselves to be.

And right here we want to tell you that Nat Rothstein has some mighty capable assistants. On the Coast is Hyatt Daab, who shoots the hot stuff from the lot from which the New York boys work. In New York are Ed. Hurley, publicity; Leslie Jordan, press books; James William Farrar, poster artist for the Otis Lithograph Company (and a darned good one); Frank Leonard, exploitation and tie-ups; Paula Gould, fan publicity; Dave Strumpf, art director, and Harry Osborne, who just eats detail work.

Now comes the new season. And, boy, if you could only see that bunch at work on Emory Johnson's latest and greatest offering, "The Mailman!" Previous campaigns on Emory Johnson's public-service, heart-interest melodramas may have surprised you, but when you get a copy of the press book on the "Mailman," which is now in course of preparation, you're certainly going to get an eyefull and a mindfull that you'll remember for some time to come.

And every other forthcoming F. B. O. release is receiving even more intensive effort by Mr. Rothstein's department than heretofore. The exhibitor who books F. B. O. pictures can rest assured that insofar as red-fire showmanship is able to help him make money on pictures he will be helped one hundred per cent. That goes for every promotional aid—posters, tie-ups, lobby displays, slides, publicity stories, novelties, trailers—and everything else, with perhaps a lot of new ones added.

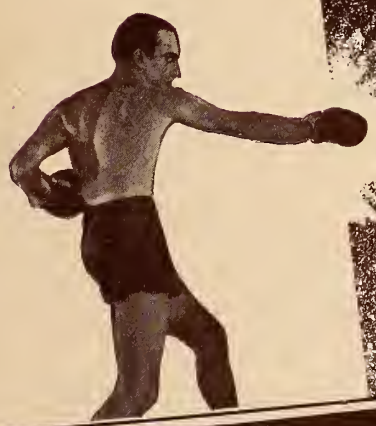
"Service plus Brains" might well be the slogan of Nat Rothstein and his assistants in the F. B. O. advertising department.

"Service plus Brains."

That means a lot.

Herewith are shown a few random pages torn from F. B. O. press sheets. They speak for themselves. They are typical of Nat Rothstein's circus-style advertising, and, what's more, exhibitors tell F. B. O. that that's the sort of stuff that makes money for them. Space limitations do not permit the reproductions of many excellent posters, etc., which are reproduced from time to time in other columns of Moving Picture World.

The GIANT Epic of all Screendom
WESTBOUND LIMITED
THE MASTODONIC MELODRAMA TO ENTHRALL SCORES OF MILLIONS!!!
EMORY JOHNSON
RALPH LEWIS
Eye-Stopping, Seat-Selling Copy For Your Advertising Columns
AT LAST!
THE THIRD ALARM
RALPH LEWIS
"DAYTIME WIVES"
The big picture the whole country is talking about!!
DAYTIME WIVES
YOU will make a fortune when you play "HUMAN WRECKAGE"
CASH IN ON THIS EXPLOITATION SMASH!
SEARCHLIGHT
NARCOTIC-EVIL-SPREADS
Mrs. WALLACE REID
"HUMAN WRECKAGE"
HOUDINI
HALDANE OF THE SECRET SERVICE
SEE THE GREAT HOUDINI
SH-H-H-H-
"Haldane of the Secret Service" is founded on a real life story communicated to Houdini from the police archives of two continents!



More than 7000 theatres are now playing F.B.O.'s

H. C. WITWER — COLLIER'S WEEKLY

FIGHTING BLOOD SERIES

—and are cleaning up with them—They are the talk of the industry—unquestionably the surest-fire money getters ever filmed—Nothing compares with them.

Book them thru your nearest F. B. O. Exchange

F. B. O.

723 SEVENTH AVENUE NEW YORK, N. Y.

Exchanges Everywhere

SALES OFFICE, UNITED KINGDOM: R-C PICTURES CORPORATION
26-27 D'ARBLAY STREET, WARDOUR STREET, LONDON, W. 1, ENGLAND

HOUDINI PICTURES CORPORATION

Presents

the world-famous handcuff king, HARRY HOUDINI, in his biggest thrill picture to date. Here is a picture for any and every type of theatre, particularly for those theatres whose audiences love thrills, action, and high speed drama. Melodrama is a never-failing power at the box office, and it was the box office we had in mind when we produced

"HALDANE OF THE SECRET SERVICE"

HARRY HOUDINI
Handcuff King

Houdini does some of his famous escape stuff. Lashed to a spinning mill wheel, Houdini frees himself in a most sensational manner and escapes. Many scenes of unusual and fascinating shots taken in foreign cities, make "HALDANE OF THE SECRET SERVICE" a picture of unusual proportions. Your nearest F. B. O. exchange manager will be glad to screen this production for you. Big press sheet with unusual advertising and publicity angles assure you a money-making production in "HALDANE OF THE SECRET SERVICE."

Houdini Pictures Corp.

278 West 113th Street, New York City

HOUDINI PRODUCTIONS ARE DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA

Coming
to mop up for every
exhibitor in the world

EMORY JOHNSON'S

Giant New Epic of the Screen

The MAILMAN

Starring RALPH LEWIS—Johnnie Walker AND BIG CAST

Bigger than "In the Name of the Law"

Bigger than "The Third Alarm"

Bigger than "Westbound Limited"

BACKED BY F. B. O'S.
EXTRAORDINARY
EXPLOITATION

Get your play dates NOW!

F. B. O.

723 Seventh Avenue, New York, N. Y.
Exchanges Everywhere
Sales Office, United Kingdom:
R-C Pictures Corporation
26-27 D'Arblay Street, Wardour Street
London, W. 1, England

His Early Bent Told in Long Run

HOW the natural bent of a person furthers his success is clearly demonstrated in the brilliant career of Warner Baxter, who has just signed a valuable starring contract with R-C. When a mere lad, Baxter was always "playing show." He would line up the neighborhood kids in Columbus, Ohio, his birthplace, and put them through all sorts of stage tricks, from broadest comedy to most mellow of dramas.

Then his inherent talents were dwarfed in sombre classrooms as he attended Ohio State University at Columbus, where he graduated. Then, several years more, slumbering histrionic desires remained submerged at an insurance school from which he emerged an assistant manager. Prior to that he had been in charge of eastern sales for a large manufacturing company of Columbus, which occupation also left little room for theatrical thought.

During these early twenties young Baxter's thespian ability would crop out at charity shows, which he wrote and directed and in which he acted. He became noted for his clever characterizations and adept stage direction.

Came a lull. He went to Tulsa and engaged in the humdrum business of selling automobiles. In this way he lost his money and fate pointed out his ultimate path. Remembering how he had succeeded on the stage at home, he applied to North Brothers Stock Company and was engaged as juvenile at the munificent stipend of $25 a week.

He made an instantaneous hit on both sides of the curtain. The critics acclaimed him a "comer," while behind the scenes his salary rose. He was soon cast for a leading part, within two months he was billed as leading man, and then followed his notable career on stage and screen.

WARNER BAXTER

He played the title role in "Lombardi, Ltd.," in the metropolitan premier and later came to Los Angeles to appear in a leading role opposite Wanda Hawley in "The Love Charm." "The First Love," a Realart production followed; then came "Her Own Money," with Ethel Clayton; "Cheated Heart," for Universal; ""The Girl in His Room," "St. Elmo," a Fox production, and "If I Were Queen," an F. B. O. picture with Ethel Clayton.

Baxter has finished work in "Alimony" and "Blow Your Own Horn" for Film Booking Offices, and will take parts in important subjects during the course of the next year. His delineation of the American doughboy who wins a million in the Owen Davis comedy drama, "Blow Your Own Horn," bids fair to endear him to millions.

Mr. Baxter is the husband of Winifred Bryson, herself a screen celebrity.

"Think success!"

"The principal thing that holds a lot of people in hard luck row," said Baxter, "is that they don't think success. They desire success, work hard for success, keep success as a shining goal ever before them, but fail to mentally dwell in the realms of successful achievement."

Fred A. Kelsey

the detective in "Lights Out," now playing Doyle in Douglas MacLean's production, "The Yankee Consul." The submarine commander in "The Eleventh Hour."

Three years with D. W. Griffith.

EMILE CHAUTARD

DIRECTOR OF

"Daytime Wives"

and

"Born of Cyclone"

© Underwood & Underwood, N. Y.

BEATRICE VAN

Originals and adaptations for F. B. O. "Fighting Blood"—24 episodes, and special productions.

F. B. O.

Presents

Dorothy Mackaill, Edmund Breese, Wilfred Lytell and Special Cast in "THE FAIR CHEAT"

Directed by Burton King

of which the Trade Papers spoke as follows:

F. B. O. attraction with Dorothy Mackaill is entertaining and different. It is a pleasurable experience to find a picture with an original theme such as this. "The Fair Cheat" is a fascinating story with a fascinating star. Should appeal to all fans, as it shows considerably more imagination than many other pictures. It has light, snappy movement that theatre-goers will like.
Moving Picture World

Dorothy Mackaill proves herself a right smart comedienne whose talent in this direction is as marked as her emotional gifts. Edmund Breese plays the role of father so effectively that he appears genuine. Such a picture as this needed the most competent interpretation. And this is what it has received. Bill as highly enjoyable comedy-drama.
Motion Picture News

"The Fair Cheat" should please the majority of picture devotees.
Exhibitors Herald

Story is good entertainment, realistically executed with spectacular scenes. Dorothy Mackaill is a charming heroine and capable actress. The cast is a worthy one.
Exhibitors Trade Review

Dorothy Mackaill gives an excellent performance in the feature role.
Harrison's Reports

Distributed by Film Booking Offices of America, 723 7th Ave., N. Y. Exchanges Everywhere

SCENES FROM BURTON KING'S "THE FAIR CHEAT" FOR F. B. O.

Anderson a Disciple of Labor

ROBERT ANDERSON came to this country twelve years ago as an immigrant, with no worldly assets but an unfaltering trust in the Golden Rule and a burning ambition to become a great actor.

His lack of knowledge of the English language made it difficult for him. He followed his trade as electrician until he made enough money to go to California, where he was given his first job as a comic character in an early two-reeler directed by Marshall Neilan. After playing small parts in Douglas Fairbanks' first picture, "The Lamb," and "The Americano," he did one day's work with David W. Griffith in "Intolerance."

Then came the part that seemed to have been made for him. As Monsieur Coocoo in Griffith's "Hearts of the World," he portrayed a character which was as near to his own as any could be. He next secured a two-year contract with Universal, during which he appeared in "Hearts of Humanity," "The Right to Happiness" and "Once to Every Woman," all Holubar productions starring Dorothy Phillips. He also directed a comedy, featuring himself, called "My Lady's Ankle."

As Tony in "The Lullaby," Jane Novak's latest starring vehicle for Film Booking Offices, Anderson is cast in the role of an Italian immigrant, with an overwhelming passion for music. Although he is a finished musician, and can play the violin like an old master, he believes that if he actually played it during a big scene that his acting will not only be slighted, but that the sounds emitted would not do him justice as a violinist.

ROBERT ANDERSON

In the big scene in "The Lullaby," Anderson, as a good-natured, brawny immigrant, having just received joyful tidings from his frail little wife, played by Miss Novak, tenderly picks up his rare old Stradivarius, his most priceless possession, and plays a lullaby to the unborn bambino.

The music itself was supplied by a string orchestra, located back of the scene, which gave him the proper melodious atmosphere for his portrayal.

"Success sometimes can be defined as obstinacy, failure as subservience to circumstances. The only reason for such outstanding personalities as so-called geniuses or supermen is that the average human being prefers to cling to the line of least resistance."

This bit of philosophy sums up Robert Anderson's outlook on life. Anderson's deductions are the result of ripe experiecne. What might variously be defined as obstinacy, persistency, pluck or stick-to-it-iveness is responsible for his presence today in pictures and the enrichment of screen literature through many unforgettable delineations.

LOUISE LORRAINE

PERHAPS none of the present day screen stars have made greater strides in their art than has Louise Lorraine, leading lady in the "Fighting Blood" stories, whose dazzling beauty and rare charm have added greatly to the general appeal of these featurettes de luxe.

F. B. O.

Louise Lorraine Personifies Youth

MAINTAINING the bubbling spirit of youth that has thus far characterized the film series of H. C. Witwer's "Fighting Blood" stories, the Film Booking Offices chose as one of the personalities to appear in the second set of this popular series, Louise Lorraine, a sprightly, black-haired, sparkling-eyed beauty whose career in the movies since her debut at the age of fifteen has amounted to a march of triumph.

Since the time that she was picked out of a mass of extras for a special characterization in a picture of Clara Kimball Young's, the striking charm of Miss Lorraine has easily paved the way for her into a first rank position in her profession.

Miss Lorraine, a native of San Francisco, has spent most of her life in Los Angeles, where she has kept in close touch with the pulse of the picture studios. It was at the age of thirteen that she first took it into her head to adopt picture acting as a profession. A man selling pictures from door to door, noticing the fact that she was a distinct type, suggested that she go to the Ince studios for a camera test. Louise and her mother differed on the subject, Louise holding out so stubbornly for a studio trial that the matter ended in a spanking for the aspiring juvenile.

LOUISE LORRAINE

Two years later she had her first chance to follow her talents as an extra in a costume picture with Madame Young. When the director singled her out from the swirling throng of extras, Louise nearly fainted, afraid that she had done something wrong. It turned out, however, that the director had noticed the presence of unusual talent in the little girl and wanted her to do a special bit.

Since that time, she rose steadily in the ranks of picture stars, having been for the past few years under contract with Universal. With them she produced a long series of pictures, including "Up in the Air About Mary," "MacGuire of the Mounted," "Fire Eater," "Gentleman From America," "Heading West" and "Stanley in Africa."

From then on Louise forged ahead, until last year she was accorded the honor of being chosen by the Wampus society, an organization of picture publicity men, as one of the thirteen stars which they choose annually, meriting their support. It is considered that when a picture actress attains this prominence, she is assured of success.

Ralph Lewis On Crest of Stardom

At last on the high crest of stardom, Ralph Lewis has won widespread popularity during the last year or so in Emory Johnson's box office attractions, distributed by F. B. O. Now Lewis is regarded by hundreds of exhibitors as one of the best and most reliable box office propositions of the day in motion pictures.

As the veteran policeman of "In the Name of the Law," as the fireman in "The Third Alarm," as the engineer in "Westbound Limited," and as the plodding letter carrier in "The Mail Man," Ralph Lewis has endeared himself to millions of theatregoers with his artistic characterizations.

Mr. Lewis has builded his popularity on a foundation of rock-bottom firmness. Remembered as Senator Stoneman in Griffith's "The Birth of a Nation" and in his famous role of the miser in "Conquering Power," not to mention his many other notable successes, Lewis enjoys a background of achievement vouchsafed to few other artists of the screen.

He is now under contract to the R-C. organization and is said to have achieved his greatest artistic triumph in "The Mail Man," which is soon to be released by Film Booking Offices of America.

RALPH LEWIS

Helen Van Upp to Supervise Four Specials

ONE of the most important production announcements made by the F. B. O. during the present season is the formation of a series of four special feature productions, to be produced under the direct supervision of Helen van Upp, who for many years has been associated with Universal, Federal Photoplays, and other well-known producing companies in the capacity of production manager, production editor, and other executive positions in the production department.

Mrs. van Upp has had wide experience in the cutting, titling and editing of films and with her wide knowledge of the market conditions, she should be able to furnish one of the greatest selling series of pictures that the exhibitor can buy. Mrs. van Upp has written more than twenty original stories for the screen and made adaptations for more than forty successful photoplays.

Associated with Mrs. van Upp will be Lucile de Nevers, formerly scenario editor of the R-C studio and conceded to be one of the most skilful scenario editors in motion pictures. Miss de Nevers for two years has acted as scenario editor at the R-C studio, and has assisted in the construction of many of the most notable F. B. O. successes.

The pictures will be known as the Golden-Gate Feature Productions and will be distributed by F. B. O. Both original and copyrighted stories will be utilized by the Golden-Gate Productions in making box-office winners for the exhibitors. In commenting on her production activities, Mrs. van Upp said: "My one thought during the production of the Golden-Gate pictures will be to make photoplays on which the exhibitor can make money."

RALPH LEWIS

Acclaimed by exhibitors the acting sensation of the year, Ralph Lewis, whose brilliant interpretation made possible the tremendous success of:

"In the Name of the Law"
(*The Policeman*)

"The Third Alarm"
(*The Fireman*)

"Westbound Limited"
(*The Engineer*)

is now submitting to the exhibitors everywhere the title role of the **Mail Man** in

"The Mail Man"

The Box-Office is the final analysis.

Sincerely, for the final analysis,

RALPH LEWIS

F. B. O.: "Sincerity is the basis of all great things." —*Carlisle.*

WHAT ONE NOTED CRITIC THINKS:

"Ralph Lewis makes you believe he is the inhuman parent he plays. The screen needs more Lewises for its own good."

—*By L. B. Fowler, screen critic of the Los Angeles Daily News, in his review of Metro's "The Fog."*

MARY BETH MILFORD

Mary Beth Milford, the exquisite little blonde, who was formerly a starlet in Irving Berlin's Music Box Revue in New York, now graces the cast of "Fighting Blood" with her charming presence.

Miss Milford has been on the stage since she was about four, and is a dancer of great ability.

She plays one of the leading feminine roles opposite George O'Hara in F. B. O.'s picturization of H. C. Witwer's stories of the prize ring, "Fighting Blood," which, according to more than seven thousand exhibitors, are now proving themselves the most popular series shown in years.

GEORGE O'HARA

STAR OF "FIGHTING BLOOD"

F. B. O.

A Three-Year-Old Doubles for Star

ANOTHER adolescent actress has made her debut. Little Dorothy Marion Brock, just three, toddled into her first scene on one of the big stages at the R-C studio in Hollywood while Chester Bennett, in a voice modulated to tenderly coercive tones, put her through her initial paces.

Little Dorothy makes her cinematic bow in "The Lullaby," Jane Novak's forthcoming F. B. O. offering. She is a typical California baby, sporting the rosy cheeks that so eloquently attest to a life in the open. Reared by the shimmering strand, where the straggling town of Venice stretches itself along the seashore, Dorothy's early tumbles as she essayed her first steps were made bumpless and bruiseless by the cushioning sands of the beach. The silver slope to the water's edge has been her playground ever since.

Little Dorothy starts her career before the camera as the "double" of a real star. She plays the role of Antoinette over a pinafore period. Then Miss Novak herself steps into the role, portraying Antoinette at an age where she is rapidly budding into womanhood.

It also might be said that little Dorothy is "mothered" in her artistic career by a real star, also the said Miss Novak. In the initial scenes of the play, Miss Novak plays the role of the little Antoinette's mother, as played by little Dorothy. In later scenes, she doubles the two roles.

At the age of one Dorothy was awarded first prize in a baby show at Phoenix, and immediately afterward took the prize for the best baby at Santa Monica, California, where the family moved.

Dorothy's ancestry is Scotch and French. She is an especially talented child, swimming, singing and dancing as well as any baby of her age. Her great accomplishment is a good memory—she rarely, if ever, forgets a name.

Little Dorothy's mimetic abilities and her intelligent interpretation of Director Chester Bennett's instructions indicate a brilliant future for her.

Realism Singles Beatrice Van

HAVING won distinction as a result of her unusually successful adaptations of the H. C. Witwer "Fighting Blood" stories for Film Booking Offices, Miss Van reveals how, by keeping the spirit of youth always dominant, she invested these stories on the screen with a degree of realism that has made them popular the country over.

Miss Van established herself overnight as the only woman writing for the screen who has ever been able to catch accurately the real spirit of the prize ring. Her screen adaptations have been compared by critics to the newspaper reports of trained boxing writers.

Miss Van had no path of roses to fame in her profession. She began as an actress in 1912 to learn the technique of screen writing at first hand. Her first role was a Spanish senorita and yellow make-up obscured the pink tints of her pretty face. She continued playing bits and then leading roles, and finally in 1913 sold her first story, a drama titled "A Small Town Girl," which Allan Dwan directed.

Charles King a Versatile Actor

Charles King, the likeable Derry Kilpatrick in F. B. O.'s "Fighting Blood," is one of the handiest character actors in the motion pictures today. By handy we mean that his versatility in portraying contrasting roles makes him much sought after by discerning casting directors who desire a well-rounded stock organization. King handles a comedy impersonation with as much skill as he does a "heavy," and he can change characterizations as rapidly as any.

Miss Virginia Van Upp Is Student of Drama

One of the most enthusiastic workers of the F. B. O. organization is Miss Virginia van Upp, the scenario editor, who, although not yet twenty-three years of age, is considered to be one of the most efficient scenario editors in the film industry.

Miss van Upp, for two years was editor of the Palmer Photoplay Corporation, and passed on all the stories recommended by that organization. At the R-C studio Miss van Upp's chief duties are to read the material which comes into the organization for production, separate the wheat from the chaff, and recommend to the production department what she considers best from the exhibitors' angle.

Miss van Upp has a wide knowledge of literature, is a student of drama, and probably knows more about the construction of scenarios than most of the writers now engaged in preparing scenarios.

Cooke Started as a "Social Pest"

ALBERT COOKE, who plays one of the principal supporting roles in the H. C. Witwer "Fighting Blood" series of short stories adapted by Beatrice Van for Film Booking Offices, is one of the best known comedians in motion pictures. He was born in Los Angeles and received his education in Paris and Switzerland. He started on his screen career with Mack Sennett and made good from the start.

Cooke made his first screen appearance as the "social pest" in "By Golly" and later scored a noteworthy success in "A Small Town Idol." He was the King of France in Max Linder's "The Three Must Get Theres," a burlesque on "The Three Musketeers." He also supported Dorothy Dalton in "The Silent Call," Henry Walthall in "Drink" and appeared in numerous Universal comedies.

Cooke had a splendid bit of comedy work in "Captain Fly-by-Night, Johnnie Walker's first F. B. O. starring vehicle.

Cooke comes from one of the earliest of the pioneer families in Los Angeles.

Kelsey Shines in "Lights Out"

Fred Kelsey, long in Griffith productions, is one of the outstanding figures in the brilliant cast which presents "Lights Out," the crook mystery comedy drama recently completed for F. B. O. at the R-C studios by Al Santell.

Mr. Kelsey played the role of Decker, a detective in "Lights Out," and gave to the part just the note of distinction it required.

ALBERT COOKE

Took Hollywood by Storm!

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BABY DOROTHY BROCK

AGE THREE YEARS

One of the really big features of Chester Bennett's "THE LULLABY"
Starring Jane Novak

Under Contract with Chester Bennett *F. B. O. Release*

Printer's Devil to Matinee Idol

EDWARD HEARN

EDWARD HEARN, who has just signed a starring contract with Chester Bennett to appear in six outdoor photoplays to be released by F. B. O., was born in Dayton, Washington. He left home at the age of twelve and was swept, somehow, into the printing business. At the age of fifteen, he was recognized as the youngest journeyman pressman in the West.

While feeding press in Portland, Oregon, he noticed a sign which read: "Professor Rasmus, Elocution and Dramatic Art." The desire for things dramatic and theatrical came to the fore and he went to the "professor" and planked down ten bucks, out of his thirteen dollars weekly stipend, for a month's tuition.

He studied for three months and went to Everett, Washington, where he represented himself to be an experienced actor. He was given a job with the Acme stock company, made good and stayed with them for about eight months.

The first picture in which Hearn played was with Hobart Bosworth and was called "The White Star." Since that time he has had a most interesting and varied cinema career. Once he went to Tahiti in the South Sea Islands to make a picture called "The Firebride." He was with Helen Holmes and J. P. McGowan for a series of adventure pictures. In the Pathe release, "Daredevil Jack," he played the leading juvenile role.

Some of his best known pictures are "Keeping Up With Lizzie," "The Face of the World," "All Dolled Up," "Her Night of Nights," and "The Flirt." For F. B. O. he played an important role in "Daytime Wives."

Derelys Perdue Danced to Stardom

DERELYS PERDUE, playing the leading role of the Romani princess in "Beware the Woman," a Film Booking Office production directed by Emile Chautard, entered stage life as a professional dancer. A native of Kansas City, Mo., where she graduated from high school and a private girls' school, she began the study of dancing when only six years of age.

After attaining renown as a member of the famous Marion Morgan dancers, Miss Perdue came to Los Angeles, where she attained quite a vogue in staging numerous solo dances, ballets and terpsichorean features in leading theatres and picture studios.

She arranged, supervised, and danced in various episodes of Allan Holubar's "Man, Woman and Marriage"; Rex Ingram's "Conquering Power"; Mack Sennett's "A Small Town Idol"; three Olive Thomas Triangle productions, and Warner Brothers' serial, "The Jungle Adventuress."

DERELYS PERDUE

Her dancing led to the discovery of her dramatic talent, and she subsequently played parts in Victor Schertzinger's production, "The Kingdom Within" and "The Bishop of the Ozarks." Her work in the latter was her first really big opportunity, and on the strength of it she signed a long term contract with the Film Booking Offices.

Miss Perdue is five feet five inches tall, weighs one hundred and twenty-five pounds, and has a perfect figure. Her hair is rich dark brown and she has large brown eyes.

"Daytime Wives'" was her first picture under the F. B. O. banner, followed by "Blow Your Own Horn."

Kit Guard Has Had Varied Career

KIT GUARD, who plays one of the principal supporting roles in the F. B. O. "Fighting Blood" series, adapted by Beatrice Van from H. C. Witwer's well-known stories, was born in Denmark. He had a varied career before joining the ranks of the silent drama. Guard has been a sailor before the mast, a blacksmith, a life insurance agent, a professional pugilist, a plumber's assistant and a legitimate actor.

He made his stage debut at the Alcazar Stock Company in San Francisco. He appeared with Holbrook Blinn for two seasons and later appeared as Jimmy Logan in "Human Hearts." At the outbreak of the world war, Guard went to France and served with distinction throughout the war. His grandfather, Captain Christian Klitguard, was made a member of the Danish Flags by the King of Denmark.

Guard appeared in the recent Fox serial, "Bride 13," and also played one of the principal parts in "The Face in Your Window" serial that proved very successful. In his role of Kelly the pugilist in "Fighting Blood," Guard has a role for which he is ideally fitted.

Kit is an authority on good health and has a large following among the society people of Hollywood. He welcomes all questions on diet and good living. He is an expert boxer and gives George O'Hara, star of "Fighting Blood," some of his best work-outs.

The selection of Kit Guard for the role he portrays in F. B. O.'s "Fighting Blood" two-reel pictures, was an ideal one, as Kit, because of his stage experience coupled with his pugilistic experience, enabled him to give unusually convincing portrayals.

KIT GUARD

WARNER BAXTER

Soon to Appear in a Series of F. B. O. Starring Productions

Each a Box-Office Winner

O'Hara Knows How to Save His Face

WHEN Film Booking Offices decided to put a series of H. C. Witwer prize-fighting stories on the screen and call them "Fighting Blood," they picked out young O'Hara to provide the fighting blood. They couldn't have a regular pug with a broken nose and an ear that looked as though it had been chewed by a calf doing love scenes with two such lovely girls as Mary Beth Milford and Louise Lorraine. They had to have an attractive, wholesome, handsome young actor who looked athletic.

As the Witwer stories are a serial, George has to fight all the time. While the terrific blows of Joe Rivers, Kid McCoy, George Lavigne, Ad Wolgast and other boxers in the champion class have been showered on George's face dangerously near that perfect Grecian nose, the young star has always been able to protect it. Under the training of Frankie Adams, veteran fighter, George has developed a defensive style of boxing designed especially to enable him to protect himself above his shoulders.

George is congratulating himself that his face is still intact as the second series, which marks the end of his strenuous work, draws to a close. The young star has repeatedly refused to wear a face guard during the film rehearsals.

If O'Hara intended to continue his moving picture career in fighting pictures, it might be entirely correct for him to collect a cauliflower ear or a flattened beak during the course of his highly exciting adventures. But critics tell him that there is a future awaiting him in the higher fields of drama, so George is doing his best to preserve the face that Nature gave him.

GEORGE O'HARA

Just Comes Natural for Mary

MARY BETH MILFORD, who plays the leading feminine role in the second series of H. C. Witwer's "Fighting Blood" stories, adapted for the screen by F. B. O., is a native of El Paso, Texas. She was brought up and educated in Los Angeles. Miss Milford comes by her talent naturally, being the daughter of a professional reader.

As a student of Ernest Belcher, she danced for several years in Los Angeles, where she appeared before the camera in "The Little Princess" with Mary Pickford, and "Pursuit of the Phantom." In 1918 she went East to fill an engagement with the Greenwich Village Follies. After that she appeared in Gus Edwards' 1920 Revue and the 1921 Music Box Revue of Irving Berlin.

During her career in the East, she took part in "The Virgin Paradise," with Pearl White; "Footlights," with Elsie Ferguson, and in "The Old Oaken Bucket." Beside acting and dancing,

MARY BETH MILFORD

Miss Milford plays the piano, rides horseback and is one of the best girl fencing artists on the stage.

Her grandfather, John Collier, who is thriving at the age of ninety, founded the first college in the State of Texas. Ex-Governor Cox of New York is her grand-uncle and Judge Adolphus Regan of New York is her uncle.

While thousands of moving picture fans are wondering which of the girls in the "Fighting Blood" two-reelers is going to marry George O'Hara—Louise Lorraine, the brunette, or Mary Beth Milford, the blonde, even those young ladies are in the dark as to the outcome of their double romance.

Beatrice Van, adaptor of H. C. Witwer's stories of the ring, refuses to divulge the secret, and Witwer is away in the High Sierras. Meantime, a spirit of unselfishness pervades the "Fighting Blood" company. In fact, each of the two girls is graciously trying to outdo the other in politely giving way to the other. There is a complete absence of professional jealousy.

From Convent to the Film Studios

JANE NOVAK, "old-fashioned girl" of the movies, whose latest starring picture for Film Booking Offices is "The Lullaby" entered on a motion picture career in 1914, when only fifteen years old.

Miss Novak arrived in Los Angeles fresh from Notre Dame convent, at St. Louis. Of Bohemian parentage, Miss Novak was born and educated in the Missouri metropolis. Her aunt, Ann Schaefer, a well-known Vitagraph actress of that day, persuaded her to go to California, to join Vitagraph's Western company.

Miss Novak broke into the movies with the old Kalem company, however. The afternoon after her arrival Miss Novak had gone visiting her aunt and met Ruth Roland, who immediately used her in a scene for a test, with the result that she was immediately engaged at the overwhelming salary of fifteen dollars a week.

Finally Miss Novak was selected as the ideal spirit of womanhood for the big Selig-Rork production of "The Rosary," and then came the opportunity for deserved stardom in Chester Bennett productions. "The Snow-Shoe Trail" was followed by "Colleen of the Pines"; her third starring picture was "Thelma"; and then came "Divorce," the first society drama in which she ever appeared.

DERELYS PERDUE

who has recently
starred in

"Blow Your Own Horn"

"Daytime Wives"

and

"Beware the Woman"

KIT GUARD

"Kit Guard's interpretation as K. O. Kelly, the ex-pugilist, in 'Fighting Blood,' strikes a new note in human and sympathetic characterization." — Mary Kelly, M. P. World.

"Kit Guard scores a clean knockout by his subtle and human characterization as Knockout Kelly in 'Fighting Blood.'"—Florence Lawrence, Dramatic Editor, Los Angeles Examiner.

ALBERT COOKE

"What They Say"

"Albert Cooke gives a delightful performance as the fight promoter in 'Fighting Blood.' His portrayal is as sincere and human as one of Dickens' greatest characters."—Guy Price, Los Angeles Herald.

"Albert Cooke, as Nate Shapiro, the prize fight promoter in 'Fighting Blood,' proves himself one of the foremost whimsical character actors the screen has ever seen."—James Gruen, Los Angeles Examiner.

CHARLES L. KING

One of the finest characterizations in "Fighting Blood" is that of Charles L. King as the movie director.—William Campbell, Los Angeles Record.

Charles L. King scores splendidly as the motion picture director in "Fighting Blood."—San Francisco Examiner.

EDDIE HEARN

Who will soon be starred in a series of big virile outdoor dramas to be produced by Chester Bennett for F. B. O. release.

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ROBERT ANDERSON

THE GRIFFITH FIND

His most notable achievements include Mons. Cuckoo in D. W. Griffith's "Hearts of the World" and the male lead with Jane Novak in Chester Bennett's F. B. O. production, "The Lullaby."

While directing "Hearts of the World," the great master said of Anderson:

"He possesses the greatest essential attributes necessary for convincing screen acting—depth and sincerity. If understood and properly directed he is destined to become one of our very few great screen artists."

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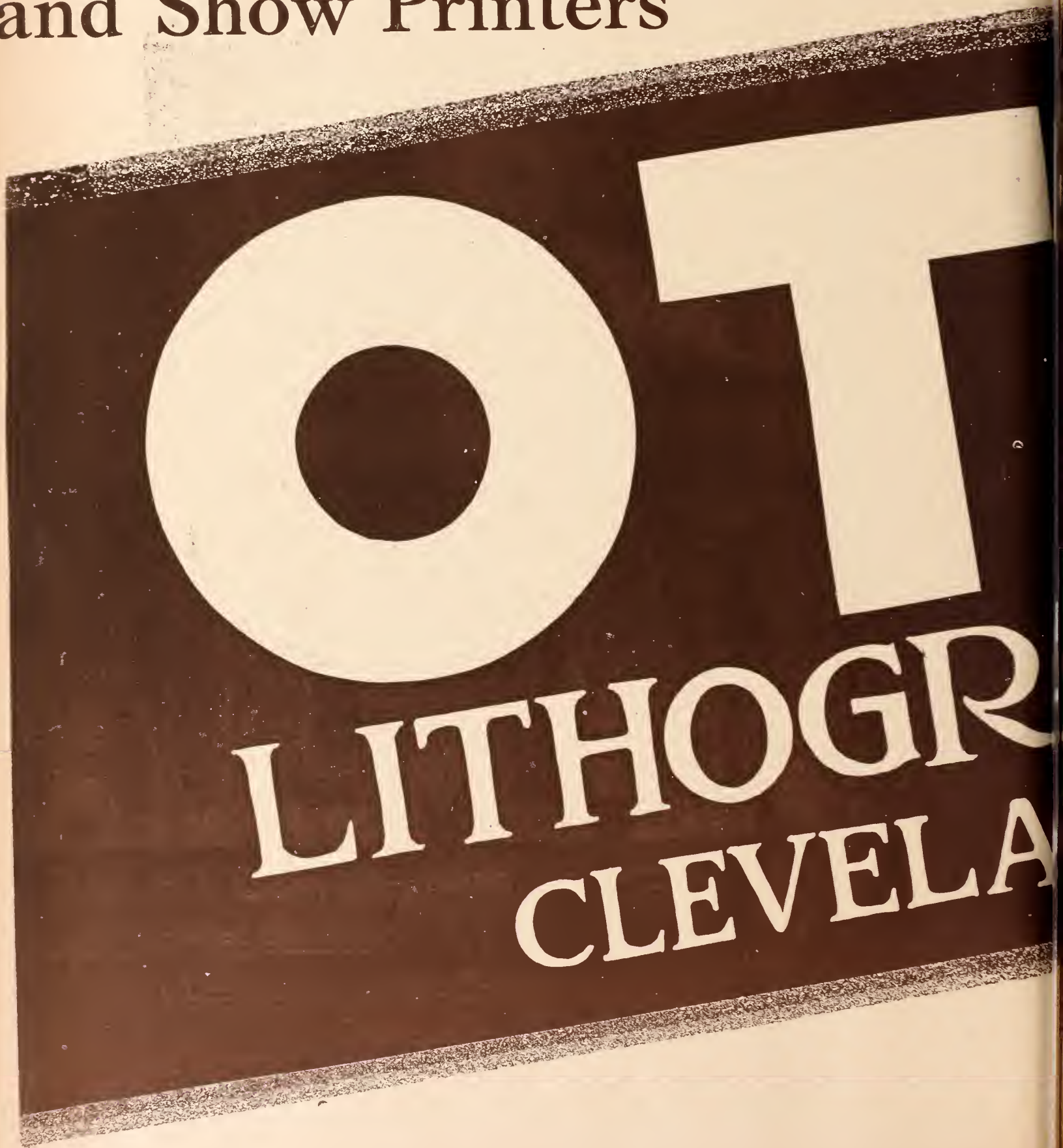

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"The Silent Command"	Central Theatre	Fox Film Corp.
"Monna Vanna"	Central Theatre	Fox Film Corp.
"The Temple of Venus"	Central Theatre	Fox Film Corp.
"Connecticut Yankee"	Central Theatre	Fox Film Corp.
"Loyal Lives"	Central Theatre	Vitagraph Pictures
"The Storm"	Central Theatre	Universal Pictures
"The Conflict"	Central Theatre	Universal Pictures
"Foolish Wives"	Central Theatre	Universal Pictures
"The Third Alarm"	Astor Theatre	Film Booking Offices
"Town That Forgot God"	Astor Theatre	Fox Film Corp.
"Little Lord Fauntleroy"	Apollo Theatre	United Artists Corp.
"Silver Wings"	Apollo Theatre	Fox Film Corp.
"Down to the Sea in Ships"	Cameo Theatre	Hodkinson Pictures
"Puritan Passion"	Cameo Theatre	Hodkinson Pictures
"My Dad"	Geo. M. Cohan Theatre	Film Booking Offices
"In the Name of the Law"	Geo. M. Cohan Theatre	Film Booking Offices
"Drifting"	Capitol Theatre	Universal Pictures
"Monte Cristo"	44th Street Theatre	Fox Film Corp.
"Human Wreckage"	Lyric Theatre	Film Booking Offices
"Who Are My Parents?"	Lyric Theatre	Fox Film Corp.
"Queen of Sheba"	Lyric Theatre	Fox Film Corp.
"Queen of Sin"	Lyric Theatre	Import & Export Co.
"The Three Musketeers"	Lyric Theatre	United Artists Corp.
"Potash & Perlmutter"	Strand Theatre	Samuel Goldwyn Corp.
"Oliver Twist"	Strand Theatre	First National Pict.
"Safety Last"	Strand Theatre	Pathe Pictures
"Dangerous Age"	Strand Theatre	First National Pict.
"If Winter Comes"	Times Square Theatre	Fox Film Corp.
"Merry Go Round"	Rialto Theatre	Universal Pictures
"Merry Go Round"	Rivoli Theatre	Universal Pictures
"Hunchback of Notre Dame"	Chestnut St. O. H., Philadelphia	Universal Pictures
"Hunchback of Notre Dame"	Pitt Theatre, Pittsburgh, Pa.	Universal Pictures
"Hunchback of Notre Dame"	Belasco Theatre, Washington, D. C.	Universal Pictures
"Hunchback of Notre Dame"	Academy of Music, Baltimore, Md.	Universal Pictures
"Lady of Quality"		Universal Pictures
"The Acquittal"		Universal Pictures
"Chapter in Her Life"		Universal Pictures
"Thundering Dawn"		Universal Pictures
"Westbound Limited"		Film Booking Offices
"The Lullaby"		Film Booking Offices
"Dancer of the Nile"		Film Booking Offices

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"CRASHIN' THRU" "DESERT DRIVEN"

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are the De Luxe Comedies for discriminating houses: clean—fine—wholesome comedies—for those who want the best.

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"Pop Tuttle's Long Shot"
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"Pop Tuttle's One Horse Play"
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Experts in Developing and Printing Motion Picture Film

128 W. 52nd Street, New York

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Chicago Police Chief Vetoes Motion Picture Censors' Cut

Film censors here disagree once in a while. Recently when they made some cuts in the Roosevelt film of the expedition to the River of Doubt in Brazil, explorer Newman, who put on the show, went to Chief of Police Collins and got him to restore the missing parts of the film, which Mr. Newman says the Brazil government loaned to him for exhibition in this country.

Manager Henry Goldson of the Julian Theatre at 918 Belmont avenue is going after business hard these days and in addition to big movie programs is using a lot of printers ink to bring the patrons into his cosy house.

The Consolidated Realty and Theatre Corporation, whose main office is in this city, has taken over the Pantheon Theatre at Vincennes, Ind., from the Wilkerson Lyons Enterprises for a reported $228,000. E. O. Wagner will be the house manager. Other houses owned by the Wilkerson Lyons interests in Vincennes may be taken over later by Consolidated.

Clyde Wexom has resigned as manager of the Adams Theatre of Detroit and is now in this city for a short rest.

J. J. Jacobson has taken over the Olympic Theatre at Cedar Rapids, Iowa, and will improve the house.

George Buis, owner of the Knickerbocker Theatre at Holland, Ind., is remodeling the house and when completed will change the name to the Holland Theatre and play both pictures and vaudeville. The house will open about November 1.

P. J. St. Denis has resigned as assistant manager of the Randolph Theatre, under J. L. McCurdy, and has gone to New York to take up other work in that city. He is succeeded by Albert Bachman, who formerly was located at Detroit.

Among the exhibitors seen along Film Row last week were G. E. Johnson of the Lincoln Theatre at Sterling, R. C. Williams of Streator, G. C. Gridley of the Auditorium Theatre at Libertyville, and Ed Shibel of the Plumb Theatre at Streator. Ed, incidentally, took in the city series and went home happy.

When it comes to standouts, the Roosevelt Theatre last week had them every night and up to the last show at 9:45, and the crowds not only filled the standing room in the lobby of the theatre but overflowed and the street men lined them up four abreast for the whole front of the theatre. This goes to prove that if you give the public the right kind of pictures, with plenty of the right kind of publicity, you will get the crowds as this popular Balaban and Katz house does.

E. G. Newman of the Majestic Theatre of LaSalle, Ill., was a visitor here last week and reports business as good in his city.

The Dixon Theatre at Dixon, Ill., had a trade showing of "Ashes of Vengeance" last week and quite a few of the managers in that district took advantage of the opportunity to see this big feature before booking it.

The managers of the various Ascher theatres in the city were the guests of the company at a dinner held at the main offices of the circuit on South Wabash avenue, last Thursday.

A new movie theatre has been opened at Lombard, Ill., by E. L. Frum and M. L. Annis. They have named it the Parkside Theatre and will book feature movies, opening with "The Three Wise Fools."

The many friends of Arthur G. Brown in the trade will be sorry to hear of his death last week after a short illness at the Peoria Hospital.

Louis L. Gumbiner has bought the southwest corner of Michigan avenue and 11th street for $107,000. On the site is a two-story building and he may decide to build a movie house on this one of the best corners in the Roseland district.

One of the best bills of the season was on at the Chicago Theatre last week and the presentations, "A Music Room" and "The Rose," made a big hit with the patrons. Next week is the second anniversary and the management has prepared a wonderful program in honor of the event. The feature picture will be "The Bad Man," which has finally got by the local censor.

H. D. Pefley, who resigned as manager of the Palace Theatre at Watseka, Ill., is now connected with the National Screen Service here and will cover several states for the organization.

Norwood Park, Ill., one of the cosy suburbs nearby where the folks did not want a movie theatre, has taken to the Community Council plan of showing pictures and now they get to see the best in films.

John Waller has purchased the Lyric Theatre at Osceola, Iowa, from John T. Graham and will make improvements.

HARRY GREENMAN

Live-wire manager of the New Monroe Theatre, Chicago, who, because of a balky typewriter, has been written up in this department as "Greeman." Now we've cleaned the machine.

The new movie house now going up at Halsted and 79th street is rapidly nearing completion and will be one of the largest houses on the South Side. The National Theatres Corporation is the owner.

Balaban and Katz were hosts to the chorus girls playing the various musical shows of the city at a matinee of "The Gold Diggers" at the Chicago Theatre last week. The girls all proved good boosters for the film and enjoyed the afternoon immensely.

F. C. Harcourt, D. W. Lewis and J. J. Crealis have formed the World Amusement Association to buy, lease and own all kinds of amusement enterprises, with offices at 624 South Michigan avenue. The new company has a capital of $50,000 and will be interested in movie projects.

The Glickman Palace Theatre at 1141 Blue Island avenue has been transferred from the Public State Bank to Ellis F. Glickman, the manager of the theatre.

Paul Bushong will be manager of the new theatre now going up at Gladstone, Mich., for the Northwestern Company, whose old house was destroyed by fire about a year ago. The new house will be ready soon and will present feature pictures and good musical programs.

Manager Lester Murray reports that "Scaramouche" at the Woods Theatre is now in its fourth week and is pulling strong.

McVickers Theatre celebrated its first anniversary as an exclusive picture theatre and the big presentation was the huge birthday cake with Boris Petroff and Miss Linken and a ballet in a great stage picture in honor of the event. "The French Doll" was the feature picture and the house did a big business all week.

The Chopin Theatre on the northwest side has installed a new organ and is doing a good business at both afternoon and night shows. They have built up the matinee attendance by cutting prices to 5 and 10 cents.

One of the oldest movie theatres on the near north side is the Orchard Theatre on West North avenue. It still is doing a good neighborhood business and continues to feature popular programs.

A. R. Gallo, H. J. Rose and I. H. Censky, all well known to the trade here, have formed the Peacock Pictures Corporation with offices at 5550 North Broadway. They will manufacture and produce motion pictures. This makes the second company formed to produce pictures here during the past two weeks.

Alfred Hamburger, a pioneer in the picture business of this city and formerly manager of the Zeigfield Theatre, has forsaken the movies and gone into real estate.

Frisina and Fassero have purchased the Vandevecr building at Taylorville, Ill., which contains the Gem Theatre, and will remodel the structure and enlarge the theatre, so as to play both road shows and pictures.

Lon B. Ramsdell has resigned as manager of the New Palace Theatre at Moline, Ill., which opened recently, and will go to South Bend, Ind., where he will have charge of the Oliver Theatre.

Joe Hopp is at it again and in addition to big feature productions for the Fort Armstrong Theatre at Rock Island, Ill., he has signed up for some of the largest and best legitimate shows on tour for one stands at the house.

Maryland Censors Clothe Baltimore Poster Maidens

Without any warning whatsoever, an order was issued to the Century Theatre, Baltimore, Md., by the state censors to cover up the thirty-five 24-sheet posters that they had put up around Baltimore advertising Elinor Glyn's "Six Days." These posters showed six couples embracing and it is understood the objection to the posters was that there was no scene in the film like that depicted on the posters. The order to remove the posters came from Miss Marie W. Presstman, of the censor board, according to Thomas D. Soriero, general manager of the Combined Whitehurst Interests, controlling the Century.

As a special added attraction to his program of pictures and music at the Rivoli Theatre, City Hall Plaza, Guy L. Wonders, the manager, booked Frank Silver, composer of "Yes, We Have No Bananas," and his Metropolitan orchestra of eleven pieces to play twice daily during the week beginning Monday, October 22. The members of the musical organization are all good musicians, having received their training in the orchestra of Paul Whiteman. Irving Cohn, who helped Mr. Silver in composing the banana song, is with the organization of musicians. Thirty thousand copies of the song were sold in Baltimore alone.

"The Gold Diggers" was held over for a second week at the Metropolitan Theatre, North avenue at Pennsylvania, by Bernard Depkin, Jr., the manager. "The Hunchback of Notre Dame" began its run at the Shubert Academy on Monday, October 22, following a four weeks' run of "Scaramouche" at that playhouse.

Always ready to aid in a worthy cause, the Exhibitors' League of Maryland, through its committee, including J. Louis Rome, Louis Schlichter, Frank Hornig and Charles E. Whitehurst, arranged a number of Sunday night performances given at several picture theatres to help raise funds to build the West Baltimore General Hospital. On Sunday night, October 21, the performances started at the following theatres at 7:30 o'clock: Garden, Capitol, Bridge, Broadway, Edmondson, Apollo, Horn and Rialto.

There is a great necessity at the present time for an additional hospital in Baltimore, it is said, to take care of the sick and injured of Baltimore, and a campaign is being waged to raise the money to build it. After the benefit performances at the Bridge and Edmondson theatres were over and the playhouses locked up for the night, thieves entered the office and stole $500, of which $154.80 belonged to the benefit fund.

Through the activities of Eugene M. Daly, manager of the New Theatre, Howard Jackson, mayor of Baltimore, has been enrolled as a member of the "Why Worry?" club, membership cards for which Mr. Daly got up and circulated at the New Theatre during the showing of the latest Harold Lloyd feature at that playhouse from October 15 to 27.

In connection with the showing of "Deserted at the Altar" at Loew's Hippodrome, Baltimore, which is under the management of E. A. Lake, a real wedding was held on the stage one night during the week beginning October 22. Gifts will be given to the couple by a number of Baltimore merchants.

A theatre seating 1,100 is to be built in Salisbury, N. C., by James Davis. The building will also have stores and offices.

Taking advantage of a full page feature story that appeared in the Baltimore Sunday Sun on Sunday, October 7, concerning Frederick Emmet Delaney, acclaimed as the "World's Champion Adventurer," Myer Perlin, manager of the Flaming Arrow Theatre, 1108 East Preston street, immediately got in touch with Mr. Delaney and got him to address his patrons on Wednesday and Thursday nights, October 10 and 11.

Judge Henry Duffy has issued a temporary injunction in the Circuit Court of Baltimore to restrain the Motion Picture Operators' Union, Local 181, from picketing the Cluster Theatre, 303 South Broadway, which is managed by Benjamin Cluster. According to Mr. Cluster, the picketing has been done because he employs a non-union operator, as there was a change made there a short time ago. The injunction also keeps the union from distributing handbills informing the public that union men are not employed by the theatre.

Rochester

The Regorson Corporation, operating the Regent and Piccadilly, has closed contracts with Henry E. Wilkinson, manager of the Dependable Pictures Corporation exchange, for the new Warner Brothers' pictures. Charles N. Johnson is now in Rochester as a representative of Dependable Pictures.

Manager William Fait, Jr., is showing "Rupert of Hentzau" this week at the Eastman, giving it an elaborate presentation. The Regent is offering "Zaza," while the Piccadilly has "Salomy Jane" for the first four days and "Brawn of the North" for the rear end of the week. At the Victoria the feature is "The Custard Cup." The Rialto has the Zev-Papyrus race pictures and "Shadows of the North." Norma Talmadge in "Ashes of Vengeance" opens at the Eastman on Sunday, October 28.

Atlanta's Initial Symphony Proves Brilliant Occasion

Upon the first public appearance of the new Atlanta Symphony Orchestra, made up of musicians from the various Atlanta theatres under the direction of Enrico Leide, director of the Howard Theatre Orchestra, the Howard Theatre was filled to capacity and hundreds were turned away unable to gain admittance. It was a brilliant affair and a great credit to Atlanta's picture industry. The orchestra has the backing of all the leading civic organizations of Atlanta.

Judge Henry Titus is to give Daytona, Fla., another beautiful playhouse which will represent an outlay of $50,000. It will be completed in January and will seat 750. Last year his company constructed the Vivian, Daytona's leading playhouse, at a cost of $110,000.

Dan Michalove, director of southern theatres for Famous Players, has made the move to New York, accompanied by F. L. Metzler, secretary and treasurer. Atlanta's large film and theatre colony is mourning the contemplated wholesale removal of F.-P. theatrical staff to the New York office, and there was none who did not regret deeply the going of Dan Michalove, who has for many years been identified with the industry in Atlanta in an influential capacity.

The Montgomery, Ala., "Advertiser" in a recent story paid signal tribute to H. C. Farley, director of Southern Enterprises theatres in Alabama, for his work in defeating Sunday closing bills and projected censorship bills in that state before the last sessions of the State Legislature.

For the first time since the closing law went into effect, Memphis theatres closed their doors the first Sunday in October. On the Sunday preceding they were protected by a restraining order, but they decided to close the following Sunday and remain tight until the matter is fought out.

Fort Lauderdale, Fla., is to have a new theatre to open about December. A new building, 50 by 130 feet, is nearing completion, a four-story structure with offices on the upper floors. The auditorium will be 42 feet high with sloping floor; the stage 33x22, equipped with adequate scenery and dressing rooms so that road attractions as well as pictures may be played. Mr. and Mrs. H. C. Beckner will be the managers.

Mr. Alverson, owner and manager of the Princess, Clinton, Tenn., is building an additional house in that little town. All new and modern equipment will be installed and he expects to open by Christmas.

LaFollette, Tenn., is soon to have a new theatre built by the present owners of the Palace Theatre there. Earl Hendron will be manager and it will open January 1, 1924.

The following exhibitors from the southeastern territory have been in Atlanta recently: B. H. Mooney, Birmingham, Ala.; Miss Margaret Luckel, Bijou Theatre, Mobile, Ala.; F. E. Williamson, Winter Haven, Fla.; Arthur J. Amm, Florida supervisor, Famous Players theatres; Manning and Wink, of Dalton, Marietta, Etowah and Athens, Ga.; E. R. Rogers, Alabama supervisor for Southern Enterprises; T. B. Grimes, Lyric, Gordon, Ga.; R. B. Wilby, Americus, Ga.; E. J. Sparks, Jacksonville, Fla.; J. C. Simpson, Millen, Ga.; Walter Blackin, Bainbridge, Ga.

Fred Sugare will open a new theatre in Birmingham about November 15. It will be called the "Sugare Theatre."

The Grand, Brunswick, Ga., has been reopened after complete renovation. J. B. Ashley, who was associated with F. B. Flourney at the Criterion, Macon, will be manager.

Washington, D. C.

Tom Moore has spread the golf germ in Washington. The latest recruits to the Scotch game, some of them Moore's own movie competitors, include Joseph P. Morgan, general manager of the Crandall theatre string; "Bob" Smeltzer, manager of the Associated First National Exchange, and R. Clinton Robins, manager of Pathe exchange. They have joined the Indian Spring Golf Club, of which Tom Moore was organizer and now president, and his brother "Bill" is secretary.

Washington's Hollywood is fast coming into existence. Since Harry M. Crandall began the building of a new home on exclusive Sixteenth street many other film men have been looking over sites and apartment houses in the vicinity, and so it has come to pass that Sixteenth street in the neighborhood of Allison and Buchanan streets is known as the local Hollywood. In this section are the home also of Joseph P. Morgan and John J. Payette, who are connected with the Crandall organization, and Edward Sherwood of the Exhibitors Co-operative Film Exchange.

Arrangements have been tentatively made for the entertainment and comfort of the exhibitors from Maryland, Virginia, North Carolina and Delaware, who are expected to visit Washington the end of this month to participate in the two-day get-together meeting. Headquarters will probably be established in the New Arlington Hotel, in which event the business meetings running over two days will be held there. The arrangements also contemplate two luncheons and a banquet at the Arlington and theatre parties on both evenings.

Special Musical Program at the Palace, Hartford, Conn.

Warde Johnston, general musical director of the S. Z. Poli Theatres, occupied the conductor's chair in the orchestra pit in the Palace Theatre, Hartford, the week of October 21, directing an augmented orchestra. The film program for the week consisted of "Going Up," Captain Kleinschmidt's Adventures in the Far North and the Zev-Papyrus race.

A final certificate of dissolution has been filed in the office of the secretary of state of the New Canaan Theatre Company, Inc., of New Canaan. All claims have been paid and the assets have been distributed in cash among the stockholders.

William B. Berry recently acquired the Strand Theatre Building in Hartford from John L. Talcott. The deal involved $800,000, the purchase price of the property.

"The Fifth Year," a nine-reel motion picture alleged to contain Soviet propaganda, and which was barred from showing in Providence, R. I., was presented in Poli's Hyperion Theatre, New Haven, on Sunday night, October 14. The chief of police stated that no complaints had been made against the picture and that no action could be taken unless such complaints were received by him.

In Bristol Daniel A. Peters, proprietor of the Palace Theatre, refused to grant permission to those presenting the picture to exhibit in the Palace. Leading citizens of the city formed a committee and supported Manager Peters's action.

In addition to being barred in Providence and Bristol, the police of other towns and cities in Connecticut have prevented its exhibition.

The directors of the Chamber of Commerce in New Britain have taken the first step toward acquisition of the Lyceum Theatre building for a municipal auditorium. An option has been obtained for the purchase of the site at a cost of $65,000. The directors of the chamber are to recommend that the city take over the building provided it can be purchased at a fair market price.

A special town meeting will be conducted in North Canaan on Friday, October 26, to decide whether or not the voters are in favor of the showing of motion pictures on Sunday during the hours specified under the state laws. Manager Blanchard of the Blanchard and Moseley theatres recently conferred with the selectmen of the town and it is said that those officials thought that there would be little opposition to the presentation of motion pictures on the Sabbath. Discussion of the project about the town, however, showed that there was considerable opposition.

The DeWitt Theatre in New Haven, the only picture theatre which the board of building examiners ordered closed, has had its alterations completed and was reopened on October 20.

All of the Poli theatres in Connecticut and Massachusetts showed the Pathe Zev-Papyrus pictures on Sunday night, October 21, the day after the race.

"What's wrong with the movies as a manager views them?" was the topic of a story in a recent issue of The Outlook, which was written by Courtenay Savage, picture theatre manager of Greenwich. He told of the "block booking" demand of certain companies and also of the uncertainty of pleasing the public. Mr. Savage declared that quality has superseded quantity, and of the future of the industry asserted that "it is not going backward—it is surely going forward. If they care to help, millions of men and women who make up audiences in this country will give the motion picture a square deal," were his concluding words in the article.

Cincinnati's Cox Theatre Swings Into Movie Column

The Cox Theatre, after having housed Shubert dramatic plays and a stock company, recently swung into the movie column, and it was believed that the house would in the future be devoted to pictures exclusively. It now develops, however, that pictures will be occasionally "sandwiched" in between regular attractions. The house has just finished a four weeks' run of "Scaramouche" and is being followed by "Shuffle Along," a musical play by colored performers, after which "The Hunchback of Notre Dame" is booked for a screening.

Paul Honeyman, formerly connected with the Lyric and Gifts theatres, has been appointed manager of the Walnut Theatre to succeed Al Hyams, who has resigned to engage in other business.

Roy H. Beattie, manager of the Palace Theatre, has returned from Canada, whither he journeyed several weeks ago to recuperate after a long siege of illness at the Jewish hospital. Although greatly improved in health, he is assuming the managerial duties by degrees, and for the present is devoting but a few hours a day to the work.

There is a well authenticated report going the rounds that Gus Sun, head of the vaudeville booking office bearing his name, at Springfield, Ohio, is negotiating for the services of Frank Van Hoven, of vaudeville fame, to appear in pictures. It is likely that Sun may preface the movie enterprise with a Broadway revue, featuring Van Hoven, following which he will star him in a series of pictures.

Improvements costing $20,000 are being made at the Victoria Theatre, Steubenville, Ohio, by the La Belle Amusement Co., Inc., of which George Shafer is a leading figure. The work is expected to be completed early in November. Wm. Shafer, who managed the Herald Square Theatre prior to its destruction by fire, will look after the Victoria. It has been under the management of James Tallman for several years, prior to the expiration of his lease recently.

Manager I. Libson of the Lyric Theatre again has proven himself to be Johnny-on-the-spot by showing at the first performance Monday morning the Zev-Papyrus race, run at Belmont Park less than 48 hours previously. The race was shown in slow and normal motion.

Manager Libson is holding over "Why Worry" for a second week, while "The Common Law" is repeating at Gifts.

Jules Frankel, manager of Gifts Theatre, rode the goat at the October meeting of the Stage and Screen Scribes at Hotel Metropole this week.

Ed Bokius, who guides the destiny of the Valentine Theatre at Canton, Ohio, has returned from a vacation trip of several weeks to Cape May.

The Jefferson Theatre, Hamilton, Ohio, is being given over to the American Legion for a part of this week, for the showing of "The Lost Battalion," the proceeds going to the ex-doughboys.

Canada

The Dominion Theatre, Winnipeg, Manitoba, was reopened on October 15, after being dark for a considerable period, with a unique program consisting of a feature, "Legally Dead," two vaudeville acts and specialties, and a band concert by the Princess Patricia's Band, a famous Winnipeg organization, this bill being presented for the week. New prices range up to 35 cents.

Important developments have taken place in the organization of the Famous Players Canadian Corporation, Toronto, in the Manitoba and Saskatchewan territory. Arrangements have been made for the construction of a new theatre at Saskatoon, Sask., by Famous Players, it is announced, while the former Allen Theatre at Regina, a magnificent house, has been taken over by Paramount Enterprises, Ltd., a special subsidiary of Famous Players Canadian Corp.

Ed Renton, manager of the Lyric Theatre, Hamilton, Ontario, has acquired the Temple Theatre, Hamilton, which was reopened October 15, the Majestic Theatre, London, Ontario, and the Toledo Theatre, Toledo, Ohio. Jack Goodwin, formerly at the Lyric, is the manager of the Temple and J. J. Lindsay is leader of the Temple orchestra. Keith vaudeville and pictures have been booked into the Lyric, Hamilton. The Majestic of London has a combination policy.

Maurice Triller, formerly part owner of the Regent Theatre, Winnipeg, Manitoba, has secured a long lease on the National Theatre, Winnipeg, and has drawn plans for the rebuilding of that house. An entirely new front is to be constructed and the whole theatre will be remodeled during the next six weeks.

The Royal Theatre, Vancouver, B. C., has been acquired by W. P. Nichols from George Nichols and extensive alterations are being made to the theatre. W. P. Nichols is the former owner of the Rialto Theatre, Winnipeg.

St. Louis

The Mid-West Productions Company launched about a year ago by Louis K. Ansell, Aaron A. Fineshriber and Leon de la Mothe has "blown up" and the stockholders are wondering whether they will ever get back any of the money they invested. The company never went into bankruptcy formally, but, to quote Ansell, who was its secretary, it "just petered out." He says that all of the money derived from the sale of stock, and more, went into the cost of promotion cost, such as printing, rent, etc.

Ansell and Fineshriber, owners of the Rainbow Theatre, 5 North Broadway, St. Louis, was induced by de la Mothe about a year ago to launch the Mid-West Productions Company. De la Mothe was made its director general. However, the company never actually did any producing in St. Louis and de la Mothe left the city several weeks ago.

Ansell says that he personally lost $2,500 in the enterprise while Fineshriber dropped $2,000. The company was capitalized for $150,000 and it was planned to sell $60,000 of stock to the public for $100 a share.

Mrs. Frances Peart of Gillespie, Ill., who owns the Pert Theatre, Gillespie, Ill., and a house at Wilsonville, Ill., has added the Grand Theatre, Carlinville, Ill., to her string. She obtained the management of the house from the Frazina and Fresaro interests, who conduct a string of houses in that vicinity.

Jules Laurent has sold the Lyric Theatre, Mounds, Ill., to S. E. Pertle of Jerseyville, Ill. Pertle operates a string of houses in Southern Illinois. The Lyric seats 400 persons. Pertle contemplates no immediate change in its policy.

Fall Festival Brings Crowds to Kansas City Film Houses

The final week of the Fall Festival, which has been in progress for a month, brought large crowds to Kansas City from out of town. The downtown section of the city was overflowing with humanity. This fact alone was good news to the theatre owner, for when there are crowds, there is business. The last week of the festival saw cooler weather, which also was a stimulant to business. Many of the downtown houses reported a larger patronage during the week and none of them complained of a slump.

The Motion Picture Theatre Owners of Kansas have set their stamp of approval on the Continental Screen Service and Artwin Service Corporation screen advertising plans. These were brought before the convention recently held at Wichita. The plans have been accepted as a means of additional revenue for the association.

Elinor Glyn's "Six Days" had a two weeks' run at Frank L. Newman's Royal Theatre of Kansas City. The picture drew much favorable comment from the press.

The Waldo district of Kansas City was assured of a suburban theatre of its own last week when excavation for the Westmoreland Theatre building was completed. The foundation got under way and work on the superstructure is scheduled to begin soon. The building will occupy a site 90x110 feet. It is designed to contain four ground floor shops. The seating capacity of the theatre will be 750 persons. The estimated cost of the structure is $50,000. The theatre will be ready for operation late in December, probably for a first showing on Christmas day.

The Newman Theatre of Kansas City and the Miller Theatre of Wichita recently inaugurated Paramount's "demonstration plan" with "The Spanish Dancer" as the feature attraction.

Three downtown theatres which have been closed for many months reopened here last week. There is much speculation among the trade as to the situation of the downtown theatres this season. The Empress, a large house, is showing musical comedy and pictures at 10-20-30 cent admissions. The Garden, another large house, has a civic comic opera company headed by De Wolf Hopper. The Grand Opera House is showing road shows of the popular priced type.

There has always been competition between the movie theatres and those showing pictures and vaudeville. But with the opening of three more theatres, it is a matter of speculation as to the amount of business each house will do. During the first week all reported exceptional business, but some think it might have been due to the Fall Festival. One can only wait for the season to become more advanced.

Jack Hoshau is the new owner of the Star Theatre at Sarcoxie, Mo., having purchased the theatre from James L. Newman.

Ed Frazier of Pittsburgh, Kas., spent a week at the famous Excelsior Springs resort in Missouri recently. He was getting ready for a busy fall and winter season.

Ed Raymond, manager of the Orpheum Theatre at Wichita, Kas., was in town last week. He announced that the Orpheum was discontinuing the showing of feature pictures and would hereafter play vaudeville only.

Reinke and Hostettler, who operate a circuit of theatres, have opened an office in the Main Street Bank Building at 1822 Main street, Kansas City.

Among the out-of-town exhibitors seen last week were: J. J. Newcomb of Newk's Theatre at Burlington, Kas.; Bill Parson of the Pershing and Mr. Vleet of the Rex Theatre at Joplin, Mo.; Tom Magruder of the Elite Theatre, Iola, Kas., and Willard Frazier of Paola, Kas.

Louisville

The Brown Hotel Company, Louisville, which will open the $4,000,000 700-room Brown hotel on Oct. 25, in its articles filed on Oct. 18 includes the privilege of operating picture shows and theatres, drug stores and retail stores. The first floor of the big building is given over to stores, and the company will operate its own drug store from the start. J. G. Brown, who owns all of the capital other than a few shares held by directors to legalize the board, also owns the Ha-Wi-An Gardens, across the street from the hotel, which for a time were operated by L. J. Dittmar and Johnson Mussellman, picture men of Louisville. The gardens were unroofed by fire a few weeks ago, and no announcement has been made as yet concerning repairs.

Milwaukee

Blue Laws and "reformers who would substitute the policeman's club for the cross of Christ" were attacked by nationally known speakers at a recent session of the Seventh Day Adventists, now holding their national convention in Milwaukee. Among those who led the discussions on the matter were Prof. C. S. Longacre, secretary of the Religious Liberty Association of America; the Rev. W. F. Martin, California; the Rev. S. B. Horton, Chicago, and W. H. Thornton, Montana.

Theatrical men watching the developments of the convention were particularly interested in a warning sounded by these liberal leaders that reformers are planning to introduce a Sunday bill for the District of Columbia at the next session of Congress, hoping later to use this as a model for the entire country. The Adventists will, as a result, immediately begin organization of its forces to defeat this scheme, the leaders declared.

Picture shows in churches were condemned.

Peter G. Thielen, former manager of the Orpheum and Capitol theatres in Manitowoc, Wis., has obtained a lease on the New Opera House, a theatre in the northern section of the city. He will take charge Nov. 1. The house is one of the oldest in the city and heretofore has been used primarily for dances. Several years ago it was renovated, however, and a new stage built at that time should fill the present needs.

Fire which wiped out virtually the entire business section of the little village of Odanah, in northern Wisconsin, completely destroyed the Loyal Theatre, according to word received in Milwaukee. The loss to the proprietors of the show house is estimated at $30,000, which, it is believed, is covered by insurance. The cause of the blaze is unknown.

Wisconsin theatres performed another public service recently, when, during Fire Prevention Week, pictures of fire hazards and their remedies were flashed on the screen.

A welcome fit for a queen was accorded Mrs. Wallace Reid upon her arrival in Milwaukee recently for a personal appearance in connection with the showing of her picture, "Human Wreckage," at Leo A. Landau's Alhambra Theatre. Church women, judges, officers of the Wisconsin Anti-Narcotic Association, newspapermen, exhibitors, business men and officials of the new government hospital were among those on a reception committee at the depot as Mrs. Reid, her mother and Mrs. Reid's boy stepped from the train.

Purchase of the State Theatre of Hartford, Wis., one of the largest houses in Wisconsin outside of Milwaukee, has been announced by the firm of Leach and Christenson, owners of Hartford's Opera House. The State, completed two years ago at great expense, has been operated since its opening by H. A. LeVeille, a native of Bottineau, N. D.

The State has lately been operated on a three nights a week basis. This policy will be continued by the new owners, who will continue also to show at the Opera House.

Roy C. MacMullen, manager of Ascher's Merrill Theatre in Milwaukee, has obtained the services of the Ritz quartet, formerly with "Tangerine," a road show, for his house.

Leo A. Landau did so well with "Merry Go Round" when it played at his Alhambra Theatre in Milwaukee two weeks ago that he has brought the picture back to the Garden, his other downtown house.

"Seed Wheat Day" a Success

"Seed Wheat Day," sponsored by the Motion Picture Theatre Owners of Kansas, in order to help farmers in certain stricken areas buy seed wheat, was successfully put over with the help of the live-wire exhibitors of the State. October 9 was designated as "Seed Wheat Day," and the entire proceeds taken in that day were to be turned over to the Seed Wheat Pool.

The exhibitors who helped make the movement a success by setting aside this one day's receipts were: E. W. Egleston, Atwood; W. P. Bernfield, Wathena; S. A. Davidson, Neodesha; T. A. Davies, Cottonwood Falls; W. F. McDowell, Wellington; G. A. Kubach, Abilene; M. G. Kirkman, Hays; E. A. Dye, Logan; Mrs. B. Lock, Anthony; Robert Schell, Olsburg; W. H. Scheidel, Mulvane; Wm. Meyn, Kansas City; A. L. Chase, Wichita; Mrs. N. C. Perkins, Buffalo.

Wm. Schweisberger, Clearwater; E. R. Ruch, Claflin; W. G. Valerius, Arkansas City; H. R. Barker, Winfield; J. B. Tackett, Coffeyville; J. J. Newcomb, Burlington; R. H. Klock, Pittsburg; J. W. Somer, Wilson; Fees Bros., Parsons; J. T. Young, Fulton; E. Van Hyning, Iola; C. L. McVey, Herington; L. R. Ledou, Isabel; J. R. Pitts, Miltonvale; Chas. Bull, Wichita; Oscar Reinert, Humboldt; F. H. Ernest, Whiting; W. H. Hardman, Frankfort; W. H. Hardman, Blue Rapids; W. R. Dunagan, Douglas; C. Ernest Liggett, Madison; I. E. Runyan, Hutchinson; Harry McClure, Emporia.

T. N. Magruder, Iola; Raymond Gear, Florence; C. E. Welty & Son, Hill City; L. C. Snyder, Oakley; J. H. Tharp, Cherokee; I. S. Campbell, Winfield; Roy Bengston, Lindsborg; H. R. Troth, Valley Falls; C. L. German, Bonner Springs; W. J. Gabel, Beloit; Chas. A. Marshall, Caldwell; E. J. Boland, Leon; Stanley N. Chambers, Wichita; John Corcoran, Kansas City; Frank H. Dieter, Oak Hill; E. E. Frazier, Paola; T. L. Ricksecker, Kansas City; R. G. Liggett, Kansas City; W. H. Harpole, Dodge City; Chas. Barron, Wichita; Conrad Gabriel, Garden City; A. F. Baker, Kansas City, and G. L. Hooper, Topeka.

Buffalo Theatre Found Safe; Anonymous Letters Were Lies

Answering a flood of inquiries as to whether or not the new Lafayette Square Theatre in Buffalo, N. Y., is safe, Douglas Cornell, structural engineer of the Department of Parks and Public Buildings, has issued the following statement:

"The many anonymous letters and telephone messages calling the attention of the building department to the rumors as to unsafe and dangerous conditions of the Lafayette Square Theatre seem to demand some answer and therefore I submit the following statement:

"These rumors have been in circulation ever since the theatre was first opened, but none of them have ever pointed to any particular thing which would indicate a dangerous condition. The plans for this building were carefully checked by the engineers of this department and made to comply with the building ordinances before the building permit was issued. During construction the building was inspected at various times and the inspectors' reports indicate that it was constructed in conformity with the approved plans. Since said rumors have been in circulation an inspection has been made and not the slightest thing found to indicate an unsafe or dangerous condition."

The owners of the magnificent house hope that this will set at rest for all time the malicious reports which have been circulated from an unknown source for many months. Some reports even went so far as to say that there was a sign in the lobby declaring the house was condemned.

H. L. Levvy has resigned from the Select sales staff to assume the management of the Buffalo office of Associated Exhibitors, succeeding Harry Thompson, who has been transferred to the New Haven branch of the same company. Charles N. Johnson has resigned from the Paramount staff to accept a position with Dependable. Frank J. McCarthy has resigned as a Paramount salesman. Two men from Paramount's Peoria, Ill., exchange have come to join the local sales force. They are L. O'Connor and A. W. Friemel. Clayton Pfeiffer, former assistant booker at Paramount, has succeeded Frank Young at the booker's desk in the Vitagraph exchange. Mr. Young is now booking at Select, Al Barnett having gone on the road. Clarence Snyder has resigned as a Bond salesman. Bell Sterritt has resigned from F. B. O. to become a member of Eddie Hayes' Dempsey-Firpo fight picture sales staff. Izzy Cobe is now with Renown. Bob Harris having resigned. John Sitterly has left Select to join Charlie Gilmore in Syracuse. And so on and so forth.

Plans are practically complete for the new Shea Theatre in Buffalo. Mr. Shea has gone to New York to confer with architects on the proposition.

Benjamin H. Dittrich, manager of the Lyric, and S. Howard Ammerman of the Elvin, Endicott, N. Y., following a wave of criticism anent Sunday picture shows, have issued the following statement:

"We have received permission from the trustees to show pictures on Sunday and have never received any instructions to the contrary. We have the personal assurances of some of the trustees that they approve our action. We desire to observe the law and would be pleased to have the village board pass on the matter. The patrons of the moving picture theatres are almost unanimously in favor of Sunday pictures and they number several thousand. Sometimes between 4,000 and 5,000 persons attend the Washington avenue theatres on Sunday."

The world series brought joy to one A. C. Hayman of the Strand and Cataract theatres in Niagara Falls, N. Y. Charlie cleaned up about 500 iron men on the series. He claims this amount will be just enough to pay his fare to Europe, where he plans to go in February.

John J. Breslin has opened the New Grand Theatre in Auburn. The house, formerly the old Burtis Grand, has been remodeled and redecorated. Mr. Breslin represents the Schine interests who have leased the house.

Howard J. Smith this week is putting on a revival of "The Birth of a Nation" at the Palace Theatre, Buffalo, and packing 'em in like sardines. That one is still a box office attraction, it seems.

Moyer's Little Falls, N. Y., Theatre Opens Auspiciously

Under most auspicious conditions the Gateway Theatre in Little Falls, N. Y., owned by C. H. Moyer, who also runs a house in the neighboring city of Herkimer, was opened Monday night. The theatre has been under course of construction for nearly a year and adds another to the chain of theatres which now occupy the Mohawk valley. Many from Albany attended the opening, the exchanges being represented by several automobile loads which left for Little Falls during the early afternoon. Exhibitors were present from many places. The entire lobby of the house was banked with floral tributes.

There has been a change in Schenectady in opening the week, the State and the Albany opening on Saturdays, while the Strand, also under the management of the recently created Farash Corporation, starting its weeks on Friday. Week runs will prevail at the State, the only exception having been recently when "The Famous Mrs. Fair" was "pulled" after three days and "Cameo Kirby" substituted on short notice. Manager William Shirley of the operating company announces the booking of "Old Time Songs" at the State next week.

Mrs. Patrick Wallace, who runs the Grand in Whitehall, will close her house about November 21 and assume the management of the new Capitol, which is being erected by William Benton in Whitehall. Mr. Benton also conducts theatres in Ballston and Saratoga Springs.

On the policy that it pays to give one's patrons a bit more than they are paying for, Oscar Perrin, manager of the Leland in Albany, has just booked "Little Old New York," "Rupert of Hentzau," "Common Law" and "In the Palace of the King" for straight week runs, at a 25 cent admission.

According to rumor, the Cornhill Theatre in Utica, owned by Kelly and Burke, will change hands on January 1, but the new owners are not announced.

A priest is scheduled to run the theatre in Schroon Lake this winter, which has ordinarily been conducted by Arthur Richardson, who is planning to go south for the winter.

When it comes to odd names for picture theatres the "Two Bills" at Elizabethtown, N. Y., comes pretty near carrying off first prize in this part of the state. The house is run by Bill Knowlton and Bill Voschel.

Workmen are putting on the finishing touches this week at the Graylin in Gouverneur. The house ranks as one of the handsomest in all northern New York and has one of the Papayanakos brothers, who cleaned up a fortune in Watertown, as its owner.

According to all reports, picture theatres in the smaller towns in this state are holding their own these days and few complaints are being heard around here of poor business.

There is a showman by the name of Bill Perry in Rensselaer Falls who numbers everyone in the village as his friend. He is now operating his house twice a week and making money.

The many friends of "Nate" Robbins of Utica, head of one of the most powerful theatre chains in this state, extend their sympathy in the recent death of his brother Samuel, of Jamestown, N. Y.

Exhibitors in northern New York during the next week or two to come are due for a visit from Edgar B. Haynes, a salesman for Universal out of Albany, who knows the north country like a book.

After having had their machine overhauled, Jones and Jones, who run a cozy little theatre at Petersburgh, N. Y., have reopened their house, running two days a week, giving one day to a Universal program and the other to a Fox.

All because of the fact that he is unable to heat the parish hall, Father McCaffrey of New Lebanon, N. Y., will be unable this winter to entertain the good folks of that village with pictures, as in the past. The house closed Wednesday and will not open until spring brings warmer weather to New Lebanon valley.

There is a report current in this city that Charles Sesonske, well known in Oswego and Watertown as having managed houses there, may take over the Albany in Schenectady and run it as a vaudeville house. While the theatre is included in the combine, it is said that those at the head of the combination are rather anxious to get rid of it.

In Troy, the Griswold still remains closed, with no announcement as yet as to its reopening. While it is generally conceded that the house will run pictures only, it is a question whether they will be first or second runs. George Whelan will continue as manager.

"If Winter Comes" played to capacity business at the Lincoln in Troy during the past week, with waiting lines fully a block in length.

Sam Goldstein of Springfield, Mass., is having a fine organ installed at the State in Utica. Business continues good in that city. "The Midnight Alarm," running for four days, went over big at the State, Joe Raymond, house manager, being responsible for some excellent exploitation.

The many friends of Miss Sarah Sirit, an employee in the First National exchange here, extend their sympathy in the recent death of her mother.

The effects of the new Ford plant on Green Island is manifest these days in Watervliet. Business at the picture theatres is so good that John Christie, owner of the Third Avenue Theatre, is running six days to capacity, while George Tetrault is turning them away at the Grand, for seven days.

Floyd Tift of Berlin, N. Y., is once more back at his job as a mason, the picture theatre run by Tift and Derby having closed for the winter.

I. N. Charlton, head of the State Agricultural School at Morrisville, N. Y., plans to entertain his students during the winter with pictures. He paid a visit to Albany during the past week and booked a number of features. There are about 200 students at the school, which is located in a tiny village with a stage affording the only railroad connections.

West Coast Theatres Make Changes at San Francisco

A. M. Bowles, general manager of West Coast Theatres, Inc., of Northern California, has placed Charles M. Pincus in charge of Loew's Warfield Theatre, succeeding Hal Neides, who has been in charge since the opening of this house. Mr. Pincus needs no introduction in this field, having for years been with the Herbert Rothchild Entertainment as manager of its leading houses and for a time director of publicity for the chain. He was with the Portola Theatre more than ten years ago and was transferred to the California Theatre when this house was opened under the direction of Eugene H. Roth. For the past few months he has been in charge of Loew's State Theatre at Los Angeles. Charles M. Thall, who has been director of publicity for West Coast Theatres, Inc., of Northern California, has been promoted to the position of assistant to General Manager Bowles, and in turn his former duties have been turned over to Frank Whitbeck.

D. M. Vandawalker, Jr., for a time connected with the San Francisco branch of Universal, has joined the staff of George M. Mann, who conducts a chain of theatres in the northern part of the State. He will make his headquarters in San Francisco.

M. H. Newman, western district manager of Universal theatres, has returned to San Francisco from a trip to the Northwest, where he arranged bookings for the theatres operated there. He will leave shortly for Los Angeles to meet Carl Laemmle, who has arrived on the Coast for a short stay. "Why Worry?" is in its fifth week at the new Cameo Theatre and the end is not in sight, there having been no signs of a falling off in patronage. For the next attraction Carl Laemmle has personally chosen "Thundering Dawn." Manager Jack Howard is working on a prologue that promises to be a winner.

Fred Decroteau, a recent arrival at San Francisco from Massachusetts, where he had charge of several houses for the New England Amusement Co., has been placed in charge of the Class "A" Theatre on Fillmore street, operated by Mrs. C. W. Muir. The house is being renovated and at the conclusion of this work Mrs. Muir will leave for an extended eastern and southern trip.

Walter Barusch, of the publicity department of the Herbert L. Rothchild Entertainment, Inc., is throwing an unusual lot of abandon into his work these days, the exuberance being occasioned by the arrival of a wee daughter to grace the Barusch home.

The Herbert L. Rothchild Entertainment, Inc., has temporarily suspended its policy of not advancing prices at the Imperial Theatre for any attraction and will increase prices for the forthcoming showing of "Little Old New York" and "Greed."

The Hyde Park band, of Hyde Park, Mass., an organization of disabled World War veterans financed by Marcus Loew, attended the fifth annual American Legion encampment at San Francisco and marched in the big parade with a banner inscribed: "Thanks to Marcus Loew." In compliment to their benefactor the visitors played at Loew's Warfield Theatre twice a day during their stay and also serenaded the Metro exchange.

The Alexandria Egyptian Theatre on Geary street, San Francisco, is rapidly nearing completion and will be opened late in November. Ben Black's Band has been engaged for a period of six months.

Clarence Brown, director of "The Acquittal," was a recent visitor at the Cameo Theatre, San Francisco, and advised Manager Jack Howard that he was searching for locations for several forthcoming productions.

Preliminary construction work has been commenced on the picture theatre to be erected on Foothill Boulevard, Oakland, Cal., for Max Blumenfeld.

Mrs. A. J. Twilegar, whose theatre at Goldfield, Nev., was destroyed some time ago in the fire which razed that city, has erected a theatre building of stone and will open this within a short time. The seating equipment has been furnished by Walter Preddey, of San Francisco.

The Hotel Vendome at San Jose, Cal., has put in picture equipment to furnish entertainment for guests.

The Franklin Theatre, Oakland, Cal., is now being conducted under the management of L. B. Gross. Changes are being made in the lighting, seating and ventilating facilities. The program will be changed twice a week and prices have been reduced to 20 cents for matinees, except Sunday, and 30 cents for evenings and Sunday matinee, with 10 cents for children at all times.

Sam Dubois, of Dos Palos, Cal., is inspecting theatres in the San Francisco field with the idea of building a new house in his home town.

Efforts were made to wreck the Virginia Theatre, Virginia City, Nev., on the morning of October 11, use being made of a charge of dynamite. The full charge failed to explode, but the interior of the house was ruined.

A Receiving Station

Bessie Mack, who writes publicity for New York's Capitol when not besieged by newspapermen seeking smooth entrance, sends the following worth while tip to exhibitors:

"If there still are a few doubting souls who question the far-reaching benefits of radio, let them read and be convinced. The worldly goods of S. L. Rothafel, who puts the Capitol on the air every Sunday night, have been enriched by these tokens of esteem from radio fans:

"Fresh flowers, fresh fruit, fresh fish, 2 pairs of pink sleeve garters, 1 book of poetry with the compliments of the author, 1 oil painting with the comps of the artist, 141 ballads with the comps of the composers, 7 original cartoons, 1 Airedale dog, 1 Police dog, 238 souvenir postcards from radio fans on vacation, 17 ditto from honeymoon couples at Niagara Falls, 92 ditto from ditto at Washington, D. C., 1 hand-embroidered whisk-broom holder, 1 quart bottle of what-have-you."

The Circle Theatre has been opened on Market street, San Francisco, adjoining Loew's Warfield Theatre, under the direction of Aaron Goldberg. The opening attraction was "Down to the Sea in Ships."

The New Corning Theatre, at Corning, Cal., was recently damaged by fire, this being the second fire within a few months.

Hopkins of Harrisburg, Pa., Honored by Commerce Body

General Manager C. Floyd Hopkins, of the Wilmer and Vincent interests in Harrisburg, Pa., has been honored by the unanimous vote of the members of the Chamber of Commerce of the Capital City electing him to the presidency of that body.

Proprietor Samuel Blatt of the Owl Theatre, Twentieth and South street, has become associated with the Hodkinson exchange and will handle both short and feature subjects in the local territory in addition to conducting his theatre.

Kline Henderson, for many years associated with the Bennethum Circuit in its Philadelphia, York, Baltimore and Coatsville theatres, has severed his connection with that firm and is now in charge of the New Regent Theatre.

Although the Luna Theatre of Danville, Pa., has passed into the control of the Comerford interests, its management will remain in the hands of the former proprietor, Joseph Heim, who disposed of his equity in the property to the new owners. The management of the Columbia Theatre of Bloomburg, Pa., which also recently passed under the Comerford control, will be retained by Paul Hummell, who formerly supervised its business for Dr. G. W. Johns, the owner.

Manager John Newkirk of the Colonial Theatre, Allentown, was host to the children of Allentown on the third anniversary of the opening of the theatre, when the kiddies were treated to a free showing of "Daddy," on October 18.

Managers of the Wilmer and Vincent theatres in the Harrisburg section enjoyed the visit of Walter Vincent of the New York headquarters, who made the rounds of the various enterprises of which he is proprietor. While in the State capital he consulted with General Manager C. Floyd Hopkins as to new policies to be put into operation in the six theatres under the Wilmer and Vincent control in the city.

Under the building plans of the J. L. Chamberlain Amusement Company, there will be erected on the site of the old Kaier Opera House in Mahanoy City, Pa., a $300,000 picture house and business block. Demolition of the old structure has just begun and it is hoped to have the new theatre ready for opening in the spring.

While continuing to manage the Strand Theatre at Berwick, Pa., Oscar Althoff will also take over the duties of booking agent for the Family Theatre at Mahanoy City, which will under the new policy of its management be conducted as a vaudeville and picture theatre.

Burlesque has been added to the program of the picture theatre conducted by Al Gottesman of the Strand Theatre at Shenandoah, Pa.

It is the purpose of the Panther Creek Valley Amusement Company to complete the building operations of the theatre now in course of construction at Lansford, Pa., in time for the opening of its doors on Thanksgiving Day.

The lure of the picture game has again drawn to its fold Martin P. Meyer, who retired from the business upon the sub-lease of his theatre, the Diamond, of Hazleton, Pa., and which he again took over a few days ago.

Lee Haussman, son of Charles Haussman of the Hippodrome Theatre, Pottsville, Pa., has been made manager of the newly opened Stacy Theatre of Trenton, N. J.

About the middle of November the new theatre which A. M. Pearlstine is erecting in Collegeville, Pa., will be ready for opening and this will be run in conjunction with a dance hall and hotel which adjoins the new structure and also owned by Mr. Pearlstine. The new theatre provides for seats for 300 and is the only movie house in the town.

Newspaper Films Hollywood For Cleveland Picture Fans

A most unusual trip to the West Coast by a newspaper editor is about complete, and Billy Leyser, photoplay editor of the Cleveland News, is on the way home with several cans of negatives—same being a photographic record of his visit to studioland. The News arranged to show them first run in Reade's Hippodrome upon Leyser's return, and thereafter in the neighborhood houses. They will and have received considerable publicity.

Famous Players is rapidly getting into shape for its new method of distributing its product in Cleveland and northern Ohio. This system, based upon percentage, will be in operation the latter part of October. In Cleveland either the State or the Allen Theatre will be the scene of the experiment. To introduce it, the film company and the theatre plans to run full-page ads.

The Stillman Theatre, in conjunction with the Cleveland Candy Club, gave a big orphans' party Saturday, October 13, the "Sweetest Day in the Year." It was one of the biggest affairs of the kind ever held in the city, almost 2,000 being in attendance. The picture program was "Why Worry?" and the Kleinschmidt Far North Adventure pictures. The entire orchestra was on hand.

Mrs. Wallace Reid will be in Cleveland the week of October 21, when her dope picture, "Human Wreckage," will be shown in the Circle Theatre, an east end house.

The girl at the piano, or the girl at the organ, whichever the case may be, again played the role of heroine in a film fire in Cleveland. This time it happened in the Fairyland Theatre on West 25th street. A film caught fire in the operating booth. The operator escaped from the booth through a window to a roof, while the pianist, Miss Selma Feneslaw, thumped the ivories louder than usual and kept the attention of the audience until firemen extinguished the blaze. The machines were badly damaged.

George Siebenoller, formerly owner of the Wind-a-meer Theatre, East Cleveland, has purchased the Boulevard Theatre, on the west side. He will redecorate the house and alter the policy.

Postpone Indiana Hearing on "Famous" Theatre Stock Issue

The hearing before the Indiana State Securities Commission of the petition of the Market-Circle Realty Company, which is the holding company for the Famous Players-Lasky Corporation, for authority from the commission to issue $600,000 of preferred stock to finance construction of a new picture theatre on the northwest segment of Monument Circle, Indianapolis, has been postponed until October 26. The hearing was to have been held October 16, but two members of the commission were unable to be present on that date.

The Motion Picture Theatre Owners of Indiana has filed a protest with the securities commission against authorization of the stock issue, charging that Famous Players cannot provide an adequate financial guarantee for the preferred stock. The crowd that gathered at the state house for the hearing Tuesday afternoon was the largest that ever attended a hearing before the Indiana commission.

Baby Marie Osborne, diminutive 11-year-old star, was a guest in Goshen and Elkhart during the last week. She appeared in person at the Jefferson Theatre in Goshen and was well received. Baby Marie and her father, Leon Osborne, were in Indiana visiting relatives. They are on their way to New York and expect to sail for Europe in about three weeks.

Gustav G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, will go to Chicago on Monday to confer with directors and officials of exhibitor organizations in the Middle West in regard to a date for a meeting at French Lick within the next few weeks to organize for opposing the admission tax. Mr. Schmidt said the meeting at French Lick will be much bigger and of far greater importance than at first believed. Exhibitor organizations in practically every Middle Western state will be represented, he said.

A mass meeting of all Frankfort residents has been called for next week to protest against the policy of the Conley Theatre in remaining open Sunday afternoons and evenings. The meeting has been called by the pastor of the Presbyterian church on behalf of the Ministerial Association. Mr. Conley recently announced his intention of operating the theatre on Sundays and so far has been very successful in carrying out his plans.

A branch office of the Consolidated Realty and Theatres Corporation is now in operation in Vincennes under the management of Herbert L. Swaggerty, formerly connected with the Indianapolis branch of the concern. The company has other branch offices in Fort Wayne, Terre Haute and Evansville.

Zev-Papyrus Race Films in Pittsburgh 36 Hours Later

The Grand and Davis theatres, Pittsburgh, were showing Pathe's Papyrus-Zev race films in Pittsburgh thirty-six hours after the race was run in New York.

Abraham Baltimore has purchased property on East Long avenue, New Castle, measuring 60x150 feet, on which he will erect a modern picture theatre. Mr. Baltimore operated the Strand Theatre at New Castle for a number of years, and only recently sold it.

The Margaret Theatre, new picture house with B. N. Johnson as manager, was opened on October 23 at Huntington, Pa. The theatre cost approximately $75,000. The building is 60x180 feet and two stories in height. Mr. Johnson formerly managed the It Theatre in the same town.

Arthur R. Doyle, theatre manager at Sistersville, W. Va., has enrolled in the hole-in-one club, making a No. 2 clean.

George Lasky, of the Strand Theatre, Brownsville, conducts a confectionery store in conjunction with his theatre. When film salesmen visit him, he lets them help wait on the candy trade while they are expounding to him the merits of their productions.

Ben Nadler has reopened his Prince Theatre at Ambridge, having completed remodeling and enlarging same. The house now seats 700, an increase of 250. New installations included a $10,000 pipe organ and ventilating plant.

J. George Schweitzer, of Titusville; Walter Silverberg, Greenville; and Jack Marks, Clarksburg, were recent Film Row visitors.

Scene Showing Baby Dorothy Marion Brock in "The Lullaby," an F. B. O. Production.

AL ROACH *presents*

The Call of the Wild

from the famous book by

JACK LONDON

The story of a dog with a soul, in the old mad days of the Yukon trail, when might made right, and men and dogs had to fight to survive.

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d Jackman

Pathépicture
TRADE MARK

Hal Roach *presents*

The Cal

A Feature

London's great book has passed thr
edition after edition; it has been rea
millions; translated into foreign langua
it is the greatest dog story that has ever
written.

Primitive passions, love,
revenge, bravery and cowa
stamp the picture from sta
finish. It is an epic of th
North, thrilling, beautiful,
pealing.

It is a picture for *every*
ence.

of the Wild

Though not yet shown to the reviewers, several trade papers "caught" the picture at its pre-release in Los Angeles

"A production that has universal appeal. . . Hal Roach has cut loose with a punch that registers. . . A picture that will appeal to everyone who likes a whiff of the open with a tang of the north. . . All the spirit of the London classic has been retained and it is a thoroughly interesting and novel production. . . Some remarkable photography. . . Action moves with a fine sweep and is animated with the utmost sincerity. . . Marvellous snow scenes, bleak wastes and wonderful silhouettes. Mr. Roach need have no fear for the success of his first dramatic effort. . . It should prove a money-maker for the exhibitor."—Exhibitors Trade Review.

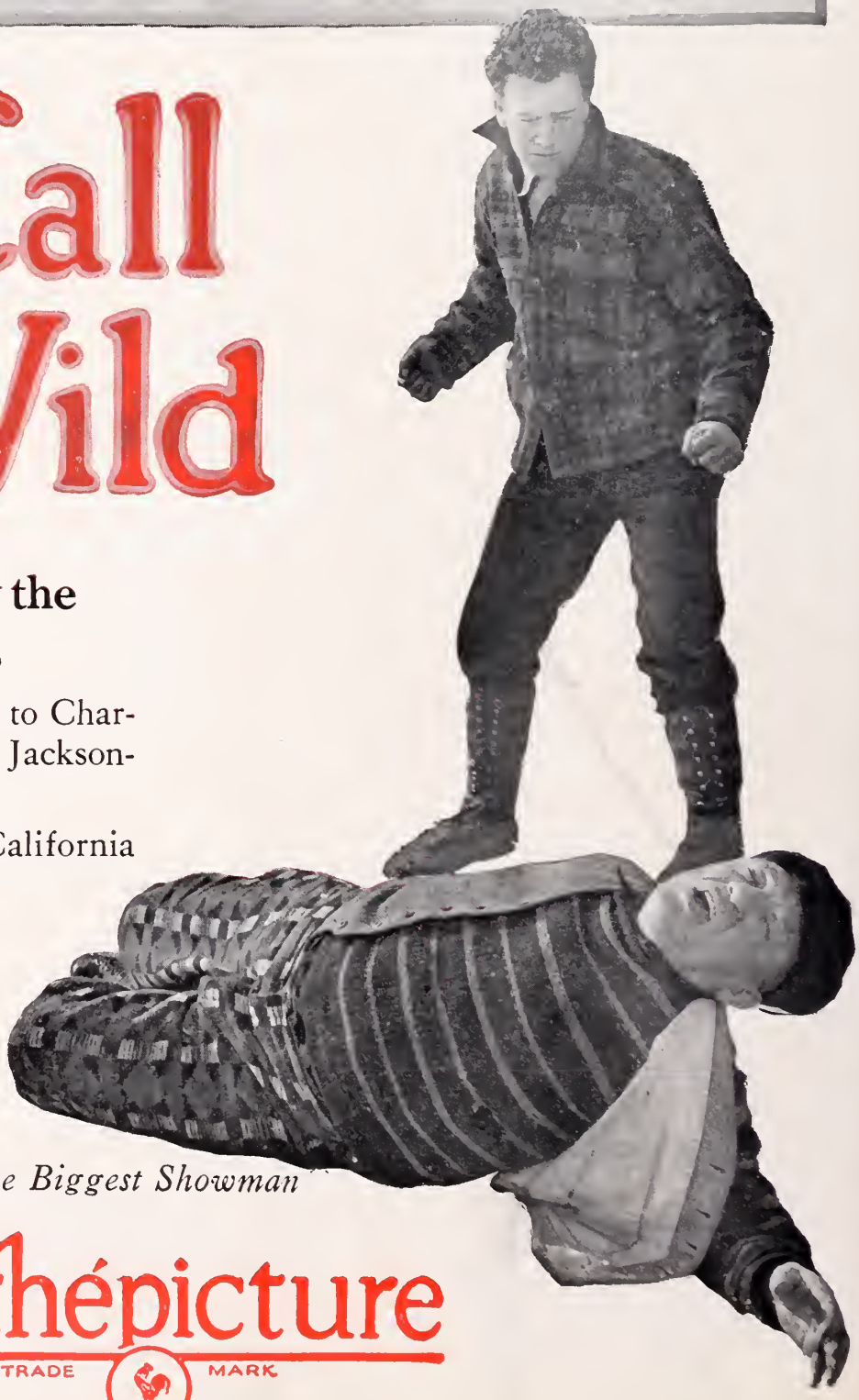
"A very satisfactory adaptation of Jack London's novel. . . Provides fine entertainment. . . Should prove a satisfactory audience picture anywhere."—Film Daily.

"Pictorially beautiful with plenty of red-blooded action. . . All will find real enjoyment in this offering. Will undoubtedly prove a real box office magnet."—Atlanta Weekly Film Review.

Pathépicture

TRADE MARK

The Call of the Wild



Booked, *before release,* by the Southern Enterprises

for *every* key city from Dallas to Charlotte, and from Memphis to Jacksonville.

Premier showing at The California Theatre, Los Angeles, extended to a second week in response to the demand. Increased attendance at every performance; enthusiastically praised by press and public.

A Picture Big Enough for the Biggest Showman

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presents
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A Metro Picture

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in a Herbert Brenon
production
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SPANISH
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a J. Stuart Blackton Production
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Distinctive Pictures presents "THE STEADFAST HEART"
with Margaret Courtot, Mary Alden and William Mack.
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Richard Barthelmess
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DAVID KIRBY
FRANK HAGNEY
and his Horse, SILVER KING

Produced and Supervised by
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Directed by
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Our story on the other side of this page is short but interesting

Andrew J. Callaghan

FRED THOMSON, on *Silver King*

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"JUST AROUND THE CORNER"—A COSMOPOLITAN PRODUCTION
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to be released shortly.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

Associated Exhibitors

DESTROYING ANGEL. (6,000 feet). Star, Leah Baird. Did remarkable business for three days. Great picture. You can't make a mistake in booking this one. Used regular advertising. Attendance, 4,700. Draw best class in city of 18,000. R. Luis, Virginia Theatre, Fairmont, West Virginia.

WHEN HUSBANDS DECEIVE. (5,608 feet). Star, Leah Baird. These people are making some real features, and I can buy them right. I've never been disappointed yet in a picture with this star and my box-office is beginning to show it. Always hook something with them for the kids and you hit the whole family. Used slides and door knob hangers. Had extra good attendance. Draw middle class in town of 3,150. Steve Delandi, Joyland Theatre, Bethel, Pennsylvania.

F. B. O

BISHOP OF OZARKS. (4,852 feet). Star cast. We packed 'em in on this one. Everyone well pleased. A good picture. Book it and advertise it big. A story of the Ozark mountains. A picture you can boost to the limit. Went over big to a record-breaking house. Used ones, threes, sixes, newspaper. Moral tone O. K. and is suitable for Sunday. Had great attendance. Draw mixed class in town of 3,000. Admission 10-20. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

COLLEEN OF THE PINES. (4,738 feet). Star cast. This picture is one that will go over big if advertised right and you will satisfy ninety-five per cent. of the patrons. Don't be afraid to run it as a second-run picture. This idea of running first-run in small theatres is only putting the cash into the exchange's pocket. Run good pictures but buy them cheap and keep the cash yourself. Had capacity attendance. Admission ten cents. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

DESERT DRIVEN. (5,840 feet). Star, Harry Carey. A typical western that's bound to please. Patrons well pleased. Carey always pleases. Used ones, threes, photos. Has good moral tone and is suitable for Sunday. Had extra good attendance. Draw mixed class in town of 3,000. Admission 10-20. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

THIRD ALARM. (6,700 feet). Star cast. One of the best ever shown here; however, did not make any money on two day run, benefit for baseball team. Advertising slants, every known way. Attendance, one good house in two nights. Draw farmers in town of 450. Admission 13-22. J. R. Rush, Pastime Theatre (240 seats), Pearl City, Illinois.

First National

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. This is a knockout. A wonderful production. Barthelmess and Miss Gish do splendid acting. Pleased one hundred per cent. Had a good house two nights. Costumes and photography wonderful. Made some money. Give us more like it. Has good moral tone. Good attendance. Draw country and small town class in town of 2,500. C. F. Jenkins, Community Theatre, David, Nebraska.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Excellent entertainment. Pleased all. Paid a little high, but made one of best net profit weeks. Had good attendance. Draw best class in city of 53,000. Admission 10, 15, 30. J. A. Flournoy, Criterion Theatre (569 seats), Macon, Georgia.

DADDY. (5,738 feet). Star, Jackie Coogan. Very good picture. Best he ever made. Had tent show as opposition. Used threes, photos, program, paper. Had fair attendance. Draw working class in town of 3,850. Admission 10, 10-15, 10-25. Walter E. Greenwood. Star Theatre (238 seats), Union City, Pennsylvania.

DULCY. (6,859 feet). Star, Constance Talmadge. Excellent picture. Constance was great in this one and her picture pleased all seeing it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star, Sylvia Breamer. A picture that pleased and although it did no very great business was acclaimed to be good entertainment by those who saw it. Usual advertising brought fairly good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ISLE OF LOST SHIPS. (7,425 feet). Star cast. An excellent picture, full of human interest from start to finish. No mistake can be made in booking this one. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

MAN OF ACTION. (6,400 feet). Star, Douglas MacLean. Not so good as the "Hottentot" and the action is not so rapid as the title would have you believe; however, it was satisfactory for a Sunday showing, clean and fairly clever, but it lacked the movement and comedy that is expected of MacLean. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

ONE CLEAR CALL. (7,450 feet). Star cast. Good picture, pleased all who saw it. Had average attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

PENROD. (8,037 feet). Star, Wesley Barry. The kind of picture that draws well in a small town. Bought it right. Had fair crowd on a stormy night. Admission 10-25. Advertising slants, star, author. Had good attendance. Draw town and country class in town of 700. J. B. Carter, Electric Theatre, Browning, Missouri.

PENROD AND SAM. (6,275 feet). Star, Benny Alexander. A Booth Tarkington picture that's very fine. Play it and go after it right and you can do some business if business there be in the town. You're going to give up for this. That's a way First National has, but you can get something out of this after the smoke has cleared away, if you don't mortgage the show house. A crackerjack. It's just that. Advertised with heralds and everything. Had excellent attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

R. S. V. P. (6 reels). Star, Charles Ray. This is the poorest one Charles ever made. If you've bought it you'd better hide after the show. Had fair attendance. Draw small town and rural class in town of 1,474. Admission 5-10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SKIN DEEP. (6,500 feet). Star, Milton Sills. A picture that everybody enjoyed. Plenty of action brings this picture high. Usual posters brought good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Splendid melodrama that pleased well here. Played it during convention of American Legion because of its especial appeal to Legionnaires. A picture that would please any time and ought to register well at the box office. Advertising slants, star, Ince, and the novel story. Good attendance, drawing all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand (600 seats), Liberty (750 seats), Jonesboro, Arkansas.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. Quite good. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

SLIPPY McGEE. (6,299 feet). Star cast. Will get by and that's all. Well acted but not a great story the way it is screened, not bad either. So it's worth a program price. Nothing more and at that figure will please you. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas McLean. Patrons thought this a very likeable picture and turned out correspondingly. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Good "crook" picture. Lew Cody and Eileen Percy good in supporting cast. Town of 3,720. C. F. Kreigh-

baum, Paramount Theatre (300 seats), Rochester, Indiana.

WOMAN'S PLACE. (5,645 feet). Star, Constance Talmadge. Comedy drama of the highest class. Constance at her best. Pleased ninety per cent. or better. Although an old picture, it is well worth showing. Film was in good condition. Even the "blood and thunder" fans made favorable comments on this one. Good moral tone, suitable for Sunday. Had fair attendance, drawing general class in town of about 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Fox

FACE ON THE BARROOM FLOOR. (5,787 feet). Star cast. Pleased the audience. Has good moral tone and is suitable for Sunday. Had fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FOOTLIGHT RANGER. (4,729 feet). Star, William Russell. Nothing to rave about. Gets by if Russell is popular. Role doesn't suit Mr. Russell. We are accustomed to look for action from him. Not suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

FOX SPECIALS. Have played "Over The Hill," "Queen of Sheba," "Connecticut Yankee," "Salome," "Fast Mail," and the "Town That Forgot God." Have made a nice profit on each of them and pleased my patrons. Have good moral tone and are suitable for Sunday. Had good attendance. Draw town and country class in town of 700. J. B. Carter, Electric Theatre, Browning, Missouri.

LOVEBOUND. (4,407 feet). Star, Shirley Mason. Weak little program picture that gets by with star's friends. Advertising slants, star's name is all. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand & Liberty Theatre (750-500 seats), Jonesboro, Arkansas.

MAN'S SIZE. (4,316 feet). Star, William Russell. An average program picture. Some action, some nice scenery, nothing extra but will be liked by eighty percent. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

MIXED FACES. (4,400 feet). Star, William Russell. A program picture that will please but not enthuse. We re used to seeing Russell in a more vigorous role. Print in excellent shape. Has good moral tone and is suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MOONSHINE VALLEY. (5,619 feet). Star, William Farnum. A very good outdoor drama. Will not stand close dissection but, as a whole, will satisfy lovers of the rugged type of story. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750-500 seats), Jonesboro, Arkansas.

MY FRIEND THE DEVIL. (9,555 feet). Star cast. A good picture, but long way from a special. They won't go out and talk about this and they won't come back and see it second time. Draw rural class in town of 955. Admission 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. A good program picture. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

SECOND HAND LOVE. Star, Charles "Buck" Jones. This latest star picture of "Buck" Jones is entirely out of the ordinary in story and action to those previously done by him. Much action and capable direction made a hit with everybody. Advertising slants, lithos. Had good attendance. Draw working class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabeth, Pennsylvania.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Some hard riding, good-sub-titles, an attractive leading lady Alma Bennett, a few thrills, and comedy make this a good western. Tom Mix always draws well for me. One person didn't care much for this but said that was probably due to the fact that he had seen Tom in "Soft Boiled" just a few days before. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

THREE WHO PAID. (4,800 feet). Star, Dustin Farnum. A high class western that pleased everybody. This is the type of picture that is well suited to Dustin's acting. He never fails to please in an out-door picture. Moral tone fair. Good Saturday night picture. Had good attendance. Draw better class in town of 800. Admission 10-30. F. G. Leal, Leal Theatre (246 seats), Irvington, California.

TRUXTON KING. (5,613 feet). Star, John Gilbert. Here is a great picture sold at a program price. Could really be called a special only the title is too weak for that. But the picture is there. Usual allotment of posters, brought good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

VILLAGE BLACKSMITH. (8 reels). Star cast. Good story. Has good moral tone and is suitable for Sunday. Had fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHO ARE MY PARENTS. Star cast. An exceptionally good picture that will please most any audience. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. Good, not big but good clear picture. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 1,000. Admission 10-40. L. S. Goolsby, Royal Theatre (245 seats), Marvell, Arkansas.

RAGGED EDGE. (6,800 feet). Star cast. Seven drawn out reels which could have been put in four. Good acting but no plot. direction very poor and a great disappointment. Usual advertising brought good attendance. Draw miners and railroad men in town of 3,000. Admission 35-10. Giles Master, Strand Theatre, Gallup, New Mexico.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. One of the best pictures of last year. Raised admission on this one. Suitable for Sunday. Had good attendance. Draw tourists in town of 470. G. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. Very good picture, little too long to suit our crowds. Wonderful acting. Paid too much; lost money. Not suitable for Sunday. Had poor attendance. Draw mixed class in mining town. Admission 15-25. J. Ceva, Jr., Enterprise Theatre, Glenalum, West Virginia.

SHERLOCK HOLMES. (8,000 feet). Star, John Barymore. A little long for hot weather, but the attraction pleased. Acting very good, followed the stage play, showing all the high lights. It was a good attraction, thank the Lord. Not much moral tone, and is not suitable for me for Sunday showing. Had fair attendance. Draw all classes in town of 7,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

SOULS FOR SALE. (7,864 feet). Star, Barbara LaMarr. Picture good and pleased all seeing it. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

Hodkinson

WHILE PARIS SLEEPS. (4,850 feet). Star cast. Short and snappy. A good light summer story. No chance for Chaney or Gilbert either in this picture. Photography good, print in good shape. Had poor attendance. Draw rural class in town of 955. Admission 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet) Star cast. A thrilling sea story with a cast that is a treat to watch. The whaling expeditions are vividly realistic. The title isn't good enough for the picture. Has fair moral tone. Not suitable for Sunday. Had poor attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

FIGHTING MAD. (5,436 feet). Star, William Desmond. An older Metro feature that pleased Saturday night crowds. How the kids did yell. A good program picture for the "little feller," especially if you have shown "Three Musketeers." Used slide, billboards. Had good attendance. Draw country class and summer visitors in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

FORGOTTEN LAW. Star, Milton Sills. Boys, if any of you have passed this one up get it now. The cast is capable and the story is very effective. Left "good taste" with patronage. Has good moral tone and is as good as a sermon. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

NOISE IN NEWBORO. (5,300 feet). Star, Viola Dana. Here is a good one. My patrons thought this one was extra good and it

Between Ourselves

A get-together place where we can talk things over

What would a producer say if an exhibitor told him, "I'm showing that big feature of yours tonight. I'm leaving out about six titles; probably there will be half a dozen big scenes cut short.

"Oh, yes—and the film will be stopped a few times at unexpected places. Besides, the climax of the whole picture will be chopped up."

Mr. Producer would go right up in the air!

Then why let his exchanges send to exhibitors prints that ARE IN THAT CONDITION?

VAN.

went over big. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PEG 'O MY HEART. (7,900 feet). Star, Laurette Taylor. Good picture. Pleased. Draw family class in city of 17,000. Admission 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

SHERLOCK BROWN. (4,800 feet). Star, Bert Lytell. Bert Lytell is popular with quite a few people here but this show no one liked. Impossible, foolish, silly, such were the comments. That's enough isn't it? Had poor attendance. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

TOLL OF THE SEA. (4,600 feet). Star, Anna May Wong. The exhibitor who books this will coin money; an excellent production. One of the most beautiful pictures exhibited here for a long time. Should please all. Gasps of delight. Has very good moral tone and is suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 15-25. Joseph L. Katz, Lyric Theatre, (350 seats), Woodbine, New Jersey.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star cast. A picture that didn't mean anything much at this box office and the general verdict, the worst picture Rex Ingram has directed. Can't see much money in this for exhibitors. Used heralds, etc. Had fair attendance. Draw health seekers, and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

ADAM AND EVA. (7,153 feet). Star, Marion Davies. Now here you went and gave us eight of the longest reels we ever heard of in this little flimsy old story that could have been done in four reels. What did we tell you about this long drawn out stuff? Don't you know that people are tired of it? Take a tumble to yourself. Had worst attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

ADAM'S RIB. (9,526 feet). Star cast. Absolutely too long. Personally I walked out on this one and had "oodles" of company. T. H. Whittemore, Newcastle, California.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. One of Meighan's best. Played this three days in middle of the week; business picked up each night. We need more like it. Used newspaper, twenty-fours, threes, ones, lobby and heralds. General patronage in town of 3,000. We get the best pictures and have no summer slump. W. B. Renfroe, Dream Theature, Sedro-Wooley, Washington.

BACK HOME AND BROKE. (7,817 feet). Star, Thomas Meighan. We opened the house after being closed eight weeks with this and we got the "haha" for the title just fitted. Good picture, as you've heard before. Moral tone O. K. Suitable for Sunday. Fair attendance. Draw student and family class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. The best thing this star has turned out to date, opened good but fell off on the end of the week due to heat. Local censors passed without cuts. Has spicey moral tone and is suitable for Sunday. Had fair attendance. Draw high class in city of 75,000. Admission 28-40-55. W. H. Lusher, Strand Theatre (900 seats), Pasadena, California.

BURNING SANDS. (6,909 feet). Star, Milton Sills. A good picture of its kind, but too many like this shown before. Suitable for Sunday. Had fair attendance. drawing family and student classes in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BURNING SANDS. (6,909 feet). Star cast. This feature did more business for me than many specials. Played to full houses at regular admission, and pleased one hundred percent. Many liked it better than the "Sheik." Would advise all exhibitors to use this one. Used heralds, slide, boards, photos, window cards. Had capacity audiences. Draw farmers, summer visitors, townspeople in town of 800. Admission varies, usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. A fair program picture. Should please, heard no kicks. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. A fair program picture. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Leal Theatre (246 seats), Irvington, California.

DICTATOR. (5,221 feet). Star, Wallace Reid. This is a very good picture with plenty of action and comedy. Draw small town class in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

DRUMS OF FATE. (5 reels). Star, Mary Miles Minter. Slow, long drawn out picture, with good cast of actors. Has its good points. Love drama, suitable for Sunday. Fair attendance, drawing middle and lower class, residential district of big city. Admission 15 matinee, 25 cents evenings. J. F. Enos, New Lyceum Theatre (1,260 seats), San Francisco, California.

DRUMS OF FATE. (5 reels). Star, Mary Miles Minter. A truthful drama of woman's frailty and youth's glorious courage that will warm every heart. The story tells of a woman who loved once and married twice and then risked her honor and life to win back her first love. No mistake will be made in booking this one. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

DRUMS OF FATE. (5 reels). Star, Mary Miles Minter. Liked by about fifty percent of our audience. A very, very ordinary program picture. Our first of the super thirty-nine from Paramount. Hope the rest are better. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DRUMS OF FATE. (5 reels). Star cast. Little entertainment value here and patrons voted it tedious. As to box office value would term it a lemon. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

EBB TIDE. Star cast. Pleased an average Wednesday crowd. Two reels too long. Film punk. Has good moral tone and is too rough for Sunday. Had good attendance. Draw small town class in town of 1,200. Admission 10-25, 15-35. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

EXCITERS. (5,039 feet). Star cast. A very satisfactory and pleasing picture all the way. It seems to be the type the movie audiences of today like best. Miss Daniels is good and Antonio Moreno is particularly good, putting over a crook-detective role in a manner that pleased. Our people seemed to like it very much for three nights. Not exactly suitable for Sunday. Had excellent attendance. Draw general working class in city of 18,000. Admission 10-20-30. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

FOR THE DEFENCE. Star, Ethel Clayton. Another old one. Just got by here. Star has quite a following due to her splendid personal reputation. This is just a good program picture. Not ideal for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

GO-GETTER. (7,771 feet). Star, Roy Barnes. In six reels this would have been a hundred per cent plus picture. Film fine. Has absolutely clean moral tone and is suitable for Sunday. Had below average attendance. Draw small town class in town of 1,200. Admission 10-25, 15-35. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

GREAT IMPERSONATION. (6,658 feet). Star cast. Fair program picture. Some liked it and some did not care for it. Will get by if you don't promise much. Used ones, slide. Had good attendance. Draw better class in town of 800. Admission 10-30. T. Leal, Leal Theatre (246 seats), Irvington, California.

GRUMPY. (5,621 feet). Star Theodore Roberts. One of the most intelligently handled pictures I've seen. Roberts is great, balance of cast capable and the clever handling of the simple story will delight the better element. It pleased extra well for

Tips on Some Recent Releases

THREE WISE FOOLS (Goldwyn). Here is one of the Real Big Pictures. I played it against the stiffest opposition possible and cleaned up. King Vidor has given the motion picture world a gem. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

MERRY GO ROUND (Universal). Here is a real good picture and one that is a real special; one of the most beautiful stories ever told upon the screen and the picture pleased everyone. I started to work on this one three weeks before I showed it. Giles Master, Strand Theatre, Gallup, New Mexico.

WHY WORRY? (Pathe). Pleased my patrons equally as well as Lloyd's previous successes. In my estimation as good as any of the Lloyds and it is certainly different. The giant will send everyone away wondering. Not worth an increase in film rental over "Safety Last" but I paid a third more. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

MERRY GO ROUND (Universal). This is one of the best pictures that ever adorned the screen. Really great. Something decidedly different. It is lavish. It is big. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

HER DANGEROUS PATH (Pathe-Serial). A different type of serial. Attracts a different type of patrons, especially the ladies. I admitted all ladies free on opening night. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

FRENCH DOLL (Metro). While a very good picture, not up to Mae Murray's standard. Do not raise admission prices. It will please seventy-five per cent. but may disappoint Murray fans. Fair moral tone, not suitable for Sunday in small town. J. A. Harvey, Strand Theatre, Vacaville, California.

CIRCUS DAYS (First National). Did not draw the adults as expected but more than pleased those who came. Made money at that; second night better than first. It's a very good picture and better than "Oliver Twist." J. A. Harvey, Strand Theatre, Vacaville, California.

as. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

HOLLYWOOD. (8,100 feet). Star cast. Two days is our usual maximum run but we gave this one four days at raised prices. Held up for good business all days. Created much discussion which brought business. Everyone satisfied. Good moral tone, suitable for Sunday. Attendance better than usual. Draw all classes in town of 8,000. J. E. Madison, Idaho Theatre, Twin Falls, Idaho.

HOMEWARD BOUND. (7,000 feet). Star cast. An exceedingly interesting picture and well worth seeing. It's a bracing yarn of the world of ships. Swift as a gale and as mighty as the sea. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

JAVA HEAD. (7,365 feet). Star cast. A peculiar combination here. A beautiful production, intelligently staged, but the two leading feminine members of cast are entirely miscast. Leatrice Joy does not look well as the Manchu Princess and Jacqueline Logan cannot play the American girl. Costume paper kept them out. Why do they try to force costume stuff on us? Moral tone O. K. and is suitable for Sunday. Had very poor attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

KICK IN. (7,074 feet). Star, Bert Lytell. An exceptionally good crook story that was admirably produced. Lytell shows to advantage in this type of a picture. Supporting cast good. T. H. Whittemore, Newcastle, California.

KICK IN. (7,074 feet). Star cast. Good production. Has very good moral tone and is suitable for Sunday. Had good attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. A program picture very similar to "The Sheik," possibly better. Lots of action, well produced but producers should realize that patrons are tired of oriental stuff. Advertising slant, state it is equal to "The Sheik" with the action of a serial. Good attendance, drawing farmers and retired farmers in town of 2,500. Admission 10-20 and 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Stood well and pleased the people. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Good picture that pleased my audience. Fast moving drama that ought to please anyone. Dalton is a good drawing card here. Good moral tone; suitable for Sunday. Good attendance, drawing all classes in town of 2,500. Admission 10 to 55. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

MAKING A MAN. (6 reels). Star, Jack Holt. Good picture but not as good as "While Satan Sleeps." It is suitable for Sunday. Had good attendance. Draw tourists in town of 470. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

MISSION MILLIONS. (5,870 feet). Star, Alice Brady. Clever crook drama. Film fine. Has good moral tone. Not suitable for Sunday. Had poor attendance. Draw small town class in town of 1,200. Admission 10-25, 15-35. S. G. Harsh, Princess Theatre (250 seats), Mapleton, Iowa.

NTH COMMANDMENT. (7,339 feet). Star, Colleen Moore. A fair show of some human interest. Patrons commented favorably on it and several were quite enthusiastic in their praise. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

A Late Vitagraph

MAN NEXT DOOR (Vitagraph)). An entertaining picture with good comedy. Will not please the women, but the men will like it. Not the type a woman cares for, but they won't kick very much on it. Print good. Draw university students and better class. P. A. Wills, Park Theatre, Champaign, Illinois.

ONLY 38. (6,175 feet). Star cast. Good cast; well acted and very pleasing. Did average business with regular advertising. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

ONLY 38. (6,175 feet). Star cast. Corking good picture. Pleased most all of them. Story was new, keen, fine, and dandy. Play it boys and you will be pleased so will the congregation. Has good moral tone and is suitable for Sunday. Good attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

PARAMOUNT PICTURES. Prints tore all up. Leaders gone. Ends gone. All exhibitors in small towns should write them up. Good picture, bum prints. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

RACING HEARTS. (5,600 feet). Star, Agnes Ayres. A splendid automobile story and a picture that most anyone should enjoy. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

TO HAVE AND TO HOLD. (7,518 feet). Star, Betty Compson. Very, very good picture; pleased all. Suitable for Sunday. Had good attendance. Draw all classes in town of 1,900. Admission 10-25. Strand Theatre (300 seats), Pierce, Nebraska.

TO THE LAST MAN. (6,965 feet). Star, Lois Wilson. A rousing romance of the early West with the tremendous sweep of action for which the author is noted. Produced under Zane Grey's personal supervision, and actually screened in the picturesque cattle and sheep country of Arizona. The picture is splendid. See it for yourself and be convinced. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. This picture with two very fine stars has more thrills and more action than any other picture therefore will please your audience. I am sure

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Stars, Leatrice Joy, Lewis Stone. Good picture of its class; too long, could have been in five reels. Miss Joy, Miss Naldi and Mr. Stone do good work. Paid too much for this so did not come out. It might pull in some sections of the country but didn't do much here. Pleased about sixty per cent. Fair moral tone, suitable for Sunday. Fair attendance of all classes in town of 2,500. Admission 10 to 55. Adolph Schutz, Liberty Theatre (500 seats), Silver City, New Mexico.

YOUNG RAJAH. (7,705 feet). Star, Rodolph Valentino. I was afraid of this feature, as I have read so many adverse criticisms, but I only wish all the pictures on the market were as good entertainment as this one. It pleased a greater percentage of the audience than "Blood and Sand." The price was right. Paramount has always been fair on film rentals with me, and they send along a print instead of an apology for your money. "The Young Rajah" will please any type of audience. I used slide, billboards and Paramount Week advertising. A very stormy night, so the attendance was poor. Used slide, heralds, billboards. Draw townspeople and farmers in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

Pathe

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Lloyd's comedies draw them in and please everyone. The kids went wild about it and some came the second time to see it. It is there. Had good attendance, S. R. O. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Preferred

THORNS AND ORANGE BLOSSOMS. (6,971 feet). Star cast. Very fine picture. Direction, story, settings, photography all that could be asked for. Suitable for Sunday. Fair attendance of family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Selznick

GRUB STAKE. (8,061 feet). Star, Nell Shipman. You find this a good one. In fine shape. Only thing have against this one it's too long and somewhat draggy. If you run it put a single reel comedy or news with it. We ran a two reel comedy with it and made too long a show of hot weather. Did fair business for two days. Bought the picture right. This one is better than "Quicksands," with the same star. Push on this one. It will stand it. Might say fine scenes and snow stuff. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

MARTIN JOHNSON'S JUNGLE ADVENTURES. Ran this early in the summer hoping to reap from big publicity that was being given "Trailing African Wild Animals." Was careful to advertise that there were pictures from Johnson's previous trip. Worked hard to put it across, but it threw me for the worst flop I've had in months. The production is good, although probably rather tame in comparison to Johnson's last production or Snow's. The titles are worthy of special mention. I consider the showing of this type of picture one of the loftiest missions of the industry. I am just starting advance work of Johnson's last picture. Am letting the schools in on this for a percentage. If we don't pack them in, I'm no showman. Draw village and rural class in town of 400. Admission 25-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

United Artists

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. A masterpiece and that's that, nothing more to say. It cost money to make. It will cost you money to get and if you do buy it, you've got to get busy every minute prior to opening, for you must get them in on the first show. My experience was at the price I could hardly afford to have an empty seat. A grand time was had by all my patrons, and ever since the exhibit I have been trying to figure how I came out. I said "out." Usual advertising brought great attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

ABYSMAL BRUTE. (7,373 feet). Star Reginald Denny. Very good picture. Lots of action, good plot, splendid photography.

Pleasing comedy touches by Buddy Messenger. Heard nothing but praise from my patrons. Has good moral tone and is suitable for Sunday. Had excellent attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

CONFLICT. (6,205 feet). Star, Priscilla Dean. This picture would have gone over strong if the exchange had shipped us a good print. The way it was it was terrible as half of the house walked out in the middle of the show. The same old stuff—a good picture, but Oh! what a print. Usual advertising gave good attendance. Draw loggers, farmers, fishermen in town of 400. Admission 15-35. L. E. Silverman, Columbia Theatre (300 seats), Skamokawa, Washington.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. Very good, and will please most everybody. The horse racing scene is particularly good and creates lots of excitement with both adults and children. Condition of print good. Had good moral tone and is suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. A good program picture with plenty of action but should have been a little longer as some of the scenes are not exactly finished although the picture pleased very much. Moral tone o. k. and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

KINDLED COURAGE. (4,418 feet). Star, Hoot Gibson. Edward does good in this. Don't know why they change from Hoot to Edward when they hop from two reels to five. The western fans want to know Hoot. Draw tourists in town of 470. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

KINDLED COURAGE. (8,400 feet). Star, Hoot Gibson. About the best Hoot Gibson picture we ever ran. Not so much western as his others usually are, but good supporting cast, good story, and Gibson better than usual. Poor attendance. Fred J. Jones, Cozy Theatre, Rialto Theatre, Nelson, Nebraska.

McGUIRE OF THE MOUNTED. (5,020 feet). Star, William Desmond. A very good program picture. Usual advertising brought fair attendance. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

NOBODY'S BRIDE. (4,861 feet). Star, Herbert Rawlinson. A good clean entertainment. Pleased all. Rawlinson goes good here. Everybody seemed pleased. A. F. Jenkins, Community Theatre, David City, Nebraska.

PAID BACK. Star cast. An extra good program production that seemed to please about eighty per cent of our patrons. While theme is rather daring, it is handled in a clean manner and will not give offence. Moral tone excellent: suitable for Sunday. Average attendance of family (mostly labor class) in city of 80,000. Admission ten cents straight. M. F. Meade, Olive Theatre, (450 seats), St. Joseph, Missouri.

POWER OF A LIE. (4,910 feet). Star cast. A very good picture but failed to draw Saturday crowd as they look for raw stuff here on that day. Suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission always ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

PRISONER. (4,795 feet). Star, Herbert Rawlinson. This is not the usual type of picture for Rawlinson, but it will get by where he has a following. Draw small town class in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

SECOND HAND ROSE. (5 reels). Star, Gladys Walton. A dandy little picture. Draw farmers in town of 450. Admission 13-22. J. R. Rush, Pastime Theatre (240 seats), Pearl City, Illinois.

SHOOTING FOR LOVE. (5,100 feet). Star, Hoot Gibson. One of Hoot Gibson's pleasing action pictures. Ran it to a holiday crowd and they raved about it. For the western type of action stories this lad does the best of any we get. Has good moral tone. Not suitable for Sunday. Had excellent attendance. Draw working class in city of 18,000. Admission 10-20-30. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. Nothing to it, and unless they put him back in Westerns, I don't want any more Hoot Gibsons. My patrons don't care for him in this type picture. Attendance fair. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TRAP. (5,481 feet). Star, Lon Chaney. They substituted this one for "Man To Man." Fair northern drama, but wouldn't class it as an extra special or Jewel. Has fair moral tone. Had poor attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. Had some audience appeal, still did not mean anything above the average at the box office. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

UNDER TWO FLAGS. (7,407 feet). Star, Priscilla Dean. A good picture of its kind but does not appeal. My patrons don't like this kind and had several knocks on it. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

More Tips on Recent Releases

SIX DAYS (Goldwyn). This is one of the best pictures ever shown in Dallas; unanimous approval of everyone who saw it. Lighting is exquisite; settings are very beautiful. Direction of Charles Brabin faultless. Acting of stars and cast splendid. A 100% picture. S. Charninski & R. Stinnett, Capitol Theatre, Dallas, Texas.

RUGGLES OF RED GAP (Paramount). Here is the best picture of the year. It simply was a knockout; heard more good comments on this than any other picture I have run in many a day. Adolph Schutz, Liberty Theatre, Silver City, New Mexico. (Fuller report later, space prevents full use here.)

RUGGLES OF RED GAP (Paramount). Book it and boost it; it's different from other pictures and will please them all. Good print. P. A. Wills, Park Theatre, Champaign, Illinois.

PIONEER TRAILS (Vitagraph). A mighty, mighty satisfactory western with good cast. I haven't seen "Covered Wagon" but if it satisfies any better than this one it is some picture, and from what I hear from those of my patrons who have seen the run in Chicago, that is a great picture; but I am willing to bet that with the price this will be held at (and perhaps what it is worth) I will have more money from this "P. T." than I will from the "C. W." This is not a knock-'em-dead, drag-'em-out, but a real drama with some splendid acting and a story!—which most Westerns do not have. A worth while production that is worth the money and the effort to get them in, knowing that those who ordinarily do not like this type will be satisfied. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

Vitagraph

BLACK BEAUTY. (7 reels). Star, Jean Paige. A splendid picture; better than the book. Pleased over ninety per cent. Fine photography, good film, although a few subtitles cut short. The trailer somewhat misleading to those unfamiliar with the book—too many thrills in it—gets them in all right but the thrills are not in such profusion as the trailer leads them to expect. Moral tone of picture excellent. Used ones, threes, twenty-fours, slides, dodgers. Had poor attendance. Draw all classes in town of 1,000. Admission 10-20, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FLOWERS OF THE NORTH. (7,130 feet). Star, Henry B. Walthall. A Curwood that I approached with some apprehension on account of the only moderate rating given in World review and consensus. However, I was completely satisfied. Futhermore it proved to be a drawing card and I believe pleased a large percentage. Had good attendance. Draw village and rural class in town of 400. Admission 25-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

GOD'S COUNTRY AND THE WOMAN. (8,000 feet). Star, William Duncan. This is a reissue and a new print. Everyone enjoyed the picture. Many had seen it before and glad to see it again. Did not play a big price but did big business. Pictures are like the styles: if a woman came down the street in a fig leaf she would be a big attraction, the same can be said of some old programs. Had capacity attendance. Admission ten cents. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

LOYAL LIVES. (5,950 feet). Star, Brandon Tynan. Melodrama from start to finish with a little comedy now and then. But if they like "meller" play it. It can be bought for a fair price and it pleased fairly well here; in the face of a tough storm I did pretty well. A picture that's a little better than program. Usual advertising brought pretty good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LUCKY CARSON. (5 reels). Star, Earle Williams. Fair program picture that pleased about seventy per cent. Showed this with a round of the "Leather Pushers" and an "International News Reel" and got by with it O. K. Action very slow but Earle Williams plays his part fairly well. Photography poor in spots. Title led patrons to believe this would be action picture. Has fair moral tone and is suitable for Sunday. Had poor attendace. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MAN FROM DOWNING STREET. (4,950 feet). Star, Earle Williams. Quite a pleasing little program picture. Had a number of favorable comments. Earle Williams does some good acting in this mystery drama. Good week-day picture. Had fair attend-

ance. Draw better class in town of 800. Admission 10-30. T. Leal, Leal Theatre (246 seats), Irvington, California.

Warner Bros.

BEAUTIFUL AND DAMNED. (7 reels). Star, Marie Prevost. Entertaining but hardly a special except in price and cast. Had good attendance. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

BRASS. (8,000 feet). Star cast. Played this behind ourselves, second run, and excellent. Rich business. Most universally liked picture we have ever played. Work of Irene Rich wonderful. Story strong, and characters well drawn. Has excellent moral tone and is suitable for Sunday. Had capacity attendance. Draw best and middle classes in city of 200,000. Admission 10-20. N. L. Royster, Capitol Theatre (340 seats), Birmingham, Alabama.

BRASS. (8,000 feet). Star cast. Very good production. Fine moral tone and is suitable for Sunday. Had good attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAIN STREET. (8,000 feet). Star, Monte Blue. A Warner Brothers classic that is a classic. Cast headed by Monte Blue and Florence Vidor is well chosen and does excellent work throughout. The only disappointing thing about this feature is the length. Nine reels is too long for a picture that could have been done in seven at the most. Do not be afraid to book this and advertise it well. It is worth an increased admission. Many said it was more entertaining than the book which has been

Comedies

BLACKSMITH. (First National). Not Keaton's best, but pretty good. Draw small town class in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

NEWLY RICH. (Pathe). Snub's stunts in this new two reeler are not as convincing as in some of his old single reelers. It is rough stuff and lacks the finer points that go to make a high class comedy. Not suitable for Sunday. Draw general class in city of 15,000. Admission 20-30. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

PEANUTS. (Universal). About the poorest one reel comedy we ever ran. Will someone tell the kid that he is not a comedian? Nothing wrong with moral tone. Not suitable for any day. Draw family class (mostly labor) in city of 80,000. Admission ten cents straight. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Pick out exhibitors whose reports on pictures you both have played agrees with your experience; then follow their future advice and get good pictures.
AND—advise them on pictures YOU play.
USE THE BLANK BELOW.

PUNCTURED PRINCE. (Metro). A good comedy with as many laughs as possible for 2,000 feet of film. First Montana comedy I ever used and if that's a fair sample, I'd say he's a good bet. Draw country class and summer visitors in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

THREE WEEKS OFF. (Universal). Star, Lee Moran. Some new fun; this is the best Lee Moran so far. Will get by if your audience isn't too critical. Good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

UNCLE BIM. (Universal-Gumps). This is the first of the Universal "Andy Gump" comedies and it seemed to please. Two freak characters such as Andy and Uncle Bim put the story over. They look considerably like the cartoon drawings. They are elaborately mounted and Universal has spent some money in producing them. Looks like they will make good anywhere. Draw general class in city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Short Subjects

COLUMBIA THE GEM & THE OCEAN. (Universal). One of the "Leather Pusher Series" that was not up to the standard. The prize fight pulled off in the water was so prolonged that a good many of the "regulars" kicked. Seems that the director slipped and tried to make a slapstick comedy out of this one. Draw better class in town of 800. Admission 10-30. F. G. Leal, Leal Theatre (246 seats), Irvington, California.

FIGHTING BLOOD. Round 9. (F. B. O. This is a good one. You won't need any comedy when you run round No. 9. It has enough comedy and good comedy. "Fighting Blood" is getting better as it goes along. William Thacher, Royal Theatre, Salina, Kansas.

HARD TO BEAT. (Universal). Star, Roy Stewart. A fair program picture; nothing either good or bad in it. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

PATHE REVIEW NO. 177. (Pathe). As usual good. Something worth while. Has good moral tone and is always suitable for Sunday. Had poor attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

State Rights

BORDER BANDIT KILLER. (Enterprise Dist). An excellent picture, well executed and full of pep. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CYCLONE JONES. (Progress). Star, Big Boy Williams. A lemon for me. Five thousand feet of absolutely nothing. Leave this one alone. Used ones, threes. Not suitable for Sunday. Had poor attendance and am glad of it. Draw mixed class in town of 3,000. Admission 10-20. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

IMPULSE. (Arrow). Star, Neva Gerber. (4,505 feet). Only fair picture, nothing to rave about; will prove fair entertainment to the indiscriminating patrons. Had fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

SADDLE GIRTH. (Jans Distributing Co.) Star, Tom Mix. Don't boost these old Mix pictures as they are sure rotten and will give the present day Mix a black eye. Steer clear, regardless of what the salesman may say. Had fair attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

STREETS OF NEW YORK. (Arrow). Star cast. (7 reels). An excellent society melodrama adapted from the old stage play. Made a hit with our audiences and should do as well wherever the old "melo" is liked. Has good moral tone and is suitable for Sunday. Had good attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**.....**Producer** .....

Your own report.....

.....

.....

Moral tone .....**Suitable for Sunday?** .....**Attendance** .....

Size of Town .....**Type you draw from** .....

Name .....**Theatre** ..... **City** ..... **State** .....

IN THE INDEPENDENT FIELD

Monogram Pictures Offers Six Westerns Featuring Fred Thomson

By ANDREW J. CALLAGHAN,
President Monogram Pictures Corporation

We have made a year and a half's careful survey of the State Right market, particularly that market that has again been revived and is becoming so popular —Western pictures. Today there is being offered five or six series, or more, of Western pictures, all of them more or less alike. It may be a new face as a featured player, but in the essential the same theme, with the same mountains and plains back of them.

To successfully conclude and know a subject thoroughly one must start with the foundation, whether it be in thinking or building. We, therefore, start with the assured successes that the screen recognizes as indisputable. In 1906 George M. Anderson, "Bronco Billy," offered two-reel Westerns wherein he was the hero in the morning and doubling, in the afternoon, as the heavy. His stories were turned out at the rate of two a week, which satisfied and soothed the public of that time.

In 1910 to 1912 we graduated into the five-reel Western picture, in which William Hart pleased the public with films that were satisfying for those days.

Douglas Fairbanks came into Western pictures with personality plus, at the same time introducing into those Westerns a few well-planted, well-played and well-delivered stunts. He left that field to be succeeded by Tom Mix, who today gives us Western atmosphere, an attractive horse, some rough-riding and a little bull-dogging.

In the interim, four or five of the lesser stars, taking advantage of these major stars, have furnished the none too exacting audiences with just "Westerns." If Fairbanks was a star and a success, because of the Western pictures, together with the athletic ability that the man has, and if Mix was a star in Western pictures, combined with the athletic stunts and Western dare-devil ideas he injected into his pictures, why not continue to give your audiences that which has made two stars?

The reason we have not heretofore continued with such pictures was because there was no one on the market, especially the independent market, who has been thus far able to compete with either of these gentlemen.

The attendance and gross that "The Covered Wagon" has brought—together with the success of "Salomy Jane," "The Girl of the Golden West" and "The Bad Man"—have reiterated tenfold that which we already know: That, irrespective of age, American men and women have inborn in them that patriotic feeling and respect for their forefathers, who blazed trails across the prairies, and they want to see the spirit of the West carried on. All this being so, to succeed in a field of keen competition one must offer the exhibitors and public more than they are getting today in that class of pictures.

We are, therefore, in a position to offer to the exhibitors a series of six Western pictures, featuring Fred Thomson, who, if you will recall, was champion all-around athlete of the world. He has had a great deal of picture experience with Mary Pickford in "The Love Light," Universal's "The Eagle's Talons," etc. He also has to offer to the screen athletic and stunt ability which we have injected into our pictures. We are giving the public the Western picture in Western atmosphere, together with big sets, exceptional cast and the stunts that made reputations for Fairbanks and Mix.

Miriam in Theatre

Miriam Battista, child star of "The Steadfast Heart," and known throughout the country for the success of her personal appearances, is giving a one-act performance in Pittsburgh this week, October 22, during the showing of "The Steadfast Heart," at the Blackstone Theatre.

Creative Films Has Finished Sea Story

Fred C. Kusse, Sr., president of the Creative Film Corporation, announces the completion of "Superstition," a thrilling story of the sea. The shooting of the film has been completed under the direction of John B. O'Brien and it is now being edited and titled at the Hollywood Studios. One of the greatest all star casts that could be assembled was gathered together to present "Superstition." These include John Bowers, Margaret De La Motte, Sheldon Lewis, Joseph Dowling, Edward Burns, Spottiswoode Aitken, Cesare Gravina, Claire McDowell, Martha Marshall and others. The story was adapted from I. W. Irving's story, "Trapped," by Frank Beresford.

According to the announcement no time, care or expense has been spared to make "Superstition" one of the really big feature productions of the year.

Many of the scenes were taken at sea and a big three-masted old-time sailing vessel was chartered for four weeks by W. H. Carr, production manager of the organization, for the film.

Martha Marshall and Edward Burns in Superstition, a Creative Super-Feature Directed by John B. O'Brien.

Company Preparing Its Activities

The Export & Import Film Company, Inc., of which Ben Blumenthal is president and Louis Auerbach vice-president, is now prepared to push its activities in all territories, and in order to do this will probably take over the world rights to a large number of American productions in the next few weeks. The company has its own branch offices in London, Paris, Berlin and Budapest and has agents in all the principal capitals of the world.

Yokel Is Named to Direct Publicity

L. Lawrence Weber, producer of "Little Jessie James," now playing at the Longacre Theatre, announces that he has appointed Alex Yokel general director of publicity of theatrical enterprises. Mr. Yokel is a former dramatic editor of the Chicago Examiner and of late has exploited a number of feature motion pictures which have played in the legitimate theatres.

Artclass Finishes New Production

Max Weiss, vice-president and general manager of Artclass Pictures Corporation, announces the completion of their new production, "One Night," the production having been cut and titled by Katharine Hilliker, and is rumored as being a very big picture. The mode of release has not as yet been determined.

Two Players Added to Cast

Two interesting names have been added to the cast of Mildred Davis' first Ben Wilson production for Grand-Asher, as yet untitled. They are Miles McCarthy, who plays a detective, and Margaret Cullington, doing an old maid role.

Beau Brummel Pretentious

The forthcoming Warner classic, "Beau Brummel," in which John Barrymore is starred, is declared by Jack Warner, production manager, to be the biggest and most pretentious production that has ever faced the camera for the Warner organization.

In points of cast, sets and elaborate costuming, the Barrymore production surpasses any of the eight productions that have already been completed by the Warners. Almost a thousand costumes typifying the periods of 1795, 1814 and 1821 have been assembled by the research and wardrobe departments for the filming.

Fadman Announces Organization Plans Completed for Red Seal

Edwin Miles Fadman announces that organization plans have been completed for the formation of the national distribution company known as the Red Seal Pictures Corporation. Offices have been opened on the tenth floor, 1600 Broadway.

Fadman is president and general manager. Harold Rodner is vice-president and Max Fleischer, treasurer.

Fadman will be remembered as the producer and distributor of the unusual "Einstein Theory of Relativity" film. The skepticism with which his idea was originally greeted of putting the Einstein theory on the screen was changed overnight into enthusiastic commendation, as the film successfully played circuit after circuit throughout the country following upon its phenomenal four weeks' run on Broadway.

Rodner is well known in the New York Metropolitan District for his successful distribution there of such novelties as "Out-of-the-Inkwell Comedies," "Felix the Cat Comedies," "Screen Snapshots," etc. Rodner was previously affiliated with the Stanley Company in Philadelphia for many years.

Max Fleischer needs no introduction to film men. The creator of the famous "Out-of-the-Inkwell Comedies" has been advertised from coast to coast by his mirth-provoking clown.

Fadman's idea in the formation of this company is based upon the fact that study of the present day film industry has convinced him that "expensive pictures" do not necessarily mean "better pictures," and it is "better pictures" that exhibitors and public want.

"The soaring costs of production will eventually bring about their own downfall," said Fadman. "The exhibitor pays and pays and pays, but there is a limit even to his ability to pay. As the producer's costs for "super-pictures" rise from one-half million to a million, to a million and a half and now the two million mark, signs of uneasiness on the part of the exhibitors become more and more pronounced.

"The time must inevitably come, in fact the time is here, when the value of a picture will be judged not by the number of dollars that it costs but by the amount of entertainment it gives. Applying this standard to most of our 'super-pictures' they flop miserably. The public is interested in seeing a good story spun out before them. They are not so much interested in knowing that the set they are looking at cost $100,000 to construct.

"The public further wants novelty pictures, pictures that have something of the unusual about them. America is the original home of novelty and through its very wide-awakeness, will continue to be that. Novelties in any line of industry receive a greater reward in America than in any other country in the world.

"I expect to place our company in the foreground in providing exchange men and the public with unusual and distinctive pictures."

The Red Seal Corporation promises some interesting announcements regarding distribution plans within the next few days. For the present the company will operate on a state-right basis.

Harlan Knight in Burr Picture

Harlan Knight, portrayer of rural types and who has often appeared on the same big time vaudeville bills with Charles "Chic" Sale, has been engaged by C. C. Burr to play in support of the star in his first feature picture under the Burr management.

Goulding Helping Prepare Script

Alf Goulding is assisting in the preparation of the script for Monty Banks first five-reel comedy feature which will shortly be started at the Grand Studio under Herman Raymaker's direction.

Shirk Is Writing Mystery Story

Adam Hull Shirk is now engaged upon a new mystery story for the screen which will probably be made into a picture later on. He wrote the story for "The Satin Girl" which Ben Wilson produced for Grand-Asher with Mabel Forrest starred and Norman Kerry featured.

Burr Productions in Big Deal

Charles R. Rogers, general manager of distribution of Mastodon Films, Inc., reports that the Michigan territory on the entire output of C. C. Burr productions for the season 1923-24, has been bought by William Hurlbut of the Favorite Film Company, Inc., Detroit.

Webb to Direct Burr Picture

When C. C. Burr signed Constance Binney for a starring series of features to be distributed on the Independent market, he recalled that "The Stolen Kiss," Miss Binney's great screen success, was directed by Kenneth Webb. Mr. Burr, therefore, engaged Webb to direct "Three o'Clock in the Morning," the star's first C. C. Burr production, written by Mann Page and scenarioized by Gerald C. Duffy.

Standard Laboratory to Remain on Coast

John M. Nickolaus, vice-president of the Standard Film Laboratories, is emphatic in his denial of rumors current in Hollywood that the flying visit of S. M. Tompkins, president of that concern, to New York in any way looks toward the establishment of a branch of the Standard in that territory.

"There is positively not a single reason why we should establish a plant in or around New York and every reason why we can function to greater advantage here," declared Nickolaus. "The talk of us entering the eastern field is ridiculous. On the other hand it is the eastern laboratory which must come to the west coast or be forced from business.

"I feel that I am being conservative when I point out that more than ninety per cent. of the motion pictures made in the United States today are being produced on the west coast. Since the Standard Film Laboratories first entered the field it has been our unceasing contention that the release prints should be made where the negative print is made, and more and more of the producers have come to see this our way, with the result that our business in this line has been steadily growing.

"Today, with practically every big producer abandoning their eastern studios, there is far greater reason for us ignoring the eastern territory than there was a year ago.

"Our contention has always been that, working in co-operation with the producer, director and cameraman through the making and the cutting of the picture, our laboratories are the only ones in the industry who can give to the releasing organization the best prints from the negatives we have made.

"We know the feeling and mood the producer has endeavored to put into his picture and give him our assistance in accurately presenting this to the public by making an absolutely honest release print from a negative in which the tints and densities have been painstakingly worked over and the timing is in keeping with the tempo of the picture.

"The Standard Film Laboratories, in less than three years, through quality work, have risen to the point where their volume of work is not exceeded by any laboratory in the United States."

"A Bride for a Knight" In an Important Deal

An important picture deal has just been consummated with the Syracuse Motion Picture Company whereby the Producers' Security Corporation will handle the general territorial distribution for a new five-reel comedy entitled "A Bride for a Knight," which is headed by a cast of well known players led by Henry Hull and Mary Thurman. The story and direction of this new comedy are by Hamilton Smith.

"A Bride for a Knight" was no sooner announced on the independent market than M. H. Hoffman, president of the Renown Exchanges bought it for his New York, Buffalo and Chicago exchanges. The Producers' Security Corporation is lining up many big city openings for "A Bride for a Knight" and has been flooded with inquiries for territorial rights, it is said. A special line of lithographs, cuts and press book are now in work and will be off the press within a week.

"A Bride for a Knight" is a typical story of the big city of today and was designed for laughing purposes only notwithstanding that the author-director, Hamilton Smith, gave the film some absorbing crook angles. The cast includes besides Henry Hull and Mary Thurman, Chas. Craig, William H. Tooker, Marcia Harris, Alyce Mills, Nellie Parker Spaulding, Tammany Young and Billy Quirk.

Export and Import Buys Twelve Chaplin Films

Export & Import Film Company, Inc., has just announced its purchase of the famous twelve Chaplin classics for the entire world with the exception of the United States and Canada. It will immediately reissue these comedy masterpieces and will have brand new prints made up for all territories.

The Chaplin pictures included in the list of twelve are: "The Count," "The Floorwalker," "The Rink," "The Fireman," "The Cure," "Easy Street," "The Pawnshop," "Behind the Screen," "The Immigrant," "The Adventurer," "One A. M." and "The Vagabond."

C. C. Burr a "Square Shooter" Say Many State Right Men

A short while ago, Samuel Moscow, of Moscow Films, Inc., Boston, Mass., conducted an extensive correspondence with leading state right men on the subject of Independent film product. The answers proved very interesting. Writing to Mr. C. C. Burr, Mr. Moscow said:

"I have learned first hand that the Independent distributor in the United States has the utmost confidence in your ability to produce the type of picture which goes to make up the big exchange, and when I say big, I mean the type of exchange with which exhibitors are glad to do business.

"Sometime ago, I took the liberty of writing many of the Independent men in the United States requesting from them an expression of opinion with reference to the condition of the Independent market. I was extremely gratified at the replies I received, which I am mailing you today."

Practically all the replies received by Mr. Moscow contained lines of praise for and confidence in C. C. Burr, as is shown by the following extracts picked at random from a score or more of letters.

"We feel that Mr. Burr is one of the squarest shooters in the Independent field," wrote James Alexander of the Columbia Film Service, Inc., Pittsburg, "and it is our intention to give him all the aid we possibly can. We sincerely hope that your letter has gone forward to a number of the Independent exchanges as we feel that Mr. Burr should be backed up to the utmost by Independent exchanges."

"My business dealings with Burr have always been of a most amicable nature and his product has proved a profitable investment," wrote Wm. Skirboll of Skirboll Gold Seal Productions, Inc., Cleveland.

"We are willing to co-operate with you in any way to keep C. C. Burr's output on the Independent market," wrote David Segal of Royal Pictures, Inc., Philadelphia. "We fully realize Mr. Burr's qualities as a producer."

"You can rest assured that I will go to great length in keeping Mr. Burr in the Independent field," wrote Si Greiver of Grievver Productions, Chicago. "Count on me for anything that will be of mutual benefit to keep Mr. Burr in this status."

"I had the pleasure of meeting Mr. Burr about a year ago, and I too, feel that he will be able to do a whole lot for we Independents," wrote E. A. Sherwood of the Exhibitor's Film Exchange, Washington, D. C.

"I quite agree that his name (Mr. Burr's) stands for that which is best among the Independent producers," wrote George N. Montgomery of the Supreme Film Company, Los Angeles. "His pictures have been generally good, having brought money to the box-office and some prestige and profit to the Exchange, but above all his organization has been fair and business-like throughout."

"As far as Mr. Burr's productions are concerned, I bought 100 per cent. this year and would be glad to do the same next year. You can rest assured that I will stand up when it comes to doing business with Chas. Burr." stated Robert Lynch of Metro Pictures, Inc., Philadelphia.

"Our past co-operation with Mr. Burr has demonstrated this fact (our support) and you might assure him that in the future we are one hundred percent ready to co-operate with him," stated Louis Hyman of All Star Features Distributors, Inc., San Francisco.

"I wish to say that we have bought every picture that Mr. Burr has offered so far," stated Floyd Brown of the Lieber Company, Indianapolis, "and fully intend to continue doing business with him. His pictures have been very satisfactory and if he continues to make pictures of the same calibre he can count on us and he knows this."

"Yesterday's Wife" Pleases Author

Evelyn Campbell, the author of "Yesterday's Wife" is now in New York to confer with C. B. C. Film Sales Corporation officials with regard to several stories that she has written and which she would like the C. B. C. Film Sales Corporation to produce.

Immediately upon Evelyn Campbell's arrival in New York, she went to see "Yesterday's Wife" at one of the largest theatres in New York and she was elated to see the manner in which the audience received this picture.

Miss Campbell was enthusiastic with regard to her opinion of "Yesterday's Wife." Miss Campbell is also the author of "The Marriage Market" which has just been completed at the Coast by the C. B. C. Film Sales Corp.

"Barefoot Boy" on Broadway

Sam Zierler of the Commonwealth Film Corporation, and the C. B. C. Film Sales Corporation have entered into an arrangement whereby they will give a pre-view of "The Barefoot Boy" at one of the Broadway theatres.

C. B. C. Film Sales Corporation officials have in mind a similar pre-view of the picture in every big city of the United States where the women's clubs and various civic and teachers organizations will be invited so they may co-operate locally with the exhibitors in every city to make "The Barefoot Boy" a big success.

"The French Doll" Coast Premiere

Mae Murray and her director-husband, Robert Z. Leonard, attended the opening of "The French Doll," Miss Murray's latest Metro picture, at Loew's Warfield Theatre in San Francisco last week. A record audience was in attendance to greet the famous pair of the motion picture colony as they entered the theatre. "The French Doll" received enthusiastic ovations from the spectators.

Mabel Forrest and Washburn Welcomed

The Grand Studio has been renovated from top to bottom during the absence of the stars and others in New York and on their return to resume production around the first of the month everything will be in tip-top shape.

Glowing reports of the reception accorded Bryant Washburn, Elliott Dexter, Mabel Forrest and others in Albuquerque, Kansas City, Chicago and New York, have been received. A veritable ovation was accorded them in these cities, especially in Chicago where they had several hours between trains. This is Bryant Washburn's and Mabel Forrest's old stamping ground.

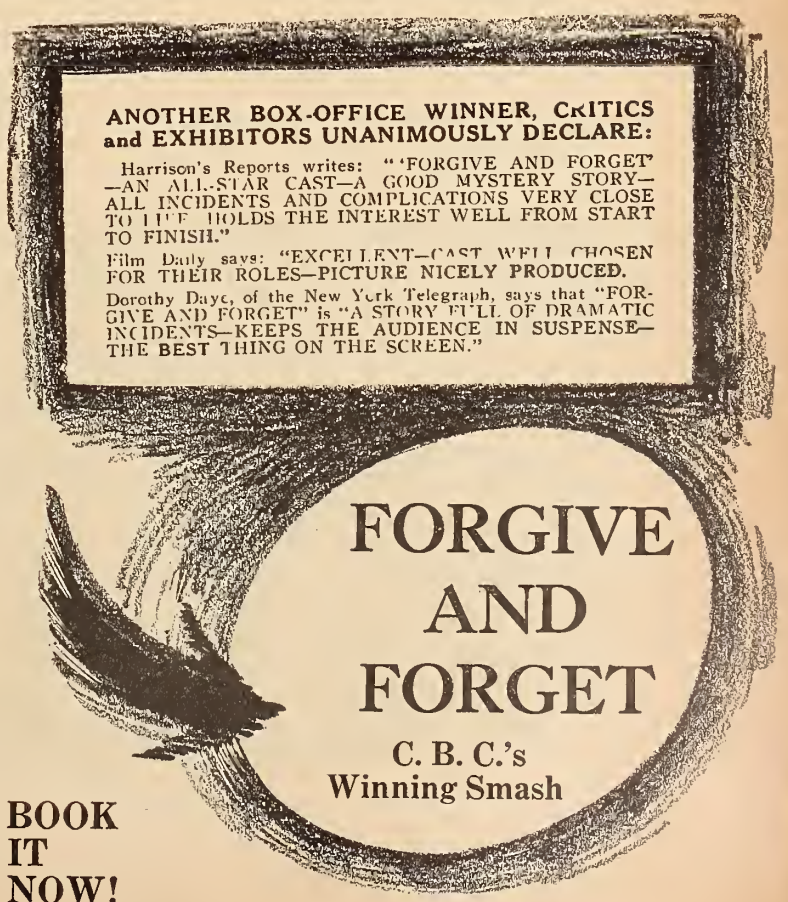
It is understood that new stories have been arranged for which will occupy the attention of the respective producing stars on their return, while Ben Wilson, who is in the party also, will arrange for further vehicles for Mabel Forrest.

In New York, according to newspaper reports, the movie party was informally received at the Astor where a party was held for newspaper and magazine representatives and prominent people in other branches of the industry.

A Warner Film Nearing Finish

Within the fortnight Ernst Lubitsch will have completed the filming of the major portion of his second American production, "The Marriage Circle," which he is making for the Warner Brothers.

While nothing of a definite nature is known regarding Lubitsch's next production for the Warners under the terms of the contract in which the director will produce two features annually, it is intimated that the story under consideration will be of a sensational nature.


ANOTHER BOX-OFFICE WINNER, CRITICS and EXHIBITORS UNANIMOUSLY DECLARE:
Harrison's Reports writes: "'FORGIVE AND FORGET'—AN ALL-STAR CAST—A GOOD MYSTERY STORY—ALL INCIDENTS AND COMPLICATIONS VERY CLOSE TO LIFE. HOLDS THE INTEREST WELL FROM START TO FINISH."
Film Daily says: "EXCELLENT—CAST WELL CHOSEN FOR THEIR ROLES—PICTURE NICELY PRODUCED.
Dorothy Daye, of the New York Telegraph, says that "FORGIVE AND FORGET" is "A STORY FULL OF DRAMATIC INCIDENTS—KEEPS THE AUDIENCE IN SUSPENSE—THE BEST THING ON THE SCREEN."
FORGIVE AND FORGET
C. B. C.'s Winning Smash
BOOK IT NOW!

above.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Canadian Manager Puts Birthday Scheme Upon a New and Interesting Foundation

APPARENTLY it was Fred V. Greene, Jr., who started the birthday greeting scheme a year or so ago. At his suggestion managers obtained the birth dates of their patrons and sent a greeting card and a pass on these anniversaries.

For a time the idea created good will worth thousands of dollars for the picture theatres through the country, but lately it seems to have been dropped, else it has become such a matter of routine that it is no longer reported. It remained for the manager of the Royal Theatre, Dartmouth, Nova Scotia, to take the idea up again and give it a twist that offers a new aspect.

For the Children

He has formed the Royal Theatre Birthday Club, with a constitution and officers and a code of rules framed by the owner-manager. It may be that this idea will be permitted to drop, as other angles have lapsed, but the Royal offers a wholly new scheme so good that it can be run for a year or more without the interest dropping.

A membership application is printed in the local paper, with spaces for the name of the child, the age at the next birthday, the date by month and year, place of birth and present residence.

Admission to membership is without cost and is open to every juvenile in the Province, though it is to be presumed that only children in nearby towns will be interested. These are provided for in a clause in the rules of the club which reads: "Members living outside of Dartmouth will be given a complimentary pass on presentation of their membership cards. The pass may be for one or more shows or for a week or longer, in the discretion of the management.

This may sound like reckless generosity, yet few children will come alone, and those who accompany them will pay full prices for their admissions.

In addition to this courtesy to the non-resident members, there are frequent treats to the resident children. Each child will be given a party on its birthday and in addition there are special parties for boys, and for girls, and for individuals.

These treats are advertised in the local paper, (apparently with no cost to the theatre), and a current issue carries a number of announcements. Three children are advised that their membership cards will be good for free admission on specified dates, two are told to bring a friend, one boy is invited to bring his parents and two fortunates who have birthdays within the week are told to bring five friends each. There is also expression of regret that one of the members whose anniversary falls within the week has moved too far from the town to be invited, and a pleasant message is sent to him.

Letters, too

All of these messages are supplemented with letters from three out-of-town members of the club, along the familiar children's club lines, and the whole makes a good department for the paper, which explains the free space.

Such a scheme goes beyond the usual birthday idea and makes an improvement on the various clubs along the more familiar lines of the Jackie Coogan clubs in that it is a weekly feature and not useful only when a Coogan feature is in sight.

And for an ace in the hole the president of the club is elected by vote to hold office during the pleasure of the management. If things get dull they can always hold an election and jazz up a bit.

Taken by, large and sideways, this looks to be a whale of a business holder. Try it on your own patrons.

David Lloyd George Helped an Exploit

There seems to be nothing particularly slow about Oral D. Cloakley, of the Regent Theatre, Ottawa. With the United States and Dominion of Canada talking about the visit of the former premier, he hooked David Lloyd George to a stunt on Why Worry with the consent of the brainy Welshman.

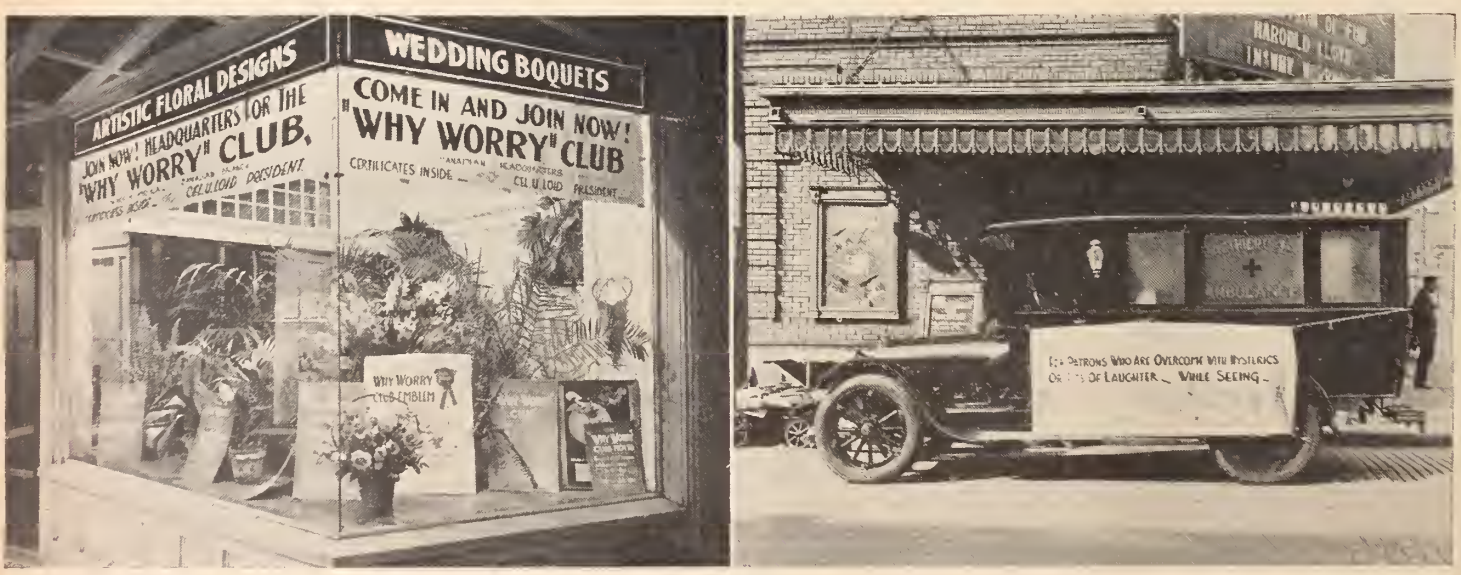
He was working a Don't Worry Club on the Harold Lloyd picture of that title, and following the English custom he made the visitor the "Honorary Secretary" of the club and received an acceptance of the nomination. The headquarters of the club was in a florist's store, but another merchant hunted Cloakley up and persuaded him to open a branch. The club idea is getting frayed at the edges since the original "Clarence" club, but the Honorary Secretary put a powerful kick into the revival.

All told Mr. Cloakley worked 34 stunts on the comedy, including the ambulance to carry away hysterical patrons, and a liberal tie-up to the title, not alone in a newspaper display but in windows and on taxicabs, the letter asking "Why worry about transportation?" He got a two-page newspaper hook-up with special hook-in's with banks on "Why Worry about the future" when you could start a savings account and provide for the coming rainy days.

There was a special showing to the Mayor and some invited guests, including Lord Birkenhead, who was in Ottawa on a visit, and who was also made a member of the club. He also sent a certificate to "Lord Renfrew," but the Prince sent no acceptance, though Cloakley got a press story out of the mailing.

Our own F. H. Richardson was also made a member.

He also worked a unique combination in advertising the Japanese earthquake with Why Worry. It was a jazzy campaign and got unusual attention—and receipts.


ARTISTIC FLORAL DESIGNS
JOIN NOW! HEADQUARTERS FOR THE "WHY WORRY" CLUB.
WEDDING BOQUETS
COME IN AND JOIN NOW! "WHY WORRY" CLUB
CERTIFICATES INSIDE
WHY WORRY CLUB EMBLEM
HAROLD LLOYD
PATRONS WHO ARE OVERCOME WITH HYSTERICS

A Pathe Release

TWO OF THE THIRTY-FOUR STUNTS WORKED FOR WHY WORRY BY ORAL D. CLOAKEY

The Why Worry Club window made so much talk that a second merchant went over to the Regent Theatre, Ottawa, and persuaded Mr. Cloakey to give him a similar display. It must be good when they ask for a chance to come in. The other is the familiar ambulance stunt, but it was new in Ottawa, so it was brand new. They made Lloyd George Honorary Secretary and he took the nomination. Not so slow, what!

Lem Is Wenting

Lem Stewart, who developed the exploitation department of the former Southern Enterprises until his local managers did better work than most exploitation experts, and who has been connected with the theatres department of Famous Players-Lasky since the string was taken over, is leaving.

He came up to the New York offices to handle from here the same work he had been doing in the South, but he feels that the change has constricted his opportunities for keeping in touch with the resident managers to a point where his usefulness to Paramount is too reduced to make it possible to keep the exploitation work up to the old standard, and so he has presented his resignation.

He has no plans for the future other than to devote a few weeks of rest to the complete healing of an injury to his leg recently sustained while playing baseball, but this department sincerely hopes that he will presently be found in harness again, for his constructive work is of value to the entire business and not alone to his employers.

It is understood that William (Bill) Johnson, of the Texas offices, will take over his department.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

AMBER was the color note hit upon by Eddie Hyman to get his program under way and to thread its way through the show when "The Bad Man" was the attraction. There were four musical presentations in addition to the feature picture and a new Ben Turpin comedy, one presentation serving as atmospheric tie-up to "The Bad Man."

The Symphonized Jazz Overture starting the show was a special arrangement and orchestration of "Chansonette," "Love," "Steamboat Sal," "First, Last and Always" and "Louisiana." Two dome Mestrum floods, 150 amperes, covered the entire stage and orchestra with amber, as did also the Mestrum floods from the projection booth. The transparent windows at either side of the stage were amber from open box lamps behind, and two entrance spots crossed amber on the llama cloth canopy overhead the orchestra. This lighting was disclosed after the huge llama clath curtains at the proscenium arch were opened after being closed for the opening. The lighting on them was solid amber from the four Mestrum floods and both spots. The two transparent columns at the proscenium arch either side were amber spots from the base and light green from the top downward.

The most ambitious presentation of the week was the special thirty-minute version of "Pagliacci" in English by the Dornay Opera Company. This was done in the usual prologue and theatre scene, the first named being before the antique gold draw curtains, and the latter in front of the tent-theatre and inside it. The front lighting included two floods from the booth deep blue covering sides and orchestra. Two dome floods violet on orchestra. Light green transparent windows, blue borders, and transparent columns light green from the top. The stage lights at opening were amber foots and two amber spots from the sides to denote afternoon. After the tenor sang "Vesti la Gibba" the lights dimmed down for nightfall, and the foots came up light blue and the string of Chinese lanterns strung along the tent front were lighted. As the curtains of the "Pagliacci" stage parted for the evening show, disclosing a room interior with pictures, table set for dinner, and chairs, orange and magenta box lamps at either side lighted the scene and remained to the close. At the finish the transparent llama cloth draws were closed as the orchestra thundered out the finale, and were opened again coincidental with the closing note for one bow by the company. Then the antique gold draws were closed instead of the llama cloth.

For "Will She Come from the East," atmosphere number for "The Bad Man," the scene showed a sign-post center stage against a landscape back drop. Two runways from either side of the stage ran in toward the post, the runways hidden by a graduated neutral leg piece. Tenor came on center stage, under an amber spot, dressed in approved Western style. At the chorus a girl costumed for the East came slowly down the runway under a rose pink spot, walked to the singer and then exited. Girls for West, North and South followed alternately from either side, the West under amber spot, North under light blue and South under orange. At the finish of the chorus the girls, who had changed to party dress, came on as tenor exited and danced the chorus, and tenor came back for vocalizing the closing strains. This was under four orange spots from the sides and the magenta x-rays.

Soprano, singing "'Neath the Autumn Moon," appeared on the orchestra stage apron under a straw spot from the booth. The two booth Mestrum floods violet covered the silver draw curtains small stage; one dome flood deep blue also on draws and other dome flood same color over orchestra. Four amber arch spots on pleats of the draws. Blue foots, small stage; blue borders large stage. Columns light blue from top. Two entrance spot lights pink on sides.

Minted Money

George E. Brown, of the Imperial Theatre, Charlotte, N. C., got a new angle on the often used distribution of mint candy samples. He had Lawful Larceny coming, so he put the samples in the lobby with a card reading: "Take one. This is Lawful Larceny." This was worked the week ahead of the showing and everyone remembered the title so cleverly put over.

A First National Release

LOG CABIN WORKS WELL FOR THE GIRL OF THE GOLDEN WEST

This was engineered by B. W. Bickert, of the Isis Theatre, Houston, Texas. It involved very little building and gave plenty of background for advertisements of the production. The girls are not ballyhoos but are the house ushers, just posing out front.

Enlarged Stills Without Expense

Getting enlargements of scene stills without cost is Charles Morrison's contribution to the Ways and Means Committee. Morrison is manager of the Imperial Theatre, Jacksonville, Fla., and wanted to play up the fight stuff in The Spoilers.

A local photographer made enlargements of several of the spirited stills at no charge, but supplied a card advertising the fact that he specialized in these enlargements. Then a store window the photographer never could have broken into took the stills and his advertisement because they made an attractor. Morrison increased the pull by unrolling a couple of reels of old film, which was a real curiosity to most persons.

Two business firms were benefited as well as the theatre, and Mr. Morrison got his still enlargements for nothing.

Morrison also horned in on the returns on the Firpo-Dempsey fight by arrangement with the newspaper receiving the details. In between the rounds and before the fight began Mr. Morrison, with the largest megaphone he could borrow, told the crowds that the Wild Bull of the Pampas was not in it with the big fight in The Spoilers.

They must have believed him, for it took only $10 above the usual appropriation to run the box figures up $300.

Make a spec ' scrap book of economy stunts like the above.

A Universal Release

HOW A BABY PEGGY CONTEST GAVE HER THE STAR PLACE

The Palace Theatre, Calgary, Alta., put on a resemblance contest and made the comedy the big attraction over Trifling With Honor, Universal's baseball story. This was a photographic contest and the entries may be seen on the posts.

In a Coop

For Bluebeard's Eighth Wife the Garing Theatre, Greenville, S. C., built a latticed arbor for cutouts and three sheets of Gloria Swanson in the title role, using two threes and a cutout from a six or 24-sheet. The title was displayed in cutout letters on the face of the lattice.

A Paramount Release

BLUEBEARD'S CHAMBER

It is something of a departure from the usual style and may suggest a re-use of the abandoned lattice material. Use it once as a lattice and then drape in the back with some inexpensive material. You can work several changes; particularly if you wire for lights.

Packed the Theatre and Turned Them Out

Intensive work for two weeks before the opening got big crowds into the Imperial Theatre, Charlotte, N. C., for Bluebeard's Eighth Wife. George E. Brown took the marquise for a coming attraction for the first time in the history of the house. He did more than that. With 30 passes to each advertiser, he got a co-operative page in the face of the opposition of the Merchants' Association. They e against all extra advertising, but seven merchants welcomed a chance to tie up and Brown got a full page and paid for only a small proportion of the space.

The picture was liked and the second day business was better than the first. There was a sell-out for the evening show, and then an electrical storm put the power house out of business for an hour and forty minutes and Brown had to give out 1,200 rain checks as well as turning away his standout.

Saturday the sale was stopped between 8:30 and 9, but the break gave him a chance to resume selling. The crowd in the lobby was so dense that departing patrons had to use the emergency exits. Even with the lost night he was $700 better off on the three-day run.

Make a special scrap book of economy stunts. You'll find it comes in handy.

Found Own Plugger for Homeward Bound

Home Bound has no plugger song, but Harold Horne, of Loew's Palace Theatre, Memphis, found a song "My Love Ship" that seemed to be what he wanted, so he took that and made it the basis of a hook to music and phonograph stores, which announced that it would be sung in the prologue to Homeward Bound at the Palace.

This particular title was selected because Mr. Horne appealed to women patrons with the love interest, feeling that they would be more interested in love than in a sea story. He ran such lines as "All Aboard for Romance Land" and "A Romance of the Moonlit Sea" in conjunction with Meighan's name. The receipts seem to prove the value of his idea.

For his trailer he ran a few feet of blank leader immediately following "Next week," and while the screen was dark the title was flashed out in red lamps just below the screen frame and held on while the remainder of the trailer ran through.

For the marquise a new scheme has been inaugurated. A new backing is provided each month, and the weekly change is designed to work in with this. For the Greater Movies season the backing was the Paramount trade mark. In front of this was run the star and title. This is supposed to do away with the cost of building a new display each week, but the scheme is too new to have proved its value.

Had to Hustle

Getting Strangers of the Night on very short notice, Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., had to work fast to make certain that this better-than-usual play was seen by those he most wanted to get in.

He kept the telephone working for three days to give personal notice and for a quick action stunt he ran a misspelled word contest which brought in 3,000 replies to the cooperating newspaper. Everywhere he tied to the personal recommendation.

In spite of the time handicap, he put it over to much better than usual business, getting in the discriminating patron who is the hardest to win.

A Universal Release

ANOTHER CARTRIDGE CO-OPERATION WITH THE SNOW FILM

W. F. Brock, of the Strand Theatre, Knoxville, Tenn., hooked a whole raft of pictures on Hunting Big Game in Africa to a brand of ammunition with a dozen palm leaves to give enough of a suggestion of the jungles. Note the nice arrangement.

No Distinction with His Crackers

Oscar White, of the Rex Theatre, Sumter, S. C., figured that if animal crackers appealed to the children as an advertisement for Hunting Big Game in Africa, it might also interest the adults, so he got several pounds of lions and tigers and bears, put each one into an envelope he got from the National Baking Company, without cost, and built an evergreen jungle. The chief figure of the jungle was a cutout of a tiger which had been saved from Jack Holt in The Tiger's Claw. He also used cutouts from the 24-sheet which were first placed in store windows before he pulled them over to his lobby display.

He had a tieup with a hardware store on guns and hunting knives and he had new slide copy every day for two weeks in advance. He also put out 700 throwaways stressing the fact that this was not a picture already shown, but the Martin Johnson picture had been there first and crimped things a little, though some people drove 20 miles to see the Snow production.

Mr. White has been taking things quietly through the summer, but he seems to be starting up again. Watch his smoke.

A Universal Release

JACK HOLT'S TIGER GETS BACK TO THE AFRICAN JUNGLE

Oscar White put h.m in moth balls after The Tiger's Claw and dug him out for the lobby display on Hunting Big Game in Africa. It helped the Snow picture to a clean-up in Sumter, S. C., at the Rex Theatre, drawing patrons twenty miles.

Made Full Campaign in a Smaller Town

Jackson, Tenn., is not precisely a key city on any film concern's map, but A. R. Lynch, manager of theatres, treats it in a big town way and Jackson responds gratefully to such treatment. Here is the way Mr. Lynch put over the Greater Movie idea, and Hollywood, in the Lyric Theatre.

He started with a horseshoe in the lobby patterned after that in the Howard, Atlanta. This was all gold and purple with the titles of the greater movies lettered in. On Hollywood he did this outside advertising:

One hundred window cards as tack cards along the white way for five days ahead. All windows lithoed at the same time. Photo frames in all the drug stores and two special windows in department stores. Fifteen other stores permitted stills mounted on compo board to be tacked to their screen entrance doors.

One thousand rotos and two thousand heralds were put into homes, two restaurants surcharged their menus, and teaser slides told that "You do not need to go to Hollywood to see the stars. You can see them all here in one big picture, Hollywood."

All of which had a beneficial effect on the box office reports, which looked much better than they had through August.

Good Pass Stunt

Hollywood was used to open the Odeon Theatre, Savannah, Ga., after it has been closed for renovation. J. G. Evins wanted to open to a good crowd, and matinee crowds are not easy to get in the south in September. People still prefer to stay in the cool.

To ensure an attendance that would go out and talk about the unusual play, Mr. Evins ran a series of nine advertisements, each with a thumbnail cut of a star and advertised that the presentation of the series would be good for one pass to the opening matinee.

About 300 sets were turned in. These were mostly from children, but Mr. Evins rightly figured that Mother, and perhaps Daddy, had helped to clip and paste the set, which advertised to them as well.

Shooting Fair Crowd Sold Souls for Sale

Getting the big crowds in town for the County Fair, all John C. Graham, Jr., of the Lyric Theatre, Butler, Pa., had to do was work the crowd.

He used 5000 accessory automobile tags on the farmers' cars, and this stunt was new to most of them. They sold an unusual proportion. But this was merely the prelude to the big stunt.

He bannered a truck telling that Souls for Sale took the spectator into the studios of Hollywood, and then he mounted a camera on the truck and took shots of the street crowds. He was also able to obtain permission to enter the grounds and drive around the track between heats of the races. He used an actual camera and the print was rushed through and shown the following day at the theatre, most of the first day crowd coming in to see if they could discover themselves on the screen.

They also used the fake casting director's questionnaire, which is not so good, even though it may bring a lot of newspaper space.

A First National Release

TWO EXAMPLES OF THE USE OF THE TRILBY CUTOUTS FROM PORTLAND, OREGON

One is hooked to the Trilby hose and the other to the Trilby dress, and these two merchants and a shoe store came in on a full page with the Rivoli Theatre. All three merchants made goods donations in connection with the general campaign, but we promised not to tell about any more free shoes, so just look at the use of the bare legged cutout used in both displays.

A Universal Release

A CUTOUT EFFECT FROM THE MAJESTIC, AUSTIN, TEXAS

E. B. Roberts offered a somewhat different handling of the poster at his theatre, and filled in with broad bands of colored crepe papers. This merely served to supplement some novelty stunts that sold The Merry-Go-Round to a thirty per cent. increase.

Offered Free Taxis for Merry-Go-Round

Through the efforts of Universalist Jack Meredith, Manager E. B. Roberts, of the Majestic Theatre, Austin, Texas, took out rain insurance with a local concern on The Merry-Go-Round. This led to another and much more novel stunt. A local taxi company was induced to gamble on the weather and advertise that in case of rain on the closing Saturday, its fleet of cabs would bring anyone to the theatre free, the argument being that no one should miss this attraction.

But Mr. Roberts did not stop there. He pasted a 24-sheet to the lobby floor for advance work and them made a cutout of another for use as his chief display at the showing. The floor poster was spotted by overhead lights.

A special billing location was the top of a new hotel next door to the theatre. This fine structure is the pride of Austin and its erection is watched with interest. If they saw the hotel they had to see the posters.

Numerous window displays were arranged and 250 letters were sent the local Elks reminding them that Mary Philbin was the winner of the beauty contest at the Elks' convention and urging them to get behind the choice of the Order.

All it cost was $20 over the average and it ran business up nearly one third. That's a pretty neat profit.

Sparks Flew for Compson Feature

Making the tableau of Betty Compson about to open the safe in The Woman with Four Faces, C. A. McFarland, of the Queen Theatre, Houston, Texas, arranged it so that the electric drill in Miss Compson's hands would spark when touched to the door of the safe. A buzzer was employed to imitate the whirl of the motor and give a sound attractor.

The ushers were masked as were the cashiers and doormen.

Pined for Kola

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., hooked The Trail of the Lonesome Pine to a new Kola drink and gave a bottle to each patron, dispensing the samples from a special booth just outside the lobby. You could drink it there or take it into the theatre with you, the ushers collecting the empty bottles. He disposed of 1,500 bottles in two days and got an increase of business at no cost.

Large Souls

Getting a fence around a construction operation, the Vendome Theatre, Nashville, Tenn., covered nearly a city block with Souls for Sale in five-foot letters with house and date in smaller letters on either end. Practically all of the cars of the street railway system pass the block, and there was a heavy automobile traffic in addition, so it was difficult to overlook the sign.

Roses Made Business

A production which brought a lot of extra business for an entire week was lately tried out by George E. Brown, of the Imperial Theatre, Charlotte, N. C.

The previous week a baritone had been employed to help put over a picture for a full week in a three-change town, and he was kept on to sing "Love Brings a Little Gift of Roses."

At the chorus two little girls rose from their seats in the front row and slowly walked up the aisles of the darkened house, handing out roses from baskets to the women on the aisles. Flashlights in their baskets lighted their heads. During the week some 1,200 roses were passed out, the novelty being put on three times a day. The only cost was for the children, and the $10 apiece paid them went for the purchase of the dresses they wore. The flowers were donated.

The local papers carried several stories and the stunt helped to put over three different pictures.

On His Way

In addition to a showing of the new model of a make of automobiles with the suggestion that such a car would have been a luxury in the Klondike rush of the period of The Spoilers, the Rialto Theatre, Charleston, W. Va., used a good ballyhoo.

This was a miner with a pack burro. The donkey was hung with signs reading: "I have come a long way to see The Spoilers at the Rialto Theatre."

First in N. Z.

First National Publicity claims on behalf of O. N. Gillespie, head of its New Zealand exchange, credit as the first picture publicity promoter to use radio broadcasting for advertisement. He had a well known soloist sing Smilin' Though and then he horned in (literally) with a brief chat.

Three on One

That the people of Dallas might know of the coming of Main Street to the Palace Theatre, Bruce Fowler, City Manager, and Raymond Willie, the resident manager, posted street sides of the local flatiron building with huge signs telling the world it would miss something if it did not see Main Street. It made a nice flash at a small cost.

A First National Release

WHAT YOU CAN GET FROM PENROD WITHOUT HAVING TO PAY

The makers of the Penrod Suits are following the film in the eastern territory and have effected more than 150 hook-ups to date without cost to the houses. This showing was worked for the Playhouse, Passaic, N. J., the two boys being winners in suit contests.

Sold Anniversary on Twelve Dollar Flash

The ornate front of the Princess Theatre, Chatham, Ont., shown on this page, represents a cash outlay of only twelve dollars, and this includes an O. T. Taylor design that can be worked repeatedly on future attractions. With the exception of the actual painting was done by the projectionist, Charles D. MacGregor. The cost of the banner was $5 and of the centrepiece $7. Evidently Mr. McGregor has been saving up his papers, for this design was printed in December, 1921.

This was the first anniversary of the Princess, which is a unit of the Canadian Paramount Theatres, managed by J. A. Stewart, and what seems to be a hat just above the line "Anniversary week" is really a pink birthday cake with silver trimmings and one candle. You cannot see the candle, which has sunk into the print. The banner is airbrushed green with gilt lettering. The circles in the Taylor design are green, yellow and red.

Mr. McGregor also went out and hooked up a window to Hollywood. It had no merchandise connection, but it showed a lot of photographs, and the merchant figured that it helped sell the other things in the window, so he wants some more.

We hope that McGregor does not share the usual fate of projectionist-exploiteers, who are generally pulled off the exploitation work by their unions before experience qualifies them for the full exploitation job.

ADVERTISING AN ANNIVERSARY WITH AN O. T. TAYLOR IDEA

Charles D. MacGregor, of the Princess Theatre, Chatham, Ont., reproduced this Taylor design for an anniversary week. When he is not exploiting Mr. MacGregor is projecting the picture for the house, of which J. A. Stewart is local manager.

White Rose Nearly Broke House Record

Only rain prevented The White Rose from breaking the record for an opening day at the Imperial Theatre, Charlotte, N. C., and at that George E. Brown came within $27 of equaling the best previous figures. Had not rain spoiled the matinee the figures would have been the top notch.

The best was a copy of the Memphis stunt which, it will be recalled, was a distribution of white roses to the shut-ins of the city, ostensibly at the request of Mae Marsh. A florist contributed 75 dozen flowers, mostly white roses, and a local paper worked up the scheme as a circulation stunt. It gave long stories and the call for automobiles for distribution still further spread the effect. It is a valuable idea and one almost any live paper will be glad to sponsor. The only cost to the house was the writing of the cards with the compliments of Miss Marsh. The cards and ribbons as well as the flowers, were supplied by the florist.

The florist also supplied flowers for the lobby without other return than a credit card.

A strong press campaign was worked, apart from the shut-in stunt.

The house came into luck when a sister house in the circuit sent over a 24-foot banner it had ordered, but which had come too late to be used. It sent it to the Imperial with no other charge than expressage. Mr. Brown figures that he did well even if he was $27 below the top notch.

He didn't write the weather.

Insurance Hook-up

J. G. Evins, of the Odeon Theatre, Savannah, Ga., is working hard to put the house over after its shut down, and he is working some pretty stuff.

One of his best was a hook to an insurance company which had a short advertising film it wanted run. Mr. Evins would no take any money for showing the print, bu offered to run it if the company instructe its collectors to mention Homeward Boun to each policy holder called upon.

As the company carries hundreds c policy holders who pay a weekly premiun Mr. Evins made a good deal, for it helpe to beat the record hung up by The Spoi ers by $148.

Fifty Better

Boosting receipts on Only 38 with a 38 cent sale was the big angle on the two da run of the picture at the Noble Theatre Anniston, Ala.

Roy Smart arranged with a leading stor for a 38 cent sale, as suggested by Der Stewart. The window was dressed for Sat urday and stayed in action through th opening day of the engagement, the follow ing Wednesday. Fifty tickets were given th store to help the sale along, and as the were singles, they brought in one or mor paid admissions.

This was about the only special wor done, but it brought one of the best ad vances since the hot weather set in.

A United Artists Release

HERE'S ANOTHER CLAIMANT FOR LONG DISTANCE HONORS

This sign is 125 feet long by fifteen high and was one of the sales stunts when "The White Rose" played for three weeks at the Strand Theatre, San Francisco. It does not show up well in the reproduction because the colors do not photograph well.

Cussen the Town

When he came to play The Town tha Forgot God, Clayton Tunstill, of the Rialt Theatre, Chickasha, Okla., used directio arrows with merely the title of the pla These were not only tacked to telegrap poles but were fixed to lath and posted o the roads leading into the place; which wa not very polite to the town, but Chickash was not insulted and the City Fathers gav a permit for the local tacking of the arrow

As they have no Sunday shows, the lobb was brightly lighted Sunday evening to g the attention of the churchgoers to a tit which might be supposed to appeal to then Mr. Tunstill did everything but get the min isters to preach about Sodom and Gomorra

For an expenditure of one dollar, Clayto Tunstill, of the Rialto Theatre, Chickash Okla., got a small increase on Lorna Doon The dollar was for cards placed in the pul lic library, but in addition he effected som window hooks and borrowed a phonograp which was decorated and placed in the lobb to play the Lorna Doone record with a re peater. The phonograph company also gav windows for advertising use and made a nic cleanup on the records.

DOC CLEMMER'S PERAMBULATOR FOR HOLLYWOOD

Adapted from the 24-sheet, this truck covered Spokane in the interests of the Clemmer Theatre and Hollywood pretty thoroughly. Just for a sign on the rear the company handling the truck gave the use of the machine, the driver and the gas.

Railroad Contributes Full Hollywood Lobby

Most lobby displays on Hollywood have been either the observation end or the concourse style, but J. B. Carroll, of the Victory Theatre, Tampa, Fla., used the Seaboard Air Line as his property room and worked out a station interior with time table racks, bulletin boards and all the rest of the familiar furnishings. The bulletin gave the leaving times of the Hollywood Special and worked in some wheezes about nearby towns on the road, while the ticket office was for "Tickets and Pullmans."

Covered Forty Miles

The Seaboard also sent six special half sheets and some window cards to every station within forty miles, instructing the agents to post the sheets and get the cards into store windows. And all it cost was a small distribution of passes and the printing of the material.

A local shoe store opened a sale of Hollywood Sandals two days ahead of the show, and took a quarter page display advertisement in addition to the window dressing. Fifty passes were given purchasers.

Instead of the usual screen work the slides were all reproductions of newspaper criticisms from southern towns where the picture has already shown.

Business was good and cost very little.

A Rich Effect

Figuring that richness of appeal would best harmonize with Daughters of the Rich, Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., used a three sheet cutout against green draperies for the centrepiece of his lobby display. This was backed by compo board wings on either side of the lobby. Directly overhead was a 3 by 10 foot panel in the same shade of green with the title in white. If you have not used this combination, try it some time. Three foot circles flanked the banner carrying the names of the players.

The general effect was one of quiet elegance comporting with the title and selling better than more spectacular stuff.

Sells Roto Space

Selling off advertising spaces on the rotogravure section for Bluebeard's Eighth Wife, the Des Moines theatre for a big flash at a cost of only $130, though the rotos, plus printing, cost $250. They had to be printed up with the house advertisement, so there was no real extra cost for the printing and with one space on the front and two on the back, the Des Moines Theatre Company got a drawback of $120 and still had two-thirds of a page for its two houses. At that we think that the space was sold rather cheaply. Probably the company can get a better price next time.

The stunt opens up interesting possibilities. John E. Kenebeck, Paramounteer, helped put the idea over.

Trade Hook-Ups Are Planned by Merchant

Only a couple of years ago it was felt that when an exploitation man succeeded in selling a merchant the idea of devoting a portion of his space to the current attraction at some theatre he was doing big things.

Today the merchant is running around for a chance to hook-in to a form of advertising that brings in more than he could get for his exclusive space and in New Haven an instalment house has created a "movie-plan" which is the same old instalment scheme worked in a new way.

IDEAS WILL TAKE 150 YEARS TO ACCOMPLISH, SAYS SIMON LAKE, INVENTOR OF SUBMARINE
ALL YOU NEED IS A DIME FOR A DIAMOND
Join the Michaels-Maurer Movie Plan
Only 7 Days More
Bring 10c and Buy
Without Question the Master Jewelry Event of the Year
10c DOWN
DIAMONDS!
$32.50
$35
71 CHURCH STREET
The Michaels-Maurer Co.

A Goldwyn-Cosmopolitan Release

THE NEW HAVEN IDEA

The instalments are on a sliding scale instead of the usual dollar-a-week idea, and to motivate the "movie-plan" angle the store has tied up to Enemies of Women with a four column scene cut and a panel telling that the attraction is to be seen at the Globe theatre.

This cut is the only part of the "plan" connected with the pictures.

A First National Release

AN EFFECTIVE BANNER ON DULCY FROM EUGENE, ORE.

Offered by the Castle Theatre and the only extra exploitation required to put over Miss Talmadge in this production. It was jazzy and carried the idea over far better than a straight lettered announcement could possibly have done.

Printed Own Inserts for Use on Enemies

Using 10,000 each of the bread and laundry inserts on Enemies of Women, Charles A. McFarland, of the Queen Theatre, Houston, Tex., printed up his own instead of using the accessory material.

Having established the enemies idea by this means, he sold two restaurants on large signs telling that cooking was one of the enemies of women and advising the reader to eat there. Book stores were sold on the read-the-book-and-then-see-the-picture idea, and the parking signs in front of the theatre told that Reckless Drivers were also enemies of women. It got so that the poor women began to feel that they had no friends left.

During the showing a 25 foot cutout was placed on top of the marquise to further add to the enmity.

Fake Camera Was a Hollywood Stunt

One of the ballyhoo stunts on Hollywood at the Hippodrome Theatre, Waco, Texas, was a fake cameraman who shot the audience as they entered the house.

J. P. Harrison made no promises about showing the picture and there was no "try-out" bunk. It was just a straight ballyhoo that gave good return and cost very little.

There was an automobile with a banner almost larger than the diminutive hood and with wheels painted vari-colored. Regularly it was used by a shoe polish concern, but it helped shine up the stars in Hollywood.

Stars were the lobby feature. There were lettered stars for the title, stars on the posters and a large star in front of the box office with one hole for tickets and another through which the cashier could see who was trying to hand her a Canadian dime.

Mindful of the need for press work, Mr. Harrison got up a hook-up page with identification of the stars, and this left the editor in a receptive frame of mind for a large cut and reader display for the opening. Mr. Harrison also had fine returns from Lem Stewart's scrap book contest.

A First National Release

AN EFFECTIVE DISPLAY ON CIRCUS DAYS FROM THE BRANFORD

The Newark house not only painted a special front, but it ran a Congress of Strange Peoples in the long corridor that was alone worth the price of admission, bearded lady, snake charmer, blue-skinned man and all the rest of the standbys.

Talked It

Oscar White, of the Rex Theatre, Sumter, S. C. figured that Penrod and Sam should come pretty close to selling itself, but he was willing to help a little, so he got four boys to stand around the lobby and discuss the picture whenever anyone came into the lobby to see the stills. A surprisingly large number of persons appeared to be influenced into the purchase of tickets.

Profitable

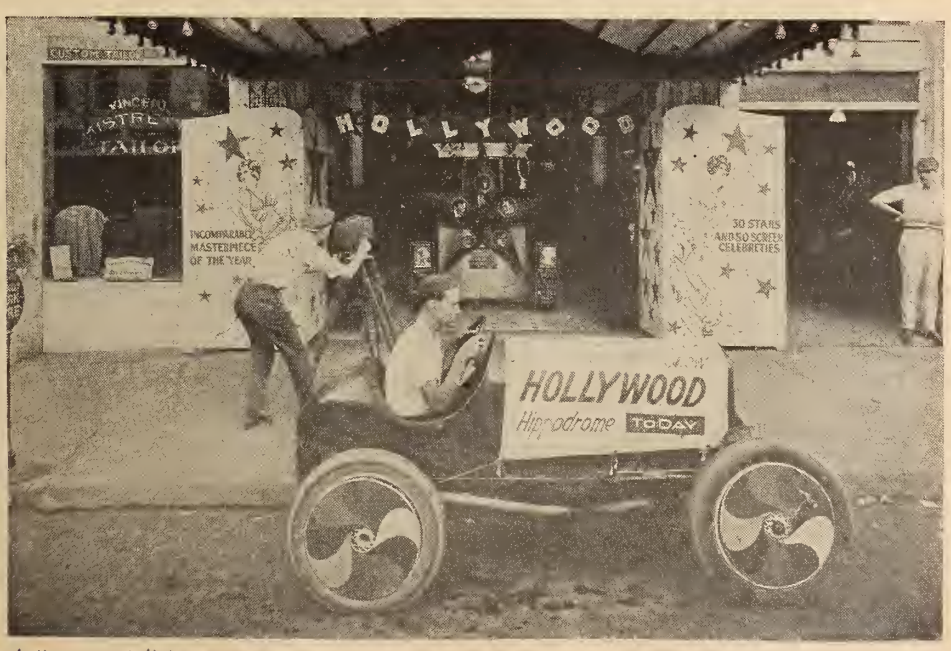
Adapting the C. B. C. novelty recently written of in this department brought some $15,000 in back dues to a fraternal order lately. It was used as a reminder to members in arrears, and the novelty of the form got attention while the text was phrased to avoid goat getting, with the result that almost half of the replies added a "thank you."

A New Society of Enemies of Women

Securing the proper permission, D. Frisnia, of the Elks Theatre, Taylorville, Ill., constructed a small booth on an important corner. Before he began he posted a sign stating that when completed the structure would be used as a registration booth by a newly formed society, The Enemies of Women. At the same time letters signed by a mythical committee of women urged other women to do something about it.

The workmen took as long as they could to get the shack up, and by that time the title had been put over—so they pulled it down again, in the same leisurely fashion.

An adaptation of the out of town postcard idea was made through a special card showing the front of the Kings Theatre, St. Louis with the crowds attracted by this title. The message stated that the writer had seen the play in St. Louis and urged the recipient to see it in Taylorville.



A Paramount Release

THIS CAMERAMAN SHOT THE AUDIENCES BUT HE GOT NOTHING

The camera was a fake, but it helped make for interest at the Hippodrome Theatre, Waco, Texas, and J. P. Harrison did not promise that pictures would be made, so there was no comeback. Note the star through which tickets were sold.

Gorgeous Booklets

Supplementing the greater movies booklets supplied the Paramount theatres, the Paramount Publicity prepared an exceptionally handsome booklet for use by managers taking the Paramount output.

This carries a two-page calendar to July 1924 and 21 pages announcing coming Paramount productions. It is all cased in a brown grained cover printed in black and two colored bronze; an unusually ornate job yet in such excellent taste that the cover constitutes more than half the selling value of the offering.

It is as pretty a piece of printing as has ever been offered in quantity production for picture advertising.

Cheap Money

Twenty passes, used as prizes in the acrostic scheme suggested in the Goldwyn press book on Three Wise Fools brought a better business by seven hundred dollars to the Imperial Theatre, Jacksonville, Fla.

Charles Morrison did not require that the acrostic deal with photoplay matters and so widened the appeal of the idea while still keeping the attention of the contestants on the title. Two window hook-ups were the only other exploitation.

A First National Release

HERE IS A VARIANT TO THE PENROD AND SAM FENCE

This was planned by Harry Browne, of the T. & D. Theatre, San Jose, Calif. Only the box office was decorated with the piratical insigna which form but a minor incident in the play. It was cheap and it sold tickets, so it was capital exploitation.

Chamber of Horrors for Bluebeard Wives

Easily the best lobby display on Bluebeard's Eighth Wife comes from Augusta, Ga., where Frank J. Miller, of the Modjeska and other theatres planned a striking effect.

Against a semi-circular platform he built seven panels of translucent cloth, back of each being a cutout of a woman hanging by her hair. Strong lights back of each threw these into such relief that enough light could be used in front to illuminate the cutout from the three sheet of Gloria Swanson as the eighth wife. The effect was purposely left a trifle sketchy rather than depict the horror.

The design of the structure is fantastic to suggest the idea of the title, and the general effect was so striking that business shot up a little above the $400 mark.

The only other special effect was the handling of 500 rotos, 1000 large heralds for store distribution and 2000 of the smaller ones in the mail.

Railroad Envelopes for Railroad Herald

Working together, City Manager Bruce Fowler and Raymond Willie, of the Palace Theatre, Dallas, put over a fine campaign for Hollywood, the outstanding feature of which was the distribution of 10,000 of the railroad ticket herald in envelopes such as are used by the Southern Pacific for purchased tickets. This gave a fine realism to the well-planned novelty. The cooperation of the Southern and Atlantic Coast lines has already been recorded from the Southeast, but the donation of 10,000 high grade manila envelopes is a more costly cooperation.

Cuts Used But Once

Fanfotos of the various stars were distributed from the theatre, about 2,500 being used, and thumbnail cuts of the stars were used in small teasers, no cut being used more than once. The title with each letter on a star, was strung from the roof to the marquise and more stars edged the canopy, while the rear of the house, which faces a traffic street, carried a large painted sign. Streamers eight feet high were placed on windows of stores and cafes, the banners being decorated with the fanfotos, fifteen stars being used.

It was a very thorough campaign and put over the picture in the big house of the Texas chain.

Exploited a Short

Feeling that the entire strength of the program does not lie in the feature picture, the Opera House, St. John, N. B., sent out a rube for First National's Gymnasium Gym.

This was a man in a suit of fleshings made of a dyed union suit. He had an inflated chest and enlarged biceps and in addition to advertising the comedy he told that some local gymnasium experts would give an exhibition of tumbling as a part of the program. The short length was one of the best sellers of the bill in consequence.

Among other stunts used by A. J. Phillips, of the Arcade Theatre, Canning, Mo., on First National's Money, Money, Money, was a contest in which he offered a few synonyms for money and prizes for the longest lists, accepted slang not barred.

Gloria the Goat in This Advance

Fred S. Meyer, of the Palace Theatre, Hamilton, Ohio, made Gloria Swanson his nominal copy writer in his advance work for Bluebeard's Eighth Wife, using a three column cut over an appeal "To the people of Hamilton" in a 175 by 3.

No doubt you recall Prodigal Daughters, in which I made my last appearance at the Palace Theatre sometime ago. Excepting only one single reviewer, this last production met with instantaneous favor everywhere.

Beginning next Sunday, you will have the opportunity to see me in my newest picture, entitled Bluebeard's 8th Wife, the screen adaptation of the stage success by the same name.

When Managing Director Meyer of the Palace Theatre saw Bluebeard's 8th Wife in a private screening, he was so enthused that he immediately sent me the following telegram:

"Consider Bluebeard's 8th Wife not only your greatest success but by far the most noteworthy of current achievements. It should create a sensation wherever shown and create many new admirers for Gloria Swanson."

Theatre owners are a hard boiled lot; it takes a most unusual picture to get a word out of them. Therefore, I have every reason to believe that you will share Mr. Meyer's views as regards my forthcoming production, and urge you to see

BLUEBEARD'S 8TH WIFE

when it comes to the Palace Theatre next Sunday.

Sincerely yours,
GLORIA SWANSON.

The populace responded nobly to the appeal. Try it on some picture you are playing. It does not have to be Bluebeard. You can work up the idea for any star picture.

A Paramount Release

HERE'S THE BEST BET YET ON BLUEBEARD'S EIGHTH WIFE

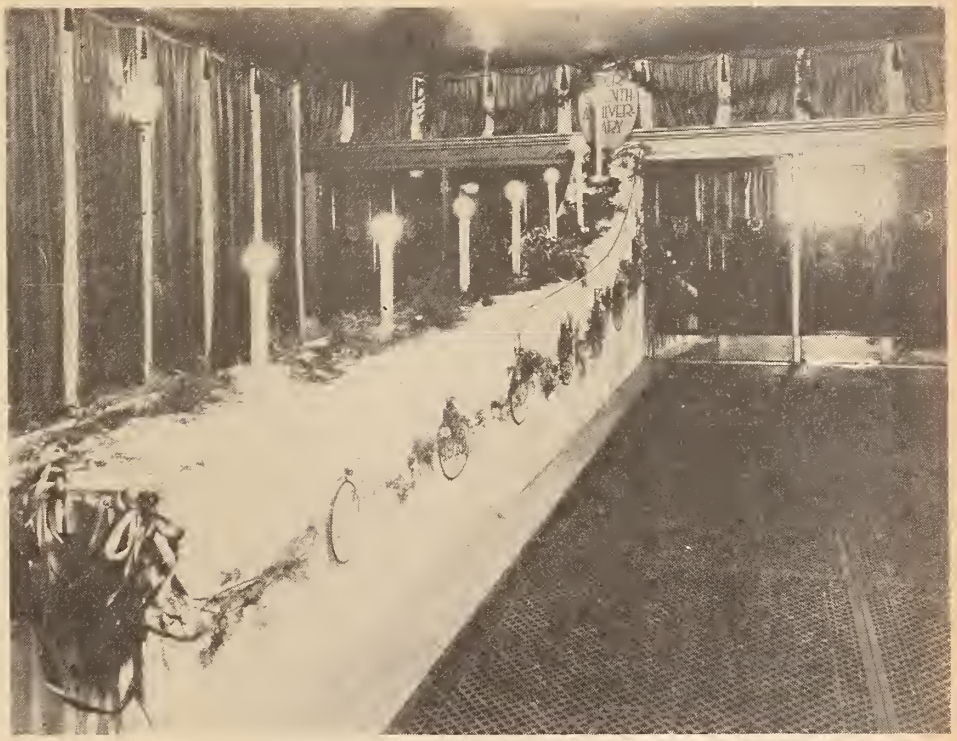
Planned by Frank J. Miller for the Modjeska Theatre, Augusta, Ga. The seven ex-wives are shown in silhouette with the cutout from the three-sheet going to meet her doom as Mrs. B— number eight. There is real selling to this idea.

Satin Draped Lobby for an Anniversary

Recently we spoke of the seventh anniversary of the Circle Theatre, Indianapolis. On this page is shown a detail of the lobby decoration with seven electrically lighted candles, each dated and growing in size with the progress of the years, on the barrier, which was draped to suggest a banquet table.

The entire lobby was done over in hangings of grey and gold satin; a scheme which was carried into the house, and special painted posters for Dulcy, the anniversary attraction, replaced the usual frames and posters.

The exterior carried the usual posters for Dulcy, but the space over the marquise was devoted to the anniversary announcement.



AN ORIGINAL BIRTHDAY DESIGN FROM THE CIRCLE THEATRE

The Indianapolis home of First National pictures used this unusual lobby dress for its seventh anniversary. The lobby was draped with grey and gold satin and the barrier was set as a table with seven electrically lighted candles, all dated.

One Sided Display Is Something New

Frank J. Miller, who is manager of theatres for Paramount in Augusta, Ga., seems to be giving more attention to lobby displays, though he has always been in the front row of lobby builders. Now he is going rapidly to the head of his class.

One of his new ideas was worked on When Knighthood Was in Flower and introduces the one-sided display. This is a decided innovation. Hitherto the lobby display has either been a centrepiece or a matched display on two sides. Mr. Miller has shattered tradition by building his display on Knighthood from one side of the lobby, a mountain rising to a castle on the eminence.

It was a fine idea, though spoiled somewhat through contrast with the large cutouts just back of it. At that we have an idea that Mr. Miller did not place these two figures back of the structure except when he moved them over to get everything in one photograph. Very possibly he used this cutout on the other side of the lobby to preserve the balance. But forget the figures and note the excellent effect Mr. Miller has gained, and remember that he built on the entrance and not the exit side of the lobby.

Don't overlook your short feature. Sometimes you can exploit your news reel for real money.

A Paramount Release

A NEW FORM OF LOBBY DISPLAY FROM FRANK J. MILLER

The manager of theatres in Augusta, Ga., got away from the usual centerpiece and built out from one side on When Knighthood Was in Flower, getting a different and decidedly good effect, though we think that the figure cutout does not help any.

Stirred Broadway with Red Lighting

One of the Eddie Bonns stunts for the opening of Red Lights at the Capitol Theatre, New York City, was to have an aviator fly over the theatre district about the time the scores of audiences were coming out. Red flares were burned constantly.

The stunt was planned for Saturday, the day before the opening, but rain prevented the flight and it was delayed until the following evening, when the aerial patrol excited much attention and the newspapers and police stations were asked to explain.

Helping to hook in to this display, the front of the Capitol was flooded with red lamps and spots, a dash of red in the famous White Lights district.

The same idea was used in Los Angeles, where the picture opened at the California Theatre. Here the story ran to the effect that the management, fearful that the print would not arrive in town in time, had arranged to have the reels come via airplane from Reno, the flares being the signal that the print was aboard. This was worked on the Wednesday prior to the opening, and got into the newspapers.

There was also a special Red Lights night at the Hotel Ambassador, where many of the scenes of the picture were made. Special cards on each table a week in advance announced the coming event. The dancer used in the production made several appearances and there was a prize cup presented the best amateur couple by June Mathis. Special menus carried the program and a scene from the play.

Matched a Herald

With a cutout from the three-sheet on Salomy Jane, the Galax Theatre, Birmingham, Ala., was able to approximate the front page of the herald and hook to this distributed matter. Thomas G. Coleman put out several thousand heralds, and the value of the hook-in is obvious.

A Paramount Release

ANOTHER GOOD RAILROAD STATION LOBBY ON HOLLYWOOD

This is almost a duplicate of the Fort Smith display, worked by Hugo Plath, but it is from Ollie Brownlee, of the Palace Theatre, Muskogee, and Ollie jazzed the signs up to match the railroad atmosphere of the general display.

This Railroad Has Clever Trick Signs

Ollie Brownlee, of the Palace Theatre, Mus ogee, Okla., practically duplicates the display of Hugo Plath, of Fort Smith. Perhaps one loaned the other the makings.

But the Brownlee box office boasts some trick signs, the one at the top reading with the prices for upper and lower berths, which correspond to the prices for orchestra and balcony while "staterooms" are understood to be the loge seats.

On the left of the window are the departing times, corresponding to the showings and the right urges the reader to "See the Agent About Rates to Hollywood."

Both top pieces above the gates are lettered "Ride the Paramount Express to Hollywood—See—" and the names of the stars, while the centre is "Muskogee to Hollywood on the Paramount express, via Palace Theatre." The cross arms have the "Slow down. Hollywood." One side if further letters "To trains" and the exit is "From trains." The railings are turned wood, painted black.

It all helped to put a boost in the box office sheet, and it cost only $20.

Hugo Plath Finds a Hollywood Line

Most of the semaphores for Hollywood have read "Look out for Hollywood" in copy of the usual look out for the locomotive. Hugo Plath, of the Palace Theatre, Ft. Smith, Ark., has dug out the right line. He uses the cross with "Slow down" and "Hollywood." That's better than looking out. You can generally trust Mr. Plath to dig it out right when he starts to dig. One of the best little diggers.

His general lobby design is shown on this page. As suggested in the caption, it looks as though he had pulled Gloria Swanson's Gilded Cage apart to make the railing of a railroad concourse, with the gates labeled for the "Paramount Express" and the "Amusement Special" both to Hollywood. It might help to use the changeable signs for the departing time, such as are used in railroad stations, and change for each show.. It's a little trouble but a big help.

The cutout engine has practical wheels geared to a motor, with sandpaper contacts to give the puff of the exhaust into the stack. In case you don't remember, this is a piece of sandpaper fixed to the back support where it will rub against a similar piece on one of the wheels, contact being made intermittently each time the wheel turns over. If you want more noise, use two pieces of paper on the wheel.

Boosted Records with Robin Hood

Beating the house attendance by 76 admissions and the cash record by something better than $300, Robin Hood has pride of place at the Noble Theatre, Anniston, Ala., chiefly through the intensive and sustained work of Roy Smart.

From the time the booking was made, he let no week go by without mention in the house organ, these growing in length and strength as the playing date came closer.

Ten days in advance a banner was thrown across the main street, and later this was backed by a castle front on the theatre. Three cards were gotten into the Public Library to reach adults and children, one going to the children's reading room.

Because of the training camp activities at Camp McClelland Mr. Smart offered a reduced admission to the men in uniform at the opening performance only. He could not get them marched down in a body, but the notice "To the Men of Camp McClelland" was on each company bulletin board and when the commanding officer came down to see the picture he was stood out forty minutes. The soldier attendance was good all through the run.

One Merry-Go-Round Was a Big Pinwheel

Blue and gold festoons and a lattice helped to turn the lobby of the Rialto Theatre, Macon, Ga., into an amusement park for The Merry-Go-Round. This was built up with cutouts and signs in ornamental shapes and various colored lights added to the carnival effect.

On the marquise was an eight foot pinwheel with arms each of a different color, with electric lamps at night. The wheel was kept in motion by a small motor. It was not a Merry-Go-Round, but it went around and around and kept in with the title.

Likes Book Rebate on Lorna Doone Run

Just to encourage the booksellers to offer Lorna Doone windows, the Queen Theatre, St. John, N. B., offered a rebate of five cents to everyone who bought a seat and showed a copy of the book. Some of the boo s presented came over in Evangeline's time, but the theatre was game and the old ones got the nickel off too.

That was an opening night stunt, but it worked so well that for the remainder of the run a new copy of the book was good for a rebate at any matinee.

It was a getaway from the pass-with-each-copy; but, if you want to help your cooperators, specify new books! If you want a novelty on an old timer, offer a special prize for the oldest copy presented.

The named cracker campaign also helped and the music stores kicked in, but the book idea proved the real winner.

Only one rebate was allowed on a book, but by the end of the run some of the books had turned up so often that they were calling the cashier by her first name.

A Paramount Release

HUGO PLATH'S TRACKLESS ROAD TO HOLLYWOOD

It looks as though he broke up Her Gilded Cage to make the railroad station, but it looks like a real concourse, with its Paramount Express to Hollywood and his "Slow Down for Hollywood" semaphores. That's the best copy yet. The Palace, Fort Smith, Ark.

A First National Release

WOULD YOU GIVE $35 FOR A DISPLAY PARADE LIKE THIS ON CIRCUS DAYS? THAT'S THE COST

Al Sobler, of First National, helped Doc Robinson, of the Madison Theatre, Peoria, Ill., put over a costume contest that turned into a two-block parade with a 30-piece band, at a cost of only $35 for the prizes. It's old stuff, but the Circus Days angle permitted a wider display of costumes and gave far more color to the turnout, and it saved up the newsboys for the next kid picture, which is something to think about.

Prizes Worth $35 Got a Big Parade

Sitting in with Dor. Robinson, of the Madison Theatre, Peoria, Ill., Al Sobler, Chicago First National exploiteer, staged a layout for Circus Days that brought hundreds of dollars worth of publicity at a cost of only $35 for cash prizes. The stunt included a parade that stretched two blocks and which was headed by a thirty piece brass band.

The band was a boys band sponsored by the Journal-Transcript, which was tied in to the stunt through being permitted to pose as the donor of the prizes for the best circus costumes. This got columns of publicity which cost nothing, and also won the services of the band. The paper also borrowed a camel, the property of Mohammed Temple of the Mystic Shrine, and some floats and tractors to pull them, on which the children rode.

Several hundred children appeared for the judging, and after the judges had made their decision and the band had played a few selections, the youngsters climbed aboard the floats and took a ride over a rather lengthy route. As the photographs show, there was a wide variety of costumes and no lack of banners.

A second paper, the Star, was permitted to use the name-in-the-classified-ads idea, fifty tickets being invested in this scheme. The space the Star gave the stunt would have cost several hundred dollars had it been paid for at card rates.

The ten cent store gave a picture of Jackie with each purchase of school supplies and took an entire window to announce that fact, and a book store was tied to copies of Toby Tyler while the chain tobacco stores were hooked to a brand mentioned in the production.

Not So Good

In the interests of The Girl of the Golden West, George J. Schade, of Sandusky, offered prizes to the first seven persons discovering misspelled words in the columns of a local classified ad department. The prizes of course were tickets to the Schade.

The hard part is that an ungrateful newspaper made George split the cost of the two fours used to make the announcement. Most papers are glad to give more space than that just for the tickets. That's no nice way to treat a theatre.

Passed it to George

Letting the manufacturers of the tied up cigarette do most of his work for him, Oscar White, of the Rex Theatre, Sumter, S. C., merely added the telephone stunt to collect additional revenue on The Spoilers. He didn't see the use of worrying when he had someone else to do the hustling and supply the advertising material free.

Had Floral Parade for Mrs. Bluebeard

When Walter Murphy, of the Crown Theatre, New London, Conn., asked Paramounteer Russell B. Moon for a stunt on Bluebeard's Eighth Wife, Moon remembered the scene where the husband sends innumerable baskets of flowers to Gloria Swanson.

A local florist donated five baskets and five boys and for two hours on Saturday afternoon the kids carried these into the theatre, through the lobby, slipping out the back way to make another circuit.

It not only brought a Sunday sell-out, but it helped the feature playing on Saturday as well.

Australian Smiles

Cabaret parties named after pictures have become a pest in Los Angeles, but in Australia it is a brand new idea and L. Scantelbury, of the Majestic Theatre, Brisbane made a pot of money through a Smilin Through night at a local cabaret. The feature was an advance screening of the picture and the stunt was worked up into a regular party.

There is a good idea here for this side, though we think it will work better with a light comedy. Smilin' Through is almost too delicate for a cabaret.

A Warner Brothers' Release

JOHNNY COULD BACK HIS HORSE UP AND STILL WIN

The Lotus Theatre, Sheridan, Wyo., used the old picket fence to frame a one-horse walkover for Little Johnny Jones. It's not a very big display, but it was more than enough to get in the business, and that was all the management was after.

Mr. Lovett's Idea Is Old, but Paying

J. Fred Lovett, of the Royal Theatre, Providence, read in a recent issue that he owed us an idea and he hastens to write that he sent it in but that evidently it miscarried in the mails, so he repeats.

The idea is simply that Mr. Lovett framed up a crack sandlots ball team, named it after the theatre, and turned them loose on the community. They have been cleaning up all summer and getting space on both the Olneyville and sporting pages of the papers. Practically every day there was one item at least about the Royals, and the idea of a winner was passed along to the house. Mr. Lovett says it gave him the best summer business he ever had, and likes the stunt so well that he has formed a football team for the more limited season and has arranged to continue baseball next year. The team finished third in the amateur league and he expects them to top the bunch next year.

It's a good idea, but not as new as Mr. Lovett thinks. We gather he has not a copy of Picture Theatre Advertising, but if he has, it might interest him to look on page 245 where the precise scheme is outlined in full. It's not new, but we are glad to have Mr. Lovett's testimony to the value of the idea.

Punched Letters to Help Posters

Here is an adaptation of the idea used by the Blackstone, Pittsburgh, to illuminate letters. The Blackstone used the idea for its lobby banners, but Moore's Rialto Theatre, Washington, D. C., employed it for the outside special three sheets.

A Goldwyn-Cosmopolitan Release

THE SPECIAL THREE SHEET

The letters forming the title, Red Lights, have been perforated with a drill, and show as minute black specks in the center of these letters, if all goes well with the cut. These holes were backed by red medium and lamps were set in back of the frame.

At a small cost for current and wiring the display value of the posters was greatly increased.

Gave a Party

Giving a party to the Strangers of the Night was Edwin D. Turner's idea for putting over the Metro production at the Imperial Theatre, Asheville, N. C.

Refreshments were donated by local merchants in return for credit cards and after the last showing the first night the patrons were invited to the rest room where the orchestra played while eight local girls in pirate costumes more or less after the cabin boy costume in the picture, handed out the refreshments.

As a side line there was a double truck in two local papers with a misspelled word contest that brought in more than 2,000 replies.

Got a Horse

Apparently the newsboys were on strike down in Louisville when Circus Days came to town, for instead of a newsboys' parade the management of the Mary Anderson Theatre hooked the Post to a resemblance contest, with a pony named Jackie Coogan as the prize for the child most nearly resembling the juvenile star.

Some 400 youngsters made entry, the majority of them presenting themselves in costume, though this was not required. The most likely contestants were presented on the stage, but the award was made in one of the parks where the entire town could look on without entrance fee and where a film of the event could be recorded.

According to the receipts, the pony was a good investment.

A First National Release

A CLASSY FLOAT ON THE VOICE FROM THE MINARET

This is a good example of the sort of thing they are doing over in England. This float was built by the Palace Theatre, Cheltenham, England. It is twelve feet long by six feet wide and sixteen feet in height, and was planned by Manager Shenton.

Gets New Wrinkles for Fashion Shows

Making a style show the big appeal for the opening of his Greater Movie Season, George A. McDermit, of the Rialto Theatre, Macon, Ga., had a number of new ideas.

In the first place, since he had no adequate stage room, he built a T stage in front of the orchestra with the tail down the center aisle and with steps leading up from either side. In the floor of the platform was set a glass light trap with a spot above, there were also spots on either side and in the balcony, which permitted the attainment of interesting light effects.

The program was varied for each night, each presenting some special feature, which drew the crowds back, and there was also a special tableau each evening. One night the tableau was "The most popular model" and while the recruiting officers of the Army and Navy marched down the aisles, the curtains parted to disclose a girl in a Red Cross uniform. The "best" model was a boy in scout uniform and the "sweetest" was a bride, while for the final nights the "most beloved" was a mother. This was shown on Friday with the mother alone on the stage while on Saturday the same tableau was repeated with a soldier and marine bringing gifts to the mother, one presenting flowers and the other candy.

There was also a special showing of children's models at a Saturday morning matinee.

The constant changes held business up for a record week with The Cheat and The Silent Partner, both good alibis for swagger dressing.

Free Rides

Although the home office campaign book writers no longer urge the use of stage coaches for western pictures, knowing that they cannot be had as a rule, Jack Hellman, Paramounteer, dug up an old station bus for E. G. Anderson, of the Princess Theatre, Aberdeen, S. D.

He had to go two miles out of town to find its last resting place, but he furbished it up a bit and sent it around town with a hand-made sign announcing that anyone could jump in and ride to the Princess to see To the Last Man. The ride was free. Shooting off blank cartridges was a helpful stunt until the police arrested the driver, and after that it at least brought in some press notice. Hellman also horned in on the A boards of the army recruiters, the only sidewalk signs permitted in town.

A Vitagraph Release

A MINIATURE MODEL DISPLAY FOR THE MAN NEXT DOOR

This striking display was framed by W. E. Paschall, of the Palace Theatre, El Paso, Texas, and his staff artist, Guiterrez. It is cleverly done and suggests a general scheme which may be followed for many other pictures as effectively as for this Vitagraph.

Socked 'Em

Infringing on the Trilby publicity, H. C. Clarke, of the Garing Theatre, Greenville, S. C., gave silk stockings (donated by a local concern) to the women who wore the same size hose as Mae Murray in The French Doll.

Cards were given all women purchasers at the opening matinee. These were filled in with the name and stocking size of the recipient and handed the doorman. Before the conclusion of the performance the cards had been checked up and those entitled to stockings were asked to obtain orders on the store, and obtain their prizes on the way home.

The women nearly wrecked the lobby, but it made business for both store and house.

A Paramount Release

IT IS STILL POSSIBLE TO FIND A STAGE COACH IF YOU LOOK

A Paramounteer went two miles out of town to dig out this station bus, but it helped sell To the Last Man at the Princess Theatre, Aberdeen, to a point where it yielded a handsome profit on the investment. You could hop in and ride to the theatre.

Tagged Kisses Were an Atlanta Novelty

Selling The Cheat at the Howard Theatre, Atlanta, Howard Price Kingsmore pinned his faith largely to an extensive distribution of a locally manufactured candy kiss.

The makers supplied 200,000 of these, tagged with a small card, which was fastened to each kiss by having the waxed paper of one end thrust through a punched hole. The copy read: "Pola Negri's $10,000 The Cheat Kiss. You'll thoroughly enjoy The Cheat at the Howard just as much as you enjoy Block's Aristocratic Kiss."

These were handed out in the lobby the week before the showing, with an occasional street distribution to use up the surplus. The distribution was made by girls and also through a help-yourself basket in the foyer.

The candy is handled by eighteen drug stores, each of which gave a window to a display of the kisses with cards stating that while the Pola Negri kiss cost $10,000, the candy kisses were only 49 cents a pound.

The car company used dashboard banners and a masked dancer, who looks not unlike the star, appeared at an Elks' entertainment a couple of days before the opening, getting the attention the mask seems always to obtain.

Railroaded Them In

A model locomotive with tender, about four feet long, displayed on a table at the curb line of the Jefferson Theatre, St. Augustine, Fla., was enough to pull a fancy business on The Westbound Limited. Crepe paper streamers were festooned from the top of the marquise, concentrating upon the display.

Verne E. Johnson writes that practically every passer-by came to a dead stop the first time the display was encountered.

Broke in the Bank

Arguing that a bank account, savings or otherwise, was the best Silent Partner, George R. Brown, of the Imperial Theatre, Charlotte, N. C., got the run of a bank window for Paramount production of that name, and the bank liked the idea so well it went into the newspaper with it.

Ashes of Vengeance Cried to the Town

According to Walter Eberhardt, the Stillman Theatre, Cleveland, was using a town crier for Ashes of Vengeance the same days a flock of town criers were offsetting the lack of newspaper notice in New York for Potash and Perlmutter, but there was only one Cleveland crier. Here he is.

A First National Release

ANOTHER TOWN CRIER

There was no newspaper strike in Cleveland. It just happened to hit Mr. Malaney as a good idea, so he tricked out a man in Colonial costume and put him on the streets to ring his bell, adding a poster to make certain the call could be heard.

Invited the Klan to Meet the Jews

While a fashion show probably brought the most money to the Dome Theatre, Youngstown, Ohio, the most talked of exploitation was an advertisement in the official organ of the Ku Klux Klan inviting the knights of the Invisible Empire to meet the two best known Jews in the world face to face. It was a daring stunt, but the gag worked, and it helped to fatten business for Jo Trunk.

Even before Mr. Trunk was advised that he could have the assistance of an exploitation man he started an arrangement for a fashion show with a local store, the theatre to pay for the models. He turned over the scheme to Irwin Franklin, when the latter breezed in from the Sam Goldwyn offices, and Franklin came back and announced that the store would pay for four models in addition to giving windows. Then he went out and tied up the nine other principal stores to window displays for the well-known clothing manufacturers, and made it unanimous. One of the two shown here is the shoe hook-up with a shop which shod the models.

Copying a stunt worked on the Dempsey-Firpo fight in New York, folders were gotten out announcing that a local pugilistic star would lose an impending battle because he would be weakened through laughing at Potash and Perlmutter, and Franklin gave a talk before the Advertising Club for the newspaper comment he knew the luncheon would receive. To prove that he was an advertiser himself, he threw out cards offering a prize for any member of the club who could sit through the show without laughing.

The whole thing cost under $500 and paid for itself many times over.

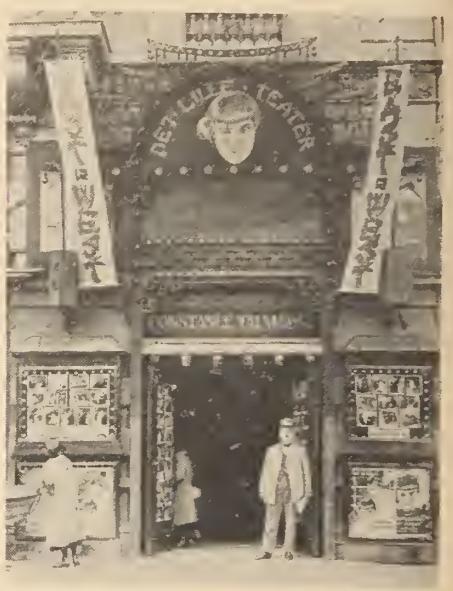
Sells the Feature on New York Report

Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., is not the first to try and sell a picture on the success of the New York run, but he seems to be the first to present the matter through a reproduction of a clipping from Variety's box office reports. This is infinitely better than the press criticisms, because there is a finality to the statement that Six Days did $53,000 the opening week that the most glowing criticism lacks. It is definite and convincing when it can be used so close to the release date as the Leroy took this picture. Storin writes that it brought an accession of business.

It's a good advertisement except for the line "The musical gems on the mighty organ will carry Six Days along its merry way." Does Mr. Storin think this is a Keystone comedy?

An Unusual Banner for Danish Theatre

One of the best banners on East is West comes from Copenhagen, where the Little Theatre built this unusually elaborate frame for the Constance Talmadge feature. The house has a very narrow entrance, and this is surmounted by a built up structure in the Chinese style supporting a cutout from the lithograph and a three line title below, which does not come out very well in the picture.



A First National Release

A DANISH DISPLAY

The foreign department of First National is supplying European exhibitors with the best ideas of American exploiteers, and this is one of the fruits of this endeavor. In many ways we think it passes the work of the Americans since it has been so carefully done. That grill work represents much more building labor than is usually invested in a display over here.

Suppose that you have tried exploitation and it did not bring you what you anticipated. That's no reason why you should quit. Give it a little longer trial. Get them used to it.

A First National Release

TWO OF A NUMBER OF WINDOWS GAINED FROM A POTASH AND PERLMUTTER FASHION SHOW

How Irwin Franklin helped Jo Trunk put over a fashion show for the Dome Theatre, Youngstown, Ohio. Only four models were employed, but they got ten window displays and packed the theatre throughout the showing, as fashion shows almost always do. This was only one of the stunts, but it had the most direct influence on the box office, though an advertisement in a K. K. K. paper helped not a little.

A First National Release

YOU NEVER CAN TELL UNTIL YOU TRY. NEW BEDFORD TRIED.

And having tried it dug out a wagon left in town years before by a stranded circus, and it made a fine ballyhoo for Circus Days. You can do almost as well with an old grocery cart and some compo-board by draping in the wheels with bunting.

Try These Figures on Your Local Bank

If you want something to help you put over a hook up with your local bank, now or later, cut this out. Cut it out anyway. You will need it sometime. When you argue for a stunt it is more convincing to cite facts than opinions, and these are the facts of a bank hook-up at the Howard Theatre, Atlanta, on behalf of The Silent Partner.

Working under Howard Price Kingsmore, Raymond B. Jones tied the Citizens-Southern Bank, one of the largest local institutions, to a check issue, good for one dollar, when accompanied by a deposit of $10, in the savings department for a new account on condition that the sum remain on deposit for one year. In other words, if the ten dollars are withdrawn before the expiration of a year the other dollar reverts to the bank. Thirty thousand checks were used, being given out with each ticket bought to witness the Paramount production, special checks being printed with the words "I am your Silent Partner" printed at the top. There was a six weeks' time limit on the offer.

Draw New Accounts

Two weeks after the checks had been distributed, the bank expressed its satisfaction with the campaign, more than 200 new accounts having been opened. The accounts were still coming in at the rate of seven or eight daily. The probabilities are that had the initial deposit required been the usual dollar, to match the check, the results would have been very much larger, but the bank wanted only the better class of accounts and purposely made the initial deposit larger than usual.

The stunt has been worked hundreds of times and always with success, but this is the first instance in which we have been able to give definite figures.

Almost any bank with a savings department is willing to spend fifty cents or a dollar for a new account, and the idea can be worked with an infinity of titles.

Held His Business Against State Fair

Having a minstrel show as well as a state fair to buck, Howard Price Kingsmore, of the Howard Theatre, Atlanta, more than held his own with Why Worry, though he did not break the Safety Last record. He did play to more than 29,000 persons on the week. That would be a good record (though not *the* record), even without extraordinary opposition.

He made a very ingenious use of cutouts from the smaller sizes of paper, as is shown in the cut, mounting these against a pair of circles, and similar cutouts adorned the ledge in the foyer, making up what was practically a 24-sheet.

One of the unexpected helps was an unusual attendance at a concert on Sunday when most of the audience of 5,000 arrived before the doors were opened and had nothing to look at but the Lloyd advertising. They also received Why Worry heralds in their programs.

Ten thousand stickers with merely Why Worry in red and white, about 4x4 inches, were fastened to windshields and wherever they could be put, and 2,000 rotos were distributed. There were several tieups based on the useful title in store windows and on taxi spares and a three day teaser merely asked "Why Worry?" with "Harold Lloyd says Why Worry?" for the last day.

Mr. Kingsmore reports that Capt. Kleinschmidt's Trip Into the Far North made an excellent complement to the comedy and gave just the support needed. It was played up in the advertising as a feature in its own right, and made good for the distinction.

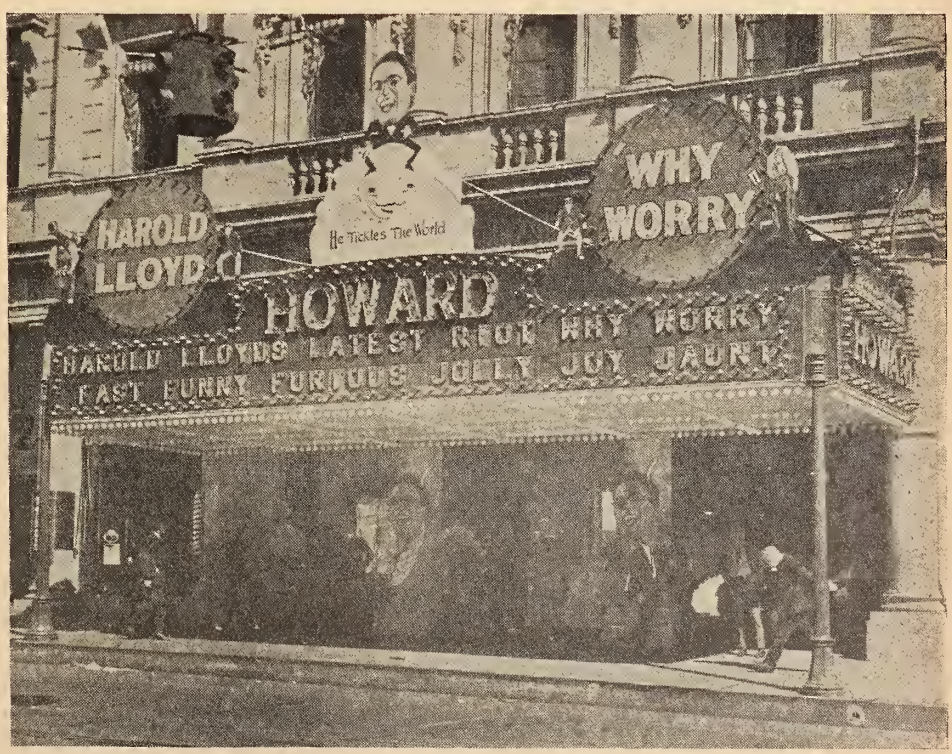
Tagged a Contest

Because the Merchants' Association was about to give away an automobile, J. H. Stelling, of the Rex Theatre, Spartanburg, S. C., sent a bannered truck through the crowds, the copy reading: "If you don't win a cigar, Why Worry? Laugh with Harold Lloyd at the Rex. Now playing."

One man got the car but several hundred got the message and cheered their disappointment with the antics of Lloyd and his tame giant.

Swiped a Circus

Ignoring property rights, when Circus Days came to Daffin's Theatre, Tallahassee, the manager promptly announced Daffin's Circus and got twice as much interest as the straight announcement of the Coogan feature could have gained, particularly before the announcement made it clear that the circus was on a film. It gave a local twist to the idea that got the patronage-winning laugh.



A Pathe Release

GOOD USE OF SMALL CUTOUTS ON THE MARQUISE OF THE HOWARD

Howard Price Kingsmore used cutouts from the smaller sheets to decorate his marquise circles at the Howard Theatre, Atlanta, for Why Worry, and it helped the display materially. With a state fair opposition he played to 29,370 persons.

Australia Obtains Exceptional Result

Rarely have we seen a better result from half tone work than this five column drop for the Globe Theatre, Sydney, Australia, on Smilin' Through. The half tone itself is seventeen inches deep, very evidently an enlarged wash drawing from one of the stills, but on a rather cheap newsprint it gives almost as good a result as can be had on coated stock apart from the color.

A First National Release

AN EXCEPTIONAL HALFTONE

The drawing is signed by Wynne W. Davies and we do not blame him for wanting to sign, for he has done an exceptional bit of work and has planned it so that it will reproduce. It is seldom that a cut serves as more than an attention attractor, but this fine work sells through the suggestion of excellence it creates and which it transfers to the feature. His handling of the lights and shades is wonderfully well done and his shadow mass, while simple, is carefully planned. There is good copy to back the drawing, but good copy is far less infrequent than such wash work in newspaper displays. It is a liberal education in showing what can be done for newspaper illustration.

Orderly Display Very Attractive

As a change from the freak styles, we think this six nine and a halfs from the Alhambra Theatre, Shelbyville, Ind., is better than usual. Based on a single line cut that is pressman proof, the type arrangement is orderly and well considered and makes for a very striking display. As a set-up we do not think it can be much improved. The star and title show well, and the panel helps to clinch the sale if it has not been made through the announcement of Miss Talmadge in a notable play. The chief strength of the display comes from the use of white space. Extending the lines to get larger letters, and running them over to the cut would have spoiled the entire effect. It is the spacing as much as the choice of types and copy which go to make this an appeal very much out of the ordinary. There is available on this feature an unusual amount of cut material, and some of this could have been dumped into this space to the utter ruination of the entire layout. Even a thumbnail cut in addition would have spoiled the charm.

A Muddy Halftone Spoils a Display

Routing out the half tone on this display and setting the title larger in the space thus gained would have given a better play-up for the title and have removed an eyesore from the space, for the press work is poor and even the line cuts do not fare as well as they should. The advertisement is from the Capitol Theatre, Montreal, and shows a good use of copy even if the half tone spoils the general effect. Since the half tone result was probably foreordained, we think that the use of the router would have helped very considerably. Even the line cut is not well printed though we have seen this same cut come up nicely under better press work. Here it looks as though too cheap an ink were at fault.

A First National Release

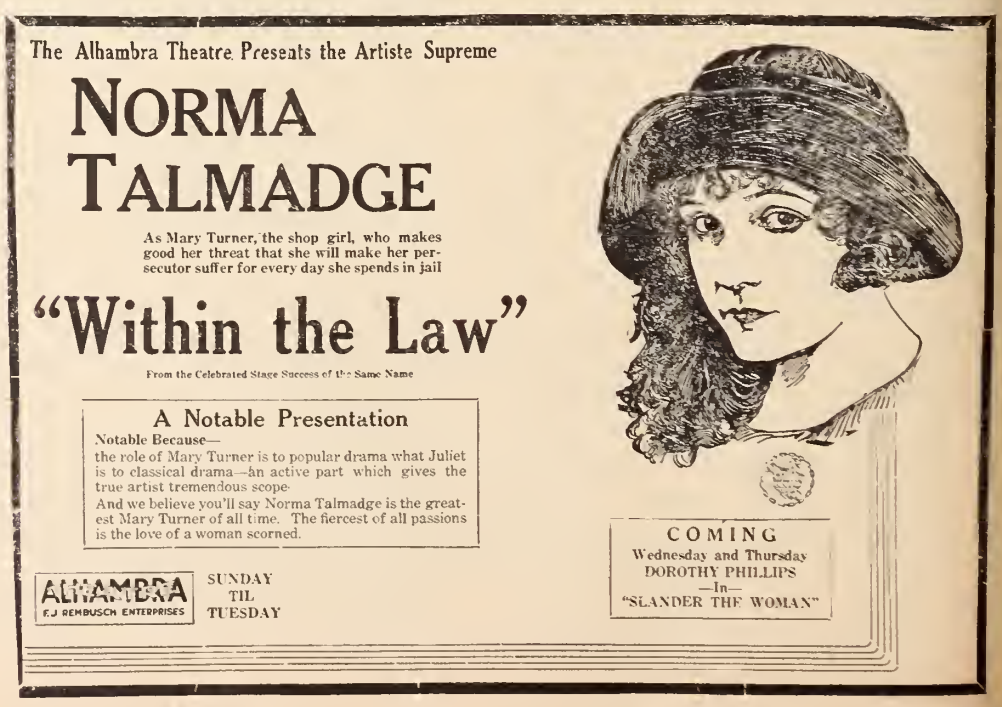
POOR HALFTONE WORK

Canadian Theatre on Dangerous Age

Getting it rather belatedly, the Allen Theatre, Stratford, Ont., got a lot out of The Dangerous Age, including a full page hooked to automobile concerns, eight of them coming in. It was as new in Stratford as though it were a first run, and to make it a little

A First National Release

ANOTHER CO-OPERATIVE PAGE


The Alhambra Theatre Presents the Artiste Supreme
NORMA TALMADGE
As Mary Turner, the shop girl, who makes good her threat that she will make her persecutor suffer for every day she spends in jail
"Within the Law"
From the Celebrated Stage Success of the Same Name
A Notable Presentation
Notable Because—
the role of Mary Turner is to popular drama what Juliet is to classical drama—an active part which gives the true artist tremendous scope.
And we believe you'll say Norma Talmadge is the greatest Mary Turner of all time. The fiercest of all passions is the love of a woman scorned.
ALHAMBRA
E.J. REMBUSCH ENTERPRISES
SUNDAY TIL TUESDAY
COMING
Wednesday and Thursday
DOROTHY PHILLIPS
—In—
"SLANDER THE WOMAN"

A First National Release

A VERY PRETTY DISPLAY ON WITHIN THE LAW FROM SHELBYVILLE, O.

more interesting for the readers, each space carried two or more telephone numbers. If you found your number on the page you took it to the advertiser in whose space it appeared, and he gave you a ticket. The best line in the advertisement is "See it with someone who understands you." That's a very useful line for a lot of plays.

Intrusive Halftone Not at All Helpful

If you can sell better on a line cut than with line and halftone, it is a waste of type

Now Playing
—And never did a mischievous elf plant stranger longings in the heart of a maiden.
You'll delight in her militancy—when efforts are made to bend her will.
You'll revel in her great adventure—when, wanting a husband, she kidnapped a man!
You'll laugh till you cry
Associated First National Pictures Inc. presents
"The Huntress"
featuring Colleen Moore
Cast Includes Lloyd Hughes, Walter Long and Russell Simpson
THE ROLLICKING TALE OF A FEMININE GO-GETTER AND HER RELENTLESS MAN-HUNT
TODAY—TUES.—WED.
Luna
PICK O' THE PICTURES
Lloyd Hamilton in "No Luck"
A. Lyman Howe "Hodge Podge"
Mr. Naser at the Organ
Time of Show—1:30, 3:00, 5:00, 7:00, 9:00
PRICES 10c 20c, 30c

A First National Release

THE UNNECESSARY HALFTONE

opportunity to throw in the halftone just because you happen to have it. In this display from the Luna Theatre, Lafayette, Ind., on The Huntress, the cut of Colleen Moore is strictly non-essential. It is a good looking cut, with the proper screen to reproduce fairly well with careful printing, but it is a bust when compared with the greater selling value of line cut in conjunction with the six point fact that she abducted the man she wanted to marry. A twelve or eighteen point, "When she wanted a husband she abducted him," working with the line cut of the pursuit would get many times the attention and would have brought the innocent bystander to a reading with his mind more than half made up that he wanted to see the play. Not many will be particularly interested in the portrait. They *will* be interested in the cavewoman stunt, and this will back up the clever cartoon cut, which is one of the best First National has offered in some time for selling quality.

All Type Display a Capital Seller

Few cut-decorated spaces offer as much strength as this six fours framed by the K. of P. Theatre, Greensburg, Ind. No one can read around a space like that. They must see it. Cuts would only clog this space. With a four letter title to be put over there is no chance to get it tangled with selling lines and the best of it that could be had would not have the display or selling value of this space. The exhibitor who complained lately that we did not show a sufficient number of good type displays should look at this with interest. It is larger than the average space—equivalent to a four sixes or a three eighths, but for a smash it will work more effectively than a "pretty" advertisement with an entire art gallery of illustration. It is seldom that the cut sells tickets in other sense than it gets attention for the space, and this type layout does not require the aid of illustration. It is far more emphatic just as it stands and any attempt at illustration would probably ruin it. It's smashing good.

Makes Two Col. Cut Four Column Space

Oral D. Cloakey, of the Regent Theatre, Ottawa, one of the Paramount Canadian chain, made a two-column advertisement the basis of a four column display. In the plan book this was intended to be made complete with the addition of the signature and the small features, but Mr. Cloakey set

STARTING TODAY AND ALL WEEK TILL FRIDAY
AT LAST--POLA NEGRI AS YOU'VE ALWAYS WANTED TO SEE HER
AS a LOVABLE HEROINE IN A STRICTLY MODERN ROMANTIC DRAMA
THE GREATEST DRAMATIC STORY EVER WRITTEN FOR THE SCREEN
MAGNIFICENT SETTINGS AND HUNDREDS OF GORGEOUS GOWNS.
THE ULTRA-SMART PICTURE PRODUCED THIS SEASON.
DON'T MISS THIS DRAMATIC TREAT!
Pola Negri
"The Cheat"
GEORGE FITZMAURICE PRODUCTION
JACK HOLT
CHARLES de ROCHE
STARTING TODAY
REGENT
Home of Capitol Entertainment
ADDED REGENT ENTERTAINMENT
RUDOLPH PELISEK
COMEDY—CHARLIE MURRAY
"THE 4 ORPHANS"
PARAMOUNT WEEK

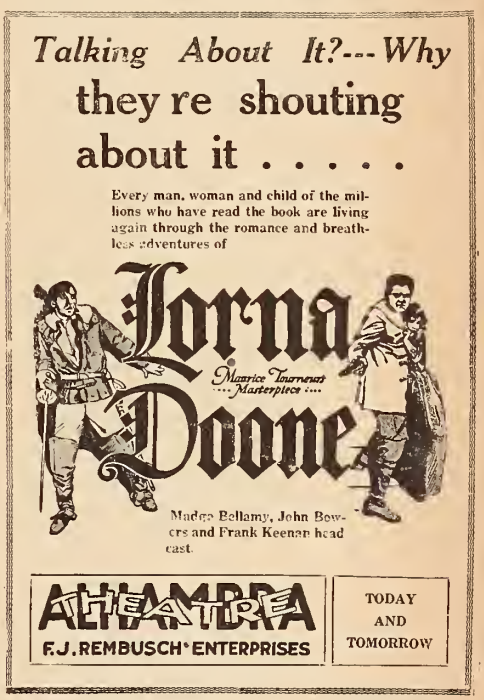
A Paramount Release

A TWO IN A FOUR

it into a four thirteens and it looks as though it might have been made for the space. We think this might have been improved by routing out that reverse and resetting the title in a larger letter to extend across the space for The Cheat has some pulling power left from its last production which could be better applied in a larger letter, but perhaps Mr. Cloakey did not have the time to arrange for trimming the cut. We do not like the typographical display on this. There is too much all capitals where the same copy could have been carried in a twelve point bold, upper and lower, with a much better result. More, we think we would have carried the copy to the left of Holt's head across the space to the right, so that it would read completely: "At last—Pola Negri as you've always wanted to see her; as a lovable heroine in a strictly modern romantic drama." This could have been extended on the second line and then dropped down the space at the right to complete the message. A change from all caps to upper and lower following "see her" would have given additional emphasis. It is good as it stands, but an intelligent compositor could have built up on Mr. Cloakey's work.

Not Just Talking; They Are Shouting

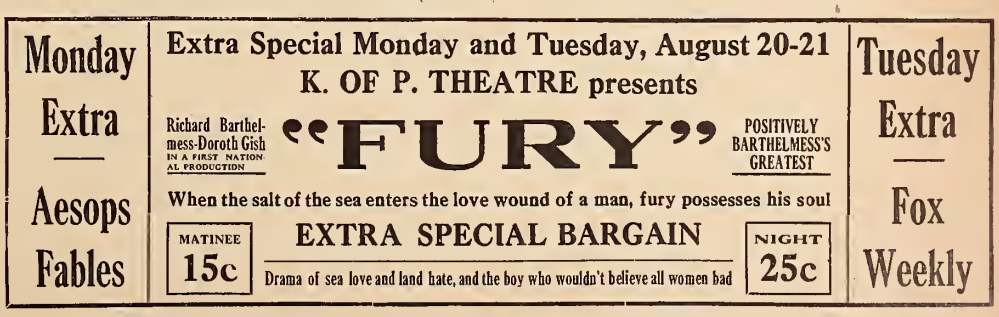
We like the top line from this display from the Alhambra Theatre, Shelbyville, Ind. It carries the suggestion of something even more than town talk, and if you can get this idea over, you should be able to


Talking About It?---Why they re shouting about it . . . . .
Every man, woman and child of the millions who have read the book are living again through the romance and breathless adventures of
Lorna Doone
Maurice Tourneur Masterpiece
Madge Bellamy, John Bowers and Frank Keenan head cast.
ALHAMBRA THEATRE
F.J. REMBUSCH ENTERPRISES
TODAY AND TOMORROW

A First National Release

MORE THAN TOWN TALK

cash it. Your own appreciation of a feature will often influence your readers more than you realize. Pass a picture over carelessly with "here's another one of those things" sticking out from listless copy and you can't expect the reader to build up his own enthusiasm. It is even worse than making too much noise, though there is a point


Monday Extra
Aesops Fables
Extra Special Monday and Tuesday, August 20-21
K. OF P. THEATRE presents
Richard Barthelmess-Dorothy Gish IN A FIRST NATIONAL PRODUCTION
"FURY"
POSITIVELY BARTHELMESS'S GREATEST
When the salt of the sea enters the love wound of a man, fury possesses his soul
MATINEE 15c
EXTRA SPECIAL BARGAIN
Drama of sea love and land hate, and the boy who wouldn't believe all women bad
NIGHT 25c
Tuesday Extra
Fox Weekly

A First National Release

AN EXCEPTIONALLY AUDIBLE TYPE DISPLAY FOR FURY

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

IS it the distributors' fault that short subjects are not advertised as they and their share of the program deserve?

The question arises through the remarks of Chris Behrens, who runs the Family Theatre, Davenport, Iowa, and who told Danny, of Film Daily, a few things while the latter was en route to the W. and W. West.

HERE'S what Mr. Behrens had to say:

"Many exhibitors would probably be much pleased to advertise their short added subjects to their regular features if the producing companies would have their advertising departments supply suitable mats, as well as reading matter that could be used by the exhibitor in his regular newspaper advertising. The facts are that one can request press sheets and mats even on the better comedies and the usual reply is that 'we do not supply them.'

"When the exhibitor is making up his regular feature ad., if he was also supplied with the attractive one-column cuts, or even smaller, that he could use in his ad. without using an unnecessary lot of space, he would greatly advertise his short subjects. But we can't get away from the fact that in the regular picture houses the feature is the thing and the comedy, news reel or special subject is just that much added to the attraction.

"In taking up a campaign to get the exhibitor to advertise short subjects, the first requisite would be to supply him with subjects and material from which he could prepare copy."

ONE of the Baby Peggy ad. cuts. This and the subject below could be used in advertising any one of the releases of the diminutive star.

THE illustrations show the cuts in a size of two inches deep. They are also available in a size one inch deep, in both cut and mat form.

Mr. Exhibitor Read This

We want to hear from every exhibitor who has anything to say regarding advertising aids. And by that we mean we want to hear from the little fellow to whom a couple of hundred heralds constitute a complete campaign, as well as from the key-city man who goes in a comprehensive plan of promotion on each picture. No item is too small to be of importance; no subject too big for discussion. Let us know if the advertising aids you are getting are satisfactory. Tell us what you like in slides, trailers, lobby displays, posters, heralds—anything. Tell us what you want for your own particular locality.

It is our earnest desire to be instrumental in getting for you exactly what you need in the line of advertising aids. We know we can do it if YOU will take the time and trouble to tell us. The advertising men are only too willing—anxious, in fact—to give you what you want. So if you (yes, YOU, not the other fellow) will write us we'll see that the advertising men get the information. If you've got a kick—shoot; if you've got a boost, let's hear it! Do it NOW!

CONSIDERING Mr. Behrens' last statement first, we register the opinion that not only is it important to supply the exhibitor with suitable advertising material, but just as important is it for the maker of the feature advertisement to see to it that there is enough room left in the feature ad. in which to place the short subject material. Or so to construct the ad. that it is flexible enough to permit of lengthening without losing its unity or effectiveness.

We know of no distributor—and that includes distributors of both features and short subjects—who makes provisions for any elasticity of feature ads. Virtually every press book ad. we have seen on features has been so "tight" that even another credit line could not be squeezed in anywhere.

AND as to Mr. Behrens' claim that producers do not issue suitable material, let some of the bigger producers answer for themselves.

ON every two-reel comedy released by Educational a press sheet is issued. This press sheet includes synopsis and cast, publicity stories, short program paragraphs, reviews, catch lines and suggestions for exploitation.

One of the big features about the aid given exhibitors by Educational is that the exchange furnishes, free of charge, a mat of the one-column, one-inch-deep advertisement prepared for each release. Cuts are also available of these ads., and are sold at a very nominal price. The cuts, samples of which are reproduced elsewhere, are of such size, shape and form that they can be used as an entire ad. or as a part of a bigger ad. They permit of being used at the bottom of a bigger one-column ads. and are, in our opinion, just what exhibitors need, and the sort of stuff that Mr. Behrens asks for.

Besides the foregoing there are prepared a one-column publicity halftone star cut and a one-column publicity scene cut. Mats on these cuts are furnished free; cuts are sold for a very small amount.

Four-color three-sheets and four-color one-sheets are also available, as well as colored slide, duo-tone 11 x 14 lobby cards (eight to set) and, according to the press sheet, "The fullest co-operation from your exchange."

The aids outlined are issued on Mermaid Comedies, Christie Comedies, Hamilton Comedies, Juvenile Comedies and Tuxedo Comedies.

PATHE already has issued a press sheet on Hal Roach's "Our Gang" Comedies, and it seems to us that the advertising material available on these releases is more than adequate to the needs of any exhibitor. The press sheet at hand contains nine reading notices of various lengths. The posters available on each release include one three-

The novelty paper hat issued by Pathe. The lettering and pictures are in red. Hats big enough for any kid's head. Price $1.50 per hundred.

sheet and one one-sheet. There is a stock twenty-four on the series.

Each subject brings eight 11 x 14 sepia lobby display cards; also five black and whites. A special slide is issued and a special trailer is available from the National Screen Service. There are a two-column stock halftone cut and a two-column current halftone cut, as well as a one-column stock ad. line cut. Mats on these cuts are also to be had.

A paper hat novelty is also included in the aids.

Stock cut on Hal Roach's "Our Gang" copies. Reproduced same size. Mats also are available.

FROM Fox we learn that on Sunshine Comedies, Al. St. John Comedies, Imperial Comedies and Clyde Cook Comedies there are supplied a three-sheet and one-sheet, a set of 11 x 14 lobby cards and a set of 8 x 10 stills. Cut-outs are supplied with some of the Al. St. John and Clyde Cook Comedies.

A one-sheet is prepared for each issue of Fox News, as is also done for each of the Fox Educational Entertainments.

On special short subjects, such as "The Japanese Earthquake," "Red Russia Revealed" and "The Land of Tut-Ankh-Amen," special press sheets are issued, in addition to two styles of one-sheets.

CENTURY COMEDIES also are backed with a good line of aids. The press book issued on a series of six Baby Peggy Comedies is a good example. Here we again find an assortment of reading notices and catchlines on the various re-

Star cut of Baby Peggy which is issued in both two-inch and one-inch wide sizes. This can be reproduced in any size desired—especially good as part of a bigger ad.

leases; not to forget exploitation suggestions.

The accessories seem to be much the same in quantity as issued by other producers—posters, slides, lobby displays, etc. This applies to the Buddy Messinger Comedies also, and to other Century Comedies.

In the Baby Peggy book is a sample of a four-page herald, with illustrations, that could be used in pushing any of her releases. It carries plenty of illustrations, a selling talk, and enough room for a theatre imprint. In point of variety we believe there are a greater number of cuts to select from in the Baby Peggy book than on any other short subjects. Besides this, there are suggestions for advertising, with copy and the manner of display shown in the book. There are three different line cuts, each made in one-inch and two-inch sizes. They are illustrated in these columns.

ALL in all, we believe that the exhibitor who really wants to advertise his short stuff will find more than enough

Reproduction of the front cover of the four-page herald available for use in plugging Baby Peggy Comedies. Illustration and copy are general and herald can be used on any release.

material to do so at his local exchange. If he cannot we'd be glad to hear of it and, hearing of it, you can rest assured that the matter will be remedied at once.

HERE are samples of the cuts designed for exhibitor use by Educational. They are reproduced exact size—just right to fit any newspaper column in the country. Mats are furnished free. Cuts may be obtained at a nominal cost.

An Important Message to Theatre Managers

Many of you have heard the expression, "Lens Chart."

But how many of you really know just what it means and just what its importance is to you?

Briefly, the new Lens Chart is a chart which will enable your projectionist to give you the very best screen result possible with the lens and carbon arc equipment you are using.

You know, it isn't always the equipment that's at fault. Very often it's just improper adjustment of the lens, carbon crater, working distance and other important factors involved.

This new Lens Chart is the product of John Griffiths, projection optical expert. In it he has concentrated the results of years of experiment, the "know how" which is so important—yet which so few men can supply.

If you are using carbon arc equipment, by all means spend one dollar and get this invaluable chart. For with it YOU CAN CHECK UP AND SATISFY YOURSELF THAT YOU ARE GETTING MAXIMUM SCREEN RESULTS WITH THE EQUIPMENT YOU ARE USING.

ISN'T THAT WORTH A DOLLAR?

If your dealer doesn't have Griffiths' new Lens Chart, we will supply you direct.

Chalmers Publishing Company

516 Fifth Avenue New York

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Lachmann Sails for London

Marc Lachmann, of Universal, sailed on the *Aquitania* Tuesday for London, where he will take charge of the presentation and exploitation campaign for "The Hunchback of Notre Dame," which makes its London debut the latter part of November at the Empire Theatre, where it will show for an indefinite period.

Up to the time of his sailing for the other side Lachmann had been piloting the exploitation end of the Astor Theatre's, New York, engagement of "Hunchback" for Universal. In his absence Paul Perez, of the Universal home office publicity department, will assume exploitation duties for the Universal special.

De Grasse to Direct "Flowing Gold"

Richard Walton Tully's production of Rex Beach's "Flowing Gold" is to be directed by Joseph De Grasse. The Tully offices announce that De Grasse has been signed to direct this epic of the oil fields of Texas.

De Grasse is at present enjoying a short vacation at Wellington, pending the return from New York of Tully, and actual production will start within a couple of weeks.

Photoplay Edition of Song

Dan Fish, English representative for Preferred Pictures Corporation, has concluded an arrangement with Chappell and Company, London music publishers, for a special photoplay edition of the song "April Showers," to tie up with Tom Forman's production of that name which is ready for early release both here and abroad. One hundred thousand copies will be printed.

"Cupid's Fireman" to Be Jones Film

Richard Harding Davis' story, "Andy McGee's Chorus Girl," which is being produced at the William Fox West Coast Studios with Charles Jones as the star, will be released under the title, "Cupid's Fireman." William Wellman is directing. Marion Nixon has the leading feminine role.

Photoplay Editions of Two Novels

Photoplay editions of the two popular novels, "Poisoned Paradise" and "White Man" which are under production by B. P. Schulberg as Preferred Pictures, are now being published.

"Flaming Youth" Among First National Films

"Flaming Youth," a current best seller in the world of fiction, a daring and sensational story of present-day society life, which combines strength of plot and dramatic action with delicate tracings of flapper psychology, is announced by Associated First National Pictures, Inc., as one of four pictures which will be issued by it during the month of November.

The company's schedule for the month is completed by "Jealous Husbands," a Maurice Tourneur drama prescnted by M. C. Levee; "The Dangerous Maid," Constance Talmadge's first contribution to the field of romantic comedy-drama, and "The Wanters," a society drama which John M. Stahl has made.

In "Flaming Youth" Colleen Moore has the featured role. John Francis Dillon directed. "The Dangerous Maid," Constance Talmadge, was directed by Victor Heerman. "Jealous Husbands" affords Ben Alexander, the boy hero of "Penrod and Sam, an important part. Earle Williams plays the husband and Jane Novak the wife. "The Wanters" is presented by Louis B. Mayer. The story is interpreted by Marie Prevost and Robert Ellis in the featured roles.

Songs on the Screen Prove a Big Success

Patrons of motion picture theatres are now having provided for them a unique form of screen entertainment, one in which much of the enjoyment comes from the fact that the spectators themselves contribute quite a little to their own enjoyment. This effect is achieved through the showing of the "Sing Them Again" series of single reelers which Educational is distributing.

These little gems are produced by Norman Jeffries of Philadelphia. They represent the working out of Mr. Jeffries' own ideas and owe their success largely to his skill in visualizing the underlying ideas in connection with favorite sons.

In each of these reels Mr. Jeffries in the space of about three hundred feet tells the story of a song which the orchestra plays and then the chorus is thrown on the screen and the audience, having caught the spirit, joins in singing it. There are three of these songs to each reel.

As an example of how this is handled, take for instance "When You and I Were Young, Maggie." Mr. Jeffries shows an old, happily married couple talking over their youthful experiences and visualizes some of the happy moments of their youth, then the words of the song are projected on the screen.

The "Sing Them Again" series is already enjoying great success in a number of theatres. In filming these little gems, Mr. Jeffries is ably assisted by Mr. Van Avery who selects the locations, directs the characters and supervises the photography.

London Critics Laud "A Woman of Paris"

Reviews of Charles Chaplin's first serious dramatic film production, "A Woman of Paris," dominated first-page space in several London newspapers recently. Chaplin's directorial ability as revealed in this United Artists Corporation release was considered by the British editors as having international significance, so much so that it was given exceptional display on the first page of the London *Daily Express* of October 3.

The *Express* said: "The new methods adopted by Charles Chaplin as producer were first described in the *Daily Express* cinema correspondent on September 20. The photoplay has been produced with extreme simplicity, naturalness and sincerity. The situations are abnormal, but the people in them are severely normal. Settings, lightings and photography follow the same plan. Everything is regulated as it would appear to an eavesdropper and an unseen prompter."

Another first-page story in London on "A Woman of Paris" was in the *Sunday Express* of Sep- 20.

Grosses $53,942

Distinctive's "The Green Goddess" grossed $53,942.75 in its first week at New York's Capitol Theatre. It was decided early in the week that a holdover would be necessary. The second Sunday's crowds equalled those of the first Sunday, with the ticket lines extending to Fiftieth street and around the corner into Fifty-first street. A fine break in the house about 8:30 o'clock brought in a lot of new money.

"The Green Goddess" in its run at Shea's Hippodrome, Toronto, did the biggest business of any photoplay attraction at that house this season. In Vancouver and in Montreal also it was a clean-up.

Clift Will Direct "Loyalties"

Denison Clift, who directed "This Freedom," the William Fox special from the story of A. S. M. Hutchinson, has been put under contract by Fox. His first assignment will be to direct the screen version of "Loyalties," the John Galsworthy stage play which had a long run at the Gaiety Theatre in New York. Mr. Clift will report to the Fox West Coast studios at once.

Great First Week in Chicago

Cosmopolitan's "Little Old New York," starring Marion Davies, had a tremendous first week at the Roosevelt Theatre, Chicago. It played to bigger business than did Miss Davies' previous spectacular production, "When Knighthood Was in Flower," or "Enemies of Women."

"Little Old New York" is still running at the Empire Theatre, London, where it is among the outstanding film successes of the year. Los Angeles is still flocking to the California Theatre to see it.

"The Signal Tower" Cast Selected

The cast has been selected for the forthcoming Universal-Jewel, "The Signal Tower," being adapted from Wadsworth Camp's short story. It will be directed by Clarence L. Brown.

Virginia Valli will be featured. With her are Rockcliffe Fellowes, Wallace Beery, J. Farrell MacDonald, Dot Farley, Frankie Darrow an James O. Barrows.

Metro Hollywood Studios Working Full Speed on 1923-24 Schedule

There is no lull at the Metro studios in Hollywood. Production on the big Metro 1923-1924 program of major pictures is forging rapidly and steadily ahead. Part of the big schedule has already been completed and the productions, beginning this month, will be released steadily at short intervals. Constant additions are being made to the program, increasing the number of pictures which Metro announced several months back at the time of the national convention in New York of the Metro sales organization. New stories by well known authors have been secured, and, as is customary with Metro, they will be filmed with casts of noted players, whose box-office value is well known, and under the charge of directors whose reputation for turning out successes are by-words in the industry.

Though Rex Ingram's "Scaramouche" will not be released with the productions listed below it is one of the first of the new Metro pictures to be completed. "Scaramouche" is now in its fourth week at the big legitimate Forty-fourth Street Theatre on Broadway. It is definitely set for a long, continuous Broadway engagement.

The first release, early in September, was Mae Murray's Metro starring picture, "The French Doll," which had a highly successful engagement at the Capitol Theatre several weeks ago. Taken from Irene Bordoni's great New York stage success, "The French Doll" has already had a series of record-breaking engagements in various cities throughout the country. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions.

September also saw the release of the following new-season productions: Fred Niblo's production, "Strangers of the Night," a Metro-Louis B. Mayer attraction adapted from the great international stage success, "Captain Applejack." "Strangers of the Night" also had an engagement at the Capitol Theatre, New York, to its credit, and numerous successful runs in other cities.

"Rouged Lips," Viola Dana's first starring Metro picture of the series of five which Metro announced, with possibly a sixth, a dramatic production; "Three Ages," Buster Keaton's first feature length Metro comedy, which has already enjoyed a run at the Rivoli Theatre, New York, a brilliant triumph in London, and similar triumphs in San Francisco and other cities:

"Desire," a Louis Burston presentation which forms one of the series of Metro Premier Feature productions of the 1923-1924 program; "The Eternal Struggle," a Reginald Barker production for the Metro-Louis B. Mayer forces. This picture played last week at the Rivoli Theatre, New York; "The Eagle's Feather," another Metro Premier Feature production with James Kirkwood and Mary Alden among other noted players in the cast; "The Social Code," Viola Dana's second Metro starring picture.

Four important productions will be released by Metro during the month of November. These are: "Pleasure Mad," Reginald Barker's second production under Metro-Louis B. Mayer auspices. It will be released November 5; "Held to Answer," with House Peters in the leading role. It will be released November 12; "Hospitality," Buster Keaton's second feature length Metro comedy. It is a Joseph M. Schenck presentation through Metro. It will be released November 19.

And last, Jackie Coogan's long-heralded Metro picture, "Long Live the King," to be released November 26. This is a nine reel production recently completed on the west coast under the direction of Victor Schertzinger from the novel by Mary Roberts Rinehart. It was produced under the personal supervision of Jack Coogan, Senior. It will be released November 26.

Friedman to Handle Preferred in Chicago

In a deal involving a quarter of a million dollars, J. L. Friedman, president of Celebrated Players Film Corporation, in Chicago, has taken over the distribution of Preferred Pictures in the Chicago territory. Mr. Friedman left for Chicago on Saturday after completing negotiations with B. P. Schulberg and J. G. Bachmann of Preferred Pictures Corporation.

Mr. Friedman will immediately enlarge his organization to handle adequately this new product. Among the new members of his sales force will be many from the former Preferred staff in Chicago.

The new contract gives Mr. Friedman the new Preferred Fifteen in addition to the Preferred Eight, and he will at once begin an extensive sales and exploitation for Preferred Pictures in Chicago.

Riesenfeld Praises Paramount Film

Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres in New York, is the latest to accord to Cecil B. DeMille's Paramount production, "The Ten Commandments," the enthusiastic praise of an expert viewer of pictures. In a telegram to Adolph Zukor, Mr. Riesenfeld says in part: "Have viewed 'The Ten Commandments' twice. It is the greatest picture I have ever seen."

"Grandma's Boy" Makes This Township Grow

A new record has just been set by Harold Lloyd in his Associated Exhibitors super-attraction, "Grandma's Boy."

In Torrance, Cal., a town of 1,500 inhabitants, it played on September 25th and 26th to 1,510 paid admissions. The figures indicate either that every man, woman and child living in Torrance attended, or that every stranger within its gate was present on one day or the other.

Those who attended on the opening day of the run apparently advertised the attraction well, for whereas the paid admissions that day were 659, these swelled to 851 the second day.

In "The Mirage"

It is announced by Joseph M. Schenck that Constance Talmadge will appear in "The Mirage," a screen production of the play by Edgar Selwyn.

Changes Title

Metro announces that the new title of "The Living Past," which Harold Shaw is now directing at the Metro Hollywood studios, will be "The Fool's Awakening."

November Exodus for Next Coogan Film

According to an announcement made on the west coast by Jack Coogan, Sr., Victor Schertzinger, film director, has been retained to direct Jackie's second Metro picture, production on which will begin within the next several weeks.

"Long Live the King" will be released in the latter part of November.

MAE MARSH IN PADDY-THE-NEXT-BEST-THING, A UNITED ARTISTS' PICTURE

Sanger Co. Books Preferred Films

The first four Preferred Pictures released this fall have been booked by the Sanger Amusement Company for exhibition in their entire circuit of theatres throughout the south. The productions included in this contract are "The Broken Wing," "Mothers-in-Law," "April Showers," and "The Virginian."

"Fashion Row" Completed

Mae Murray has completed "Fashion Row," her second Metro starring picture, which together with "The French Doll," her current release, and another production, form one of the important units of the Metro 1923-1924 program of major production. "Fashion Row" is scheduled for December release.

Those in the cast of "Fashion Row" with Miss Murray are Elmo Lincoln, Freeman Wood, Earle Fox and Mathilde Brundage.

"The Way of a Man" Made by Pathe as Feature and Serial

In view of the virile, dramatic character of the story unfolded in Emerson Hough's novel, "The Way of a Man," throbbing with the indomitable spirit of the hardy pioneers of the early West and aglow with all the rugged vigor and color of its great open spaces, Pathe has had prepared both a feature and serial version of the famous story.

Both versions were produced at the same time under the direction of George Seitz, in pursuance of well-defined plans laid down last June preliminary to the start of production work. The feature version of this splendid story by the author of "The Covered Wagon" and "North of 36" will be released by Pathe December 16 in advance of the release of the serial production.

Like his "Covered Wagon," Emerson Hough's "The Way of a Man" is vibrant with the perils and hardships that beset the pioneers of our Middle and Far West in their hazardous advance across the great sweeping plains and arid desert wastes of the little-known regions west of the Mississippi. Throughout all the stages of production work on both feature and serial, Mr. Seitz has labored unceasingly to reproduce with unerring accuracy and thrilling realism the spirit of heroic adventure, which the author breathed into his world-famous story of this epochal chapter in the nation's history.

The fast action and outdoor atmosphere of "The Way of a Man," abetted by the tremendous success on the screen of "The Covered Wagon" by the same author, will in the opinion of Pathe officials strongly recommend the feature version to first-run theatres, which because of their transient patronage are not usually in the market for serials. The universal interest extending to this colorful and eventful period of the country's development is also expected to prove an important factor in making "The Way of a Man" a box-office attraction of the first magnitude.

Allene Ray and Harold Miller head an eminently capable cast, which includes in the principal roles "Bud" Osborne, Kathryn Appleton, Chet Ryan, Whitehorse, and Lillian Gale. Mr. Seitz took his cast of principals, accompanied by a great company of extras, Indians from the reservations, droves of horses and a train of the historic "covered wagons" of the plains, into the Arizona desert, where over six weeks were spent in the filming of exteriors.

Universal Lines Up Strong List of Stories for Early Production

Universal has lined up an unusual selection of literary material for adaptation to the screen, it has just been learned from the Universal home office. The list includes powerful stories by world-known authors, and promises a series of high grade pictures for Universal release in the coming months.

Upon Mr. Carl Laemmle's arrival from Europe, the Universal scenario forces held a long series of conferences with him over the stories for next spring's Jewels, and other pictures. The Universal chief in outlining his picture policy, made it known that Universal will stop at no limits in obtaining high grade stories for the screen.

The list selected under Mr. Laemmle's supervision by Robert F. Roden, Universal's eastern scenario head, and Raymond L. Schrool, Universal's coast scenario chief, includes the following well-known stories: "The Inheritors," a novel by Miss I. A. R. Wylie; "Love Insurance," a novel by Earl Derr Biggers; "Wine," a story by William MacHarg; "Courtin' Calamity," by William Dudley Pelley; "Judgments of West Paradise," by Valma Clark, and "The Free Trader," by Kathrene and Robert Pinkerton.

Some of the stories are due for early production. Scenarists already have been engaged to whip them into film form. Following the liberal purchase policy of Mr. Laemmle, Universal has obtained the services of some of the best scenarists in the business to make over these stories for the screen.

Among the recent purchases, one is for serial adaptation. Sevis William McLeod Raine's "Ridgeral other well-known stories are in the process of production.

Following completion of "Clay of Ca'lina," starring Herbert Rawlinson and directed by Robert Hill, work will be started on "Jack of Clubs," as a Rawlinson story. Work on the adaptation of "The Tornado," Lincoln Carter's celebrated melodrama, is also under way. George W. Ogden's "Claim Number One" is in process of scenarization for Jack Hoxie, as way of Montana."

"Souls That Pass in the Night," the remarkable mystery story written by former chief William Flynn, of the United States Secret Service, has also been purchased by Universal and is being adapted for an all star cast and is to be produced in the near future. Perhaps one of the most important pictures under way in the entire industry is "Damned," the world celebrated anonymous novel, now being filmed at Universal City.

Simplicity Is Keynote of Fairbanks Film

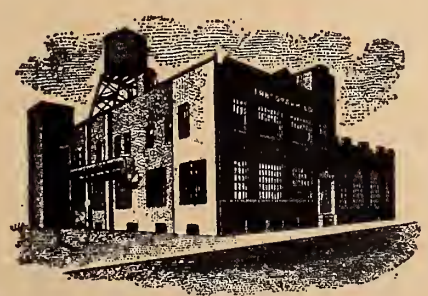
A striking example of the simplicity and purity of composition adhered to in filming Douglas Fairbanks' "Thief of Bagdad" was seen in the shooting of the great throne room scene, one of the most imposing interiors in the picture. Here only fifty persons represent the retinues of five powerful Asiatic princes. Ordinarily such a scene would be crowded with some 600 gaudily garbed extras.

"The Broken Wing" Lauded by Critics

B. P. Schulberg's Preferred Picture, "The Broken Wing," from the play by Paul Dickey and Charles W. Goddard, has concluded a successful first showing at the California in San Francisco.

San Francisco Call-Post said: "The production sparkles with high dramatic qualities and a brand of humor of the first caliber." San Francisco Journal: "An amusing story with many bright lines."

LUDWIG G.B.ERB,
PRESIDENT



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Story of "Black Oxen" Is Widely Distributed

That newspaper serialization of a photoplay story has been attained to an extent hitherto unrealized is the claim of Associated First National Pictures, Inc., in announcing the full details of its "Black Oxen" serialization plan.

"Black Oxen," a Gertrude Atherton novel, which is among the year's best sellers, is to be offered by First National as a Frank Lloyd production. In laying out its campaign for newspaper serialization, the company aimed at obtaining the maximum value to the exhibitor. The serialization rights were released so that upon completion of the novel, which was issued in full, the picture would be ready for release in the local theatre. In addition to this every installment in the newspaper carried an announcement of the forthcoming Frank Lloyd production which features Corinne Griffith and Conway Tearle.

At the present time one hundred and thirty daily newspapers are carrying the serialization.

"The Call of the Wild" Undergoing Big Booking

Following its premieres on the West Coast at the California Theatre, Los Angeles, and on the East Coast at the Cameo Theatre, Broadway, New York, Pathe's picturization of Jack London's famous dog story, "The Call of the Wild," is playing to capacity audiences in prominent first-run theatres throughout the country.

The volume of bookings on this subject, which was released generally on Sept. 23, is mounting steadily, and during the last ten days some of the most important theatres and circuits of the country have closed for engagements on the production. Among these houses and theatre chains are: The I. H. Libson Circuit, closing for the Strand, Cincinnati, the Colonial in Columbus, and the Strand in Dayton; the Rothchild group, signing for the Granada, San Francisco; the A. H. Blank chain, for the Palace Theatre in Des Moines; the Midwest Theatre Company, including the Midway of Rockford, the Lincoln Square of Decatur, the Rialto in Bloomington, and the Rialto at Elgin, Ill.; the Capitol Theatre Circuit of Kansas City, Mo., including its theatres in Independence, Eldoredo, Manhattan, Chanute in the state of Kansas, Excelsior Springs and Carthage, in the state of Missouri, and the following theatres in Kansas City, Mo.: the Lyndwood, Gladstone, Summit, Admiral, Benton, and Elsworth; the State Theatre, Oakland, Cal.; the Liberty, Fresno, Cal.; Fox, Aurora, Ill.; Gem, Gary, Ind.; Palace, Tulsa, Okla.; Capitol, Charleston, W. Va., and the Hippodrome, Lancaster, O.

Big Exploitation for "The Drivin' Fool"

Following intensive exploitation and publicity campaigns the W. W. Hodkinson Corporation on Saturday, October 20, launched a two weeks' engagement of its latest comedy feature, "The Drivin' Fool," at the Rivoli Theatre, St. Louis, Mo. The advance campaign was in charge of Charles Geigerich, of the Hodkinson exploitation department, who spent more than a week in the mid-west city preparing and executing the drive.

The Hodkinson picture set new attendance records for both Saturday and Sunday performances, it is said, and by Monday was well under way to establish a new mark for the downtown playhouse.

The exploitation campaign as carried out was followed exactly as laid out in the press and exploitation book on "The Drivin' Fool," prepared by the Hodkinson offices for the guidance of exhibitors throughout the land.

Tie-up Race with Warner Film

Live-wire exhibitors in all sections are losing no time in taking advantage of the recent international race between Zev and Papyrus, and are tying up the Warner Classic, "Little Johnny Jones," starring Johnny Hines, with the big sporting event, it is reported.

The story of the picture is almost a direct parallel with the international race, Warner Bros. state, except that Johnny Jones and his famous horse, Yankee Doodle, traveled to England to race the English champion at E[illegible]n Downs, instead of the English horse coming to [illegible] countr[illegible] Papyrus.

Chaplin Makes a Personal Appearance

"Charlie Chaplin, wag of the world and droll picture-maker, wha has made a million sides to shake and a million eyes to run with tears of laughter, owned Detroit Monday."

Thus the Detroit Free Press, expressed itself on Monday, October 16, when Charles Chaplin broke a long-standing rule of his own and cut loose with public personal appearance stuff that kept that city in a turmoil of delight from eight o'clock in the morning till midnight.

The unusual sight of Charles Chaplin overcoming his reluctance to appear in public was in response to an official invitation from Detroit's great commercial body, the Board of Commerce, to be the city's guest.

Big Audience Welcomes Cosmopolitan Picture

"Unseeing Eyes," the latest production from the Cosmopolitan Studios, starts its career armed with evidence of the high approval of capacity Broadway audiences and the newspaper reviewers. The premiere of the picture at the Cosmopolitan Theatre on Sunday evening attracted a big and typical Broadway audience, which welcomed the picture warmly.

New York newspaper reviewers plainly shared in the welcome which the audience gave to Lionel Barrymore, hero of Arthur Stringer's tale of perilous adventure in the Canadian Rockies. Seena Owen is the heroine, and Louis Wolheim has the "heavy" part. Victor Herbert and his orchestra, of course, topped off the whole occasion.

Following are expressions from some newspaper reviews: Daily News: "'Unseeing Eyes,' tale of north, has thrill for every second." New York Times: "Lionel Barrymore gives a good account of himself as Dean. Miss Owen is sympathetic as Miriam, and if you want a super-villain, Wolheim fills the bill." Evening Telegram: "Go up to the handsome theatre on Columbus Circle and enjoy the many thrills in this story of the frozen North."

Telegraph: "If the success of the film is measured by its appeal to the motion picture public then we must say that 'Unseeing Eyes' occupies an enviable position. It has everything the public loves." Evening Mail: "'Unseeing Eyes' also differs from other films of the great outdoors in its careful direction and beautiful and effective staging."

Warner Says Showmen Want Variety in Films

"Exhibitors want a wide variety of motion picture productions," declares Sam Warner, "rather than the occasional big production for the coming season. The conditions imposed on exhibitors by companies producing photoplays of a stupendous nature and presenting them in legitimate theatres at high prices is frightening off the exhibitor who formerly looked on the big picture as an out-of-the-ordinary photoplay for his theatre. Naturally, showmen are booking these bigger features, even though their box-office record shows a loss now and then, but they depend a great deal on the simpler production that lends itself to unusual exploitation methods just as much as the photoplay containing million dollar names, massive sets and super direction."

Mr. Warner made this declaration after conferring with important exhibitors in New England and live-wire showmen that he has come in contact with during his visit to the Warner office in New York.

"It has been this organization's policy to make every variety of a production so that each exhibitor will have a wide choice to select from in his dealings with us. So far this season we have placed productions before the camera that involve large sums of money and we have undertaken productions that have not been so costly but contain a certain amount of an appeal that an exhibitor cannot overlook.

"In our schedule for the season of 1923-24 we have included productions with the finest stories and stars available, and we have also undertaken productions that have not called for such an outlay of money but which will appeal to the exhibitor because of their universal theme, treatment and box-office drawing power."

Thompson in New York

David H. Thompson, First National production manager, is in New York for a conference with First National executives relative to future activities at the West Coast studios. He brought with him the master print and negative of "Flaming Youth."

Cruze Will Direct "North of 36"

"North of 36," Emerson Hough's epic of the stirring and colorful pioneer days that bridged the gap between Indian warfare and America's industrial birth, is to be filmed at once as the result of a decision reached after months of planning and deliberation by executives of the Famous Players-Lasky Corporation, Jesse L. Lasky announced in Hollywood recently. James Cruze will direct.

M. H. Hoffman Resigns

Milton H. Hoffman, Metro production manager for the last two years, has announced his resignation to take effect next month, when he will leave for an extended ocean voyage. Mr. Hoffman has been in ill health for several months.

Goldwyn Grooming "Dark Horse;" High Hopes for Seastrom Pictures

Goldwyn Pictures Corporation, it appears, has been holding an ace up its sleeve. While producing or distributing and publicising and bragging about such big successes as Cosmopolitan's "Enemies of Women," its own "Three Wise Fools," "The Spoilers," "Six Days," Distinctive's "The Green Goddess" and others, it has been quietly grooming another picture to capture motion picture sweepstakes for the year. It will be released sometime around December 1.

The dark horse is "Name the Man!" the first American-made picture by the noted Swedish actor-director, Victor Seastrom. It is an adaptation from Sir Hall Caine's latest novel, "The Master of Man." Report has been made from the Goldwyn studios, from time to time, regarding the selection of members of the cast and progress on photography, but there has been a curious silence regarding the quality and the magnitude of the production.

It now develops that there has been a purpose in the sparingness of the advance publicity regarding "Name the Man!" Goldwyn wished to have its first Seastrom picture almost on the point of release before beginning its publicity campaign, so that it could approach the task of telling the trade the quality of the picture with fresh material and fresh impressions.

Mr. Seastrom now is putting the finishing touches on the editing and titling of the production at the Goldwyn studios. The continuity was prepared by Paul Bern, one time editor-in-chief for Goldwyn and one of the most gifted of scenarists, in consultation with June Mathis, editorial director for Goldwyn, and with Mr. Seastrom.

Reports from production executives at the studios are that "Name the Man!" is a picture astouding in its humanity and its realism; one that will make its appeal straight to the heart of every person seeing it. The noted director has imbued the actors playing the important roles with his own peculiar gift of making real life in the screen's shadow picturing of life. Each player, answering to the director's appeal to avoid excess in portraying the highly wrought emotions of the characters, while at the same time keeping them keyed up to dramatic tenseness, has achieved, Goldwyn says, a naturalness seldom attained on the screen.

Hall Caine's novel, "The Master of Man" was the one story out of all the material available at the Goldwyn studios, and from all of the outside material that he had read and considered, that Mr. Seastrom selected as the story he wanted to present to the American public as his first production made in this country. It held the qualities that appealed to the Swedish director and in the expression of which he won world-wide honor as one of the greatest screen directorial geniuses of the world, before Goldwyn induced him to come to America and make a series of productions for it.

The cast which Goldwyn gave Mr. Seastrom to work with is without question one to delight the heart of any director. Mae Busch has the best part she has essayed in the films. Patsy Ruth Miller has the role of the good woman who is really loved by Victor Stowell, while Bessie Collister, the role which Mae Busch plays, is the girl he has wronged in a moment of passion. Conrad Nagel is the Victor Stowell.

Surrounding these three figures are many others, including Creighton Hale, Hobert Bosworth, DeWitt Jennings, Aileen Pringle, Evelyn Selbie, Anna Hernandez, Mark Fenton and Jack Murphy.

Boston Papers Praise Vitagraph Production

The metropolitan premiere of "Pioneer Trails" in Boston called forth high commendation from the critics of newspapers in that city. Not only is the story praised for its dramatic entertainment but the splendid photography is emphasized in the critical reviews.

The Boston Advertiser said: "One bit of photography showing an Indian scout signalling to his fellow killers upon a cliff is a beautiful sample of camera painting at its best." Boston Telegram: "Atmosphere and beautiful scenes abound in 'Pioneer Trails' showing at the Park Theatre. All in all 'Pioneer Trails' is an instructive and well portrayed picture of American life and American people when our country was young."

Boston Herald: "Incidentally there is a very pretty beroine in crinolines, played by Alice Calhoun." Boston American: "Mr. (Culien) Landis as the young hero gives a characterization always pleasing and virile. Particular mention should be made of the picturesque scenes in mountains and plains." Boston Post: "It is a thrilling and romantic drama done in a large manner with a big cast headed by Alice Calhoun and Cullen Landis."

"The Spanish Dancer" Reported Making Hit

Reports received at the Paramount home office on the initial showings of the Herbert Brenon production, "The Spanish Dancer," starring Pola Negri, in New York, Los Angeles, Salt Lake City and Sandusky, indicate that the picture is destined to score one of the greatest box-office records of recent years, Paramount says.

"The Spanish Dancer" is the first of the new Paramounts to be released under the policy of demonstration showings by which prices to exhibitors are to be ultimately determined.

Total admissions and receipts for the picture during its first week in New York at the Rivoli, Paramount states, lifted it immediately into the class of "Blood and Sand," "The Sheik," "Dr. Jekyll and Mr. Hyde" and "Manslaughter," all of which had their New York premieres at the same theatre. Approximately 9,000 people paid admission on the opening day. At Grauman's Rialto in Los Angeles the picture is now in its second week of capacity business. In the first seven days it played to 20,397 people.

Fairbanks Film Awarded High Honor in Mexico

Douglas Fairbanks' screen version of the famous Robin Hood has been awarded first place as the best motion picture exhibited in the Republic of Mexico during the year 1923.

This signal honor for "Douglas Fairbanks in Robin Hood" came as the result of a voting contest conducted recently by *El Universal*, one of the leading newspapers of Mexico City.

In honor of the award those in charge of the contest arranged an impressive fiesta at one of the big theatres in Mexico City. One of the principal features was the presentation to Harvey Sheehan, general manager of United Artists in Mexico, of a diploma from *El Universal*, stating that the diploma was for Douglas Fairbanks for his "Douglas Fairbanks in Robin Hood."

Warners Enthusiastic About "Tiger Rose"

News comes from the Warner Bros. West Coast Studios that Sidney A. Franklin has completed the editing, titling and cutting of the screen version of the famous Belasco stage play, "Tiger Rose," in which Lenore Ulric is starred, and that the finished print has been shipped East for the approval of the Warner officials in the city of New York.

Before the print left the Warner Studios it was shown to H. M. Warner and Jack Warner, who were highly enthusiastic over the new production, and who predicted that it would take its place among the finest motion picture productions of the new season.

Educator Forecasts Success for Picture

"Every lover of Dickens is certain to be pleased with the new photoplay, 'David Copperfield,'" declared Dr. C. E. Meleney, associate superintendent of the New York City public schools, following a special showing of the Associated Exhibitors feature, which he attended recently. "And if it pleases the students of Dickens it is certain to make a deep appeal to every one who appreciates good, wholesome entertainment. I consider the production splendidly done and well worthy of popular support."

John S. Woody, Associated's general manager, has announced also the booking of "David Copperfield" for an indefinite run in Tremont Temple, Boston.

Announcement of the official release of this feature has been the signal for a veritable rush of bookings, Mr. Woody stated.

"Six Days" Gets Good National Advertising

Twenty-five of the big key cities of the country have either already carried, or will carry just prior to the first booking of "Six Days," a large number of the striking and artistic 24-sheet posters designed for the production. The posting remains on the boards for several weeks in advance of the showings.

The bill posting campaign was arranged and put across by Howard Dietz, director of advertising and publicity for Goldwyn. Among the towns where the poster campaign has already been put through are New York, Chicago, Los Angeles, St. Louis, Cleveland, Detroit, Milwaukee and Salt Lake City.

In connection with the national bill posting campaign, Mr. Dietz also arranged a tie-up with the nineteen Hearst newspapers in the largest cities of the country by which a serial version of "Six Days" would be run in the Hearst newspaper in every city where they are published at the time the picture was shown in first run.

The receipts at the Capitol, New York, for the first week's screening of the picture were in excess of $53,000, which is very close to the record week's business for the Capitol. The picture was retained for a second week, doing a business almost as great as the first week.

When "Six Days" was put on at their Chicago Theatre by Balaban & Katz, the week following its screening for them, the serialization of the story was published in Hearst's Herald-Examiner. In Los Angeles, where "Six Days" is now in its second week, the Examiner published the story serially.

Pilgrim Film Successful in New York Premiere

New York newspaper critics expressed their praise of "Puritan Passions," the Film Guild picturization of Percy Mackaye's stage play, "The Scarecrow," now being given its premiere engagement at the Cameo Theatre, New York City.

The New York Times said: "'Puritan Passions' is a picture that has enlisted careful study and unlimited pains." The Daily News: "Not only have we Percy Mackaye's best but Glenn Hunter's finest and Mary Astor's most charming personality." "A singularly fine, graceful performance by Glenn Hunter," declared the New York Herald. The Evening World avers: "To us, 'Puritan Passions' was a movie treat."

The New York Tribune: "'Puritan Passions' seems to us one of the most interesting pictures of the year." The New York Evening Telegram says: "You will find in 'Puritan Passions' a vanished phase of life brought back vividly and dramatically."

Hart Congratulated on New Paramount Picture

William S. Hart, who recently completed "Wild Bill Hickok," the first of the series of pictures which is to be released under the star's new contract with Paramount, is receiving congratulations from many film people in Hollywood on the excellence of the production which he has made to serve as his first starring vehicle since his temporary retirement from the screen two years ago.

Among those who have seen "Wild Bill Hickok" in its finished state is Jesse L. Lasky, who sent Hart the following telegram: "My dear Bill: I have just finished looking at 'Wild Bill Hickok' and seldom have I spent a more fascinating hour and a half. The picture is truly the best Bill Hart picture thus far produced and unquestionably will prove popular and successful."

"A Lady of Quality" Received in New York

The Universal home office has received from the West Coast the advance print of one of the biggest pictures in that company's 1923-1924 schedule, "A Lady of Quality." It is a Super-Jewel Production, and is expected to take its place beside "Merry Go Round" as a big box-office bet.

Hobart Henley directed the picture, from a screen adaptation of Frances Hodgson Burnett's popular novel. Virginia Valli is the star, and as the first production in which she is starred alone, Universal has gone to extremes to make "A Lady of Quality" an outstanding picture. The production is due to reach the screen around the first of the year. Its appearance will be preceded by an elaborate exploitation campaign, already under way.

Baylies' Campaign for Pathe Film "Columbus"

The campaign conducted by T. B. Baylies, managing director of the State Theatre, New Bedford, Mass., for the engagement of Pathe's "Columbus" at that house serves admirably as a model, it is said, for the presentation of this and the forthcoming productions, belonging to the "Chronicles of America" series to be released through Pathe.

Capitalizing the extraordinary appeal of the subject to the school authorities, Mr. Baylies concentrated his efforts on the local teaching staff, the City Librarian, and prominent clergymen and newspaper editors, who by virtue of their professions would be expected to be particularly interested in anything pertaining to the educational welfare of the city's juvenile population.

"The Temple of Venus" to Have N. Y. Premiere

The fourth Broadway presentation of the William Fox specials for the season of 1923-24 is scheduled for Monday night, October 29 when "The Temple of Venus" will be given its World's premiere at the Central Theatre. "Monna Vanna," which is now at this house will continue its run until Sunday, October 28.

This is a Henry Otto production. It was filmed on Santa Cruz Island off the coast of California. Mary Philbin is in the leading feminine role. She is supported by David Butler and Phyllis Haver and also by one thousand bathing beauties.

With the final editing of the picture the following cast is announced in support of the three featured players: William Waling, Micky McBain, Alice Day, William Boyd, Leon Barry, Celecte Lee, Senorita Consuella, Robert Cline, Marilynn Boyd, Frank Keller, Lorraine Easton and Helen Virgil.

Suggests Exploitation for Warner Production

"Back-Home-to-the-Farm-Week," says Warner Bros., is an idea which should appeal to all exhibitors who have booked the latest Warner classic, "The Country Kid," starring Wesley Barry. Live-wire showmen can cash in on this idea by co-operating with different stores and obtaining full page ads from merchants who handle goods of a rural nature. A combined full page ad with the exhibitor's in the center calling attention to the showing of "The Country Kid" should stimulate a great amount of interest.

An endless number of stunts can help the box-office in connection with "Back-to-the-Farm-Week" in each city where the picture is booked. Tie-ups can be made with dance halls, giving nights for a Country Kid Barn Dance with rube costumes; amateur nights can be staged in each theatre with a prize given to the best rube dancer; a country store on the stage of the theatre at each performance should also stimulate interest.

The exploitation and publicity department of the Warner organization have created an unusual amount of ideas which are included in the campaign book for the exhibitor's benefit.

"Virginian" Praised by Dayton Newspaper

Owen Wister's story, "The Virginian," which has been filmed for Preferred by Tom Forman, was given its first public exhibition this week at the Columbia Theatre, Dayton, Ohio.

The Dayton Journal says: "Owen Wister's story 'The Virginian,' in its screen form was presented for the first time on a commercial screen Sunday at the Columbia before a packed house. To our mind, it is one of the very superior cinemas of the season—or for two seasons. By dint of deft handling, it succeeded in forcing its point. Kenneth Harlan who portrays the name role, seems to be the embodiment of the popular notion of his part."

"Pioneer Trails" Liked in Boston

The Park Theatre in Boston held "Pioneer Trails," produced by Vitagraph under the direction of David Smith, over for a second week.

Bookers in New England are striving eagerly to obtain play dates following the success of this super feature in Boston.

Detective Praises Vitagraph Film

The ingenuity with which "The Leavenworth Case" the second Whitman Bennett production for Vitagraph sustains the mystery of the murder of Ira Leavenworth was highly praised by Henry Forbes, a retired detective sargeant in charge of a homicide squad of New York City, after a showing of this mystery photoplay at the Bennett Studios in Yonkers. The old detective declared the mystery story to be one of the best pictures he had ever seen.

Tourneur Hits on Timely Theme

That Maurice Tourneur hit upon an ever timely theme when he made "Jealous Husbands," was pointed out by M. C. Levee, the producer, last week. Through a clipping service the Tourneur organization in one week received four thousand clippings from newspapers in which the word "jealousy" appeared in the headlines, many of which were front page stories. The picture is for First National release.

Lloyd to Direct "The Sea Hawk"

With "Black Oxen" in the cutting room, Frank Lloyd will start work within a week on the production of Rafael Sabatini's "The Sea Hawk," which will be produced for Associated First National Pictures, Inc. In "Black Oxen" Lloyd has brought to the screen Gertrude Atherton's most successful novel.

Cast of Stahl Film Is Selected

John M. Stahl has completed his cast for his picturization of the stage play, "Why Men Leave Home." This First National picture will be interpreted by Lewis Stone in the principal role, Helene Chadwick, Mary Carr, William V. Mong, Alma Bennett, Hedda Hopper, Lile Leslie, Sidney Bracey and E. H. Calvert.

More Circuits Sign

Pathe continues to report the signing by circuits of theatres for the entire Pathe two-reel comedy output. The latest are the W. P. Gray circuit of fifty-five houses in the New England states and the Sam Goldstein chain, located in Springfield, Holyoke, Pittsfield, Northampton, Westfield, Ware and Palmer, Mass.

Hodkinson Novelty

The Hodkinson Corporation has prepared an interesting novelty for "Puritan Passions," the Film Guild picturization of Percy Mackaye's "The Scarecrow." A card, postal size, shows Glenn Hunter as Lord Ravensbane looking into the mirror of truth. When the card is held to the light the image of the writes appears in the glass.

Cast of Vitagraph Picture Announced

J. Stuart Blackton announced the complete cast of "Let Not Man Put Asunder," the indictment of the divorce evil, adapted from the novel by Basil King, at the Vitagraph studios last week. Mr. Blackton began shooting on his new super feature last Monday.

In the cast are Pauline Frederick, Lou Tellegen, Effie Shannon, Leslie Austen, Maurice Costello, Helen D'Algy, Gladys Frazin, Clifton Webb and Homer Lynn.

"'Let Not Man Put Asunder' will be one of the great significant photoplays of the year," Mr. Blackton said. "The divorce evil is growing throughout the world. How to avoid unhappiness in marriage is one of the gravest problems in America today. In my coming production the cause of an unhappy marriage is presented frankly. Those who see this picture will learn what a terrifying evil discontent in the home may become and to what disaster it may lead."

"Going Up" Sold to 2 Cities Via Air Wave

Science scored heavily this week when Jensen & Von Herberg, the big west coast exhibitors, traveling Europewards aboard the Mauretania, booked Douglas MacLean's "Going Up" for their theatres in Seattle and Portland, Ore. With John S. Woody, general manager of Associated Exhibitors, sitting at the New York or receiving end of the ethereal connection, the entire negotiations were conducted and the deals closed by radio messages.

What science accomplished was this: Radiograms from Mr. Woody's office, station JSW, overtook a speedy ocean liner, two passengers on which, disregarding the ocean waves, used air waves to flash the desire to serve patrons at home with the picture.

The Mauretania was three days out when Mr. Woody got into communication with Claude Jensen.

"Warrens of Virginia" Being Filmed by Fox

"The Warrens of Virginia," the famous stage play produced by David Belasco and written by William C. deMille, is the only production now in progress at the William Fox New York Studios. Elmer Clifton, who made "Down to the Sea in Ships" and "Six Cylinder Love," is directing the picture.

Martha Mansfield, whose last work was in the Fox special, "The Silent Command," has the role of Agatha, the feminine lead. The others in the cast include Robert Andrews, Harlan Knight, James Turfler, J. Barney Sherry, Helen Ray Kyle, Wilfred Lytell and Rosemary Hill.

The original stage production ranked as one of the leading dramatic achievements.

"Columbus" Is Feature of Dedication Program

"Columbus," the first release of Pathe's colorful and dramatic "Chronicles of America" series, was a feature of a special gala program arranged by the Indianapolis chapter of the Knights of Columbus for the dedication of their new building on last Friday evening, October 12.

An enthusiastic audience, which included representatives of the city and state governments, the Speaker of the Lower House of the Canadian Parliament, and more than five hundred members of the order, received the picture with prolonged and hearty applause. Following the showing of the picture, Mr. Pagani, chairman of the meeting, spoke of the production in highly laudatory terms.

"Madame Sans Gene" Is Pola's Next

According to an announcement issued by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation, Miss Negri's next starring picture will be made from Victorien Sardou's play "Madame Sans Gene."

De Mille Adds La Rocque

William de Mille has announced that Rod La Rocque has been added to the cast of his current Paramount production, "Everyday Love."

The featured members are Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff.

"Pleasure Mad" for November Release

With the hurried preparations going on for the new Reginald Barker production for the Metro-Louis B. Mayer forces, "Women Who Wait," it is apparent that Mr. Barker is rapidly completing his second Metro-Louis B. Mayer attraction of the new season, "Pleasure Mad," upon which the noted director has been engaged for many months.

"Pleasure Mad" is scheduled for release early in November. It is a film version of Blanche Upright's novel, "The Valley of Content." A. P. Younger made the screen adaptation and it was photographed by Norbert Brodin.

Spearing Prepares Scenario

The latest scenario work of James O. Spearing, former New York newspaper critic, now associated with the Universal Pictures Corporation, has been the preparation of "The Signal Tower" for screening. "The Signal Tower" is Wadsworth Camp's short story included in O'Brien's "Best Short Stories of 1921" and is to be a Universal-Jewel special. Clarence L. Brown will direct it.

Tulsa Welcomes "Going Up"

John S. Woody, general manager of Associated, has just received this telegram from Harry Castle, manager of the Palace Theatre, Tulsa:

"We opened with your production, 'Going Up,' Friday, and packed them at every show, despite a continual downpour of rain. The laughter and criticism from my audiences indicate that it is one of the best ever shown. Congratulations, and may you have many more like it."

Big Campaign Book for Vitagraph Film

Vitagraph is compiling a campaign book for "The Man from Brodney's," the picturization of George Barr McCutcheon's novel, prints of which will soon go forward to branches from the Brooklyn laboratories.

The new exploitation book will be eight columns wide, full newspaper size and printed on heavy stock.

Fairbanks Works with Tigers

Douglas Fairbanks worked with a group of Bengal tigers every night last week. These animals are required in the forthcoming Fairbanks' feature, "The Thief of Bagdad." These beasts have become the chief residents of the ancient city of Bagdad, which stands on the Pickford-Fairbanks lot, and are kept within their city limits by a wire fence twelve feet high.

"The Spanish Dancer" Scores Hit at the Demonstration Theatres

Additional reports from Paramount demonstration theatres, received at the home office of the company, bear proof of the box-office power of "The Spanish Dancer," the first picture to be released under the new policy of test showings. The reports include not only figures on attendance and box-office revenue but press criticisms and opinions of the theatre managers.

The four-day run of the picture at the Plaza Theatre, Sandusky, O., was terminated Wednesday, October 17, when Manager A. C. Himmelein reported as follows: "Just finished a remarkable four-day run on 'The Spanish Dancer' —a few dollars less than 'Manslaughter,' which holds the house record. I honestly believe that 'The Spanish Dancer' will prove to be one of the season's sensations."

Last Sunday night, following the opening in Chicago, the McVicker's management sent the following telegram: "'The Spanish Dancer' drew record box-office line and there was a stampede for seats when McVicker's opened today. Chicago acclaims 'The Spanish Dancer' Pola Negri's best picture. Big business sustained all day."

At the Grand Theatre in Columbus the Brenon production broke all house records on its opening day, Sunday, October 14, and the Olympic in Pittsburgh, where the opening was Monday, the 15th, reported a never-ending box-office line for the first time in many weeks. At both these houses the week's business approached the house records.

Pola Negri took Kansas City by storm when the picture had its local premiere at the Newman. The Star critic said: "'The Spanish Dancer' is an exceptionally good picture, well acted, well directed. And, running through it all, vivid as a flame, is the characterization Pola Negri gives of the gypsy girl. She talks with her eyes, her hands, her whole body, and there is fire and buoyancy in her work. We take off our hats to her."

From George E. Carpenter, manager of the Paramount-Empress in Salt Lake City, came the following wire: "The public has welcomed Paramount's new policy with open arms. With admission prices advanced they jammed the Paramount-Empress day and night. Forced to stop ticket sales three times Sunday."

"There is not a moment's drag in the picture," said the Herald of Grand Rapids, where "The Spanish Dancer" played to capacity throughout its engagement at the Majestic. "The simple story of love and adventure among the most romantic circumstances sweeps simply through with fighting, exaltation, humor, despair and a happy ending. The capable cast and glittering sets are, after all, used for their rightful purpose of emphasizing a thrilling romance."

The Republican-Gazette, of Lima, O., where the picture played to turn-away business throughout the week of the 14th at the Quilna Theatre, said: "The first 'demonstration' audiences to view 'The Spanish Dancer' at the Quilna Sunday gave this new photoplay the stamp of their unqualified approval. The theatre was crowded at every performance and every one of the many telling points in the engaging romance was roundly applauded. As hundreds were turned away Sunday, unable to gain admittance, the engagement will evidently be as big a success financially as it is artistically."

Reports from the Madison, at Madison, Wis., and the Appleton, at Appleton, are similar in import. At the Madison the business averaged $500 a day, as against a daily average of $125 for several months previous, while at the Appleton the average was $460.80 as against $150. The Daily Cardinal, of Madison, said: "We don't have a twinge of conscience when we say that 'The Spanish Dancer' is one of the best pictures we have seen in Madison."

A new house record was set up at the Missouri Theatre, St. Louis, last Sunday, when "The Spanish Dancer" played to $6,220. The picture opened Saturday to $4,000 and present indications are that a new week's record will be established.

At the Princess Theatre, Springfield, Ill., the opening was last Saturday and Manager Harry Thornton wired: "Congratulations on this greatest of Negri productions. She has undoubtedly created a masterpiece for Paramount. National advertising and your exploitation campaign gave us a splendid opening."

Reports from the Crown Theatre, New London, Conn., are to the effect that big crowds were turned away Sunday and it is expected that all records will be broken. The New London Evening Day said Monday: "The production is more than a spectacle —it tells a real story. Pola Negri's interpretation of the lawless, laughing, impetuous dancing girl is superbly done. Nothing she did in 'Passion' surpassed her dueling scene. It was a splendid piece of work. And speaking of Moreno—at last Tony has come into his own."

Opens at Central

The fourth Broadway presentation of the William Fox specials for the season of 1923-24 is scheduled for Monday night, October 29, when "The Temple of Venus" will be given its world's premiere at the Central Theatre. "Monna Vanna," which is now at this house, will continue its run until Sunday, October 28.

"The Temple of Venus," says Fox, combines drama, allegory and a beauty extravaganza and has been called the "Ziegfeld Follies" of the screen. It is a Henry Otto production.

N. Y. Critics Praise United Artists Film

Broadway critics had much of praise for "Richard, the Lion-Hearted," initial production of Associated Authors, Inc., which had its New York premiere at the Mark Strand Theatre Sunday, October 21, under an Allied Producers and Distributors Corporation release. The New York public also greeted the picture warmly.

"Richard, the Lion-Hearted," a Frank Woods production, is an adaptation of Scott's "The Talisman," and is the first release turned out by the film triumvirate of Messrs. Woods, Thompson Buchanan and Elmer Harris. Later this trio, so well-known in the motion picture world, added Clark W. Thomas to its strength.

The picture stars Wallace Beery in the role of King Richard, the same role he so successfully created in "Douglas Fairbanks in Robin Hood."

"If you like romantic adventure skilfully done into a movie, then by all means see 'Richard, the Lion-Hearted,'" said the reviewer for the Sun and Globe. "'Richard, the Lion-Hearted,' is a good picture," said Robert E. Sherwood in the New York Herald. "In the role of King Richard Wallace Beery is the same splendid, forceful, vital, engaging King that he was in 'Robin Hood.'"

"Associated Authors struck home in their initial production," said F. W. M. Hall in the New York Times. "The settings are splendid, as also are the costumes."

"'Richard, the Lion-Hearted,' is exactly the thing as a photoplay for Associated Authors, Wallace Beery, the leading actor, the Mark Strand Theatre, and, by far the most important of all, the movie-going populace," said Robert G. Welsh in the Evening Telegram.

"Wallace Beery gives a convincing and vital performance as King Richard," said the critic for the Morning Telegraph. "Wallace Beery gives an interpretation of England's Crusading King which is human to the Nth degree," said the critic for the Evening Mail.

Glenn Hunter Ends Work on Film

Glenn Hunter has completed his first Paramount picture, "West of the Water Tower," at the company's Long Island studio, and is now in Chicago playing "Merton of the Movies," at the Blackstone Theatre. The production is finished with the exception of an atmospheric shot of Maryville, Mo., the town which Homer Croy wrote about in the novel from which the picture was made. Rollin Sturgeon, the director, and Harry Harris, cameraman, will stop off at Maryville on their way to Hollywood to secure the necessary scenes.

A cast of exceptional merit supported Hunter in this production. Headed by May McAvoy, Ernest Torrence and George Fawcett, it included ZaSu Pitts, Anne Schaefer, Joe Burke, Riley Hatch, Gladys Feldman, Alice Mann, Allen Parker and Jack Terry.

Doris Schroeder wrote the scenario, and the camera work was done by Harry Harris and George Hinners. W. J. Scully acted as Director Sturgeon's assistant.

Dwan Completes "Big Brother"

Allan Dwan has completed "Big Brother," the Paramount screen version of the novel of the same name by Rex Beach. The production was made at the eastern studio at Long Island City.

Heading the list of players is Tom Moore in the role of Jimmy Donovan, the leader of the car-barn gang on New York's lower East Side. Edith Roberts has the role of a dope fiend, and others who have prominent parts are Mickey Bennett, the talented seven-year-old player; Charles Henderson, Joe King, Paul Panzer, Neill Kelley, William Black, Milton Herman, Florence Ashbrook and Yvonne Hughes.

Three Stars in "Stranger"

Betty Compson will play the leading feminine role in the forthcoming Joseph Henabery production, "The Stranger," according to an announcement made by Jesse L. Lasky.

Richard Dix and Lewis Stone will play the principal masculine roles, and all three players will be co-featured, according to the same announcement.

"The Stranger" is an adaptation by Edfrid Bingham of John Galsworthy's "The First and the Last."

Signs for Preferred

Reported from the contract department of Preferred Pictures Corp. this week are the following houses which have signed for the fifteen features constituting the Preferred output for the season: the Garden, Princeton, N. J.; Strand, Owasso, Mich.; Virginia, Somerset, Kentucky; Imperial, Alliance, Neb.; the Castle, Irvington, N. J.; Colonial, East [illegible], Pa.; Strand and Rialto, Allentown, Pa.; Hippodrome, Sioux [illegible], Iowa; and the Rialto, [illegible], N. J.

"The Midnight Alarm" Does Get Them Inside

The box-office pull of "The Midnight Alarm," Vitagraph's story dealing with the life of a fireman, is attested by J. J. Harwood, manager of the Lexington Theatre, Cleveland. Mr. Harwood in a letter to Vitagraph says:

"I am very much pleased to advise you that we opened yesterday to the greatest business the house has ever done, the attraction being your latest release, 'The Midnight Alarm.' It was impossible to get the crowds into the theatre and we did a real turn-away business, the feature pleasing every one that was fortunate enough to get in."

Its appeal to audiences in Canada is demonstrated by the following telegram from Manager Brandon of the Imperial Theatre at Cornwall, Ontario:

"'Midnight Alarm' over the top with flying colors. Never in all my experience saw anything like the crowd in front of our theatre. Ran two shows, both houses jammed to outside doors. Good old Vitagraph."

Fox Films for Release Week of Oct. 21

"Cameo Kirby," the William Fox special production adapted from the great stage success by Booth Tarkington and Harry Leon Wilson, and the Sunshine Comedy, "The Roaring Lion," are scheduled for release October 21 by Fox Film Corporation. "The Governor's Lady" another of the specials announced for the 1923-24 season will follow "Cameo Kirby" in one week.

Few stage plays achieved a record on the road such as "Cameo Kirby." The story centers about a picturesque Mississippi River gambler of a former generation, who shoots straight and deals squarely, eventually winning when hearts are trumps.

John Gilbert will be seen in the role of the swanking, cynical soldier-of-fortune type of gambler. Gertrude Olmsted will have the feminine lead. "Cameo Kirby" is a John Ford production.

Precedent Broken at Metropolitan Theatre

Thomas H. Ince has been paid a remarkable tribute by Sid Grauman, of Los Angeles, by the booking of Ince's "Her Reputation," a big newspaper drama, for Grauman's Metropolitan Theatre. This is the first "outside" picture ever shown at the Metropolitan, which heretofore has run only Paramount-Lasky offerings. "Her Reputation" stars May McAvoy, with an all-star supporting cast headed by Lloyd Hughes.

Newspaper critics throughout the country have given praise to the picture. "The events in 'Her Reputation' are set forth convincingly and the fine acting, especially that of May McAvoy, gives the play an atmosphere of realism rare in such an exciting feature.

The Portland Oregonian says: "The flood and fire scenes in 'Her Reputation' are convincing and marked with a genuineness in their enactment seldom attained in similar screen efforts."

"Angel Face Molly," a Dramatic Picture

Viola Dana, Metro star, is now at work on her fourth Metro starring picture of the new Metro season, "Angel Face Molly" This is an original story for the screen by Fred Kennedy Myton adapted by Thomas J. Hopkins and being produced at the Metro Hollywood studios under the direction of Ocar Apfel who also directed Miss Dana in her two previous pictures, "The Social Code" and "In Search of a Thrill."

"Angel Face Molly" is a dramatic story.

In the cast with Miss Dana, is Milton Sills. This marks his second appearance opposite the Metro star, his earlier being several years ago in the Metro pictures, "Dangerous to Men." Other players in the cast are Gertrude Claire, Wallace MacDonald, Betram Grassby, DeWitt Jennings, Nelson McDowell, Matthew Betts and Edward Wade.

Be Sure to Read the F. B. O. Announcement in this issue.

HIGHLIGHTS ON EMORY JOHNSON'S THE MAIL MAN

Upper left: welcome accorded the director by New York postmen. Center: the director and his mother, Mrs. Emilie Johnson, who writes the stories for her son's productions. Upper right: Los Angeles postmen pay tribute at monster jollification. Lower left and right: more scenes of New York postmen serenading Johnson.

Palmer Audience Now 35,000,000

A ready-made audience of over 35,000,000 people! Over 35,000,000 hearts have beaten a little quicker; over 35,000,000 imaginations have been stirred a little deeper through the vast advance advertising campaign now being carried on by the Palmer Photoplay Corporation in no less than twenty-five of the most popular national magazines; a campaign making a home and heart appeal to 20,062,079 people, by telling them how Mrs. Ethel Middleton, wife of a factory foreman, wrote the prize scenario of their first production, "Judgment of the Storm."

The campaign was not and is not being limited to small ads in a few issues, but consists of full pages in twenty-five magazines; and this advertising has been going on consistently, month after month, since September, 1922, hammering home the message to 20,062,079 fans.

The names of these magazines alone tell their own story of the magnitude of this campaign: McCall's, Red Book, American, Pictorial Review, Cosmopolitan, Picture Play, Better Pictures, Writers Monthly, Motion Picture, True Story, Metropolitan, Film Fun, Photoplay, The Writer, The Student Writer, Good Housekeeping, Screenland, Drama, Story World, Editor, Independent, Physical Culture, Nautilus, Writers Digest and the Dial.

"The Mailman" Given Two World Premieres

The Film Booking Offices made a new departure in the way of picture previews last week when a double header premiere was run in Washington and Philadelphia at the same time on Emory Johnson's picture, "The Mailman."

The Washington preview was held at the Ambassador Theatre on Thursday morning and was attended by prominent Washington society people and members of foreign legations. In addition to this a private showing was made at the general post office before Post Master General Harry New and his staff of assistant post masters.

On reviewing the picture Post Master New expressed himself very pleased with the results obtained by Johnson in the making of the postal picture. His assistants were also very enthusiastic in their praise of the production and of the dramatic way it was handled.

At Philadelphia the trade premiere was held at Ed Fay's Knickerbocker Theatre and was attended by twenty-nine hundred people with eight hundred of them standing through the performance.

Tully to Picturize "Bird of Paradise"

When the picturization of Rex Beach's "Flowing Gold" is completed, Richard Walton Tully, producing for Associated First National Pictures, Inc., will bring to the screen the world famous "Bird of Paradise," his Hawaiian love drama which as a stage play has enjoyed a coast-to-coast success seldom equalled in the history of American dramatics.

Tully plans to start the filming of "The Bird," as the play is known in dramatic circles, about the first of the new year. The picture will be made in the Hawaiian Islands. The story of the play is laid in the period 1890 and Tully, in bringing this South Sea epic to the screen, will also be producing a picture of historic and educational interest inasmuch as all the quaint customs and traditions which once prevailed will be picturized.

Civic Bodies Endorse "Blow Your Own Horn"

Basing the campaign on the spirit of civic progressiveness which underlies the activities of thousands of communities, F. B. O. is launching an aggressive and widespread exploitation drive for its production, "Blow Your Own Horn."

Among the prominent boards of commerce which have already endorsed the production is the Association of Commerce of Racine, Wis., the executive director of which is Francis H. Bartlett. Mr. Bartlett recently saw a special preview of the picture and immediately requested that it be shown to the public in Racine at the best theatre in town because of its lively spirit.

"'Blow Your Own Horn' will do more to uplift one's civic spirit than any other photoplay I have ever seen," remarked the executive after thoroughly analyzing the entertainment elements of the production. Hundreds of tie-ups are being effected by F. B. O. with chambers of commerce throughout the country.

Shipman Films Made in Natural Backgrounds

Israel Zangwill, noted writer and dramatist, who is visiting this country now, sounded the keynote of the Ernest Shipman policy of motion picture production in a recent New York address. "The great idea today," said Mr. Zangwill, "seems to be to film pictures in flashy settings, rather than with a strict adherence to any legitimate dramatic value the scenario might originally have possessed."

It has always been the Shipman aim to produce published novels as they were written in the nature backgrounds that may bring so much beauty to the screen. It has been with this in mind that Mr. Shipman produced such well known novels as those of James Oliver Curwood and Ralph Connor.

Mr. Shipman's three latest pictures, "The Man from Glengarry," "The Critical Age," and "The Rapids," which W. W. Hodkinson Corporation is distributing, are typical of these big, clean outdoor dramas.

Crowds in Baltimore See "The Hunchback"

Another brilliant opening was registered for "The Hunchback of Notre Dame" when the first Southern Company opened its tour at Baltimore on Monday, October 22. A feature of the program was the Symphony Orchestra under the direction of M. Rollman, one of Baltimore's leading musicians. Newspapers in their flattering reviews of the Universal production stressed the fact that the orchestra excelled any ever heard with any production that had ever visited that city. Mention was also made of the elaborate staging and Universal was thanked for bringing the production to that city for a pre-release showing.

It is interesting to note that two of the biggest musical comedy successes in the country opened on the same night and in spite of the fact that "The Hunchback" prices were much less than those charged in the other two theatres, the gross receipts at the Academy of Music exceeded both houses.

Mussolini Given Print of "The Eternal City"

George Fitzmaurice, who is associated with Samuel Goldwyn in the production of Sir Hall Caine's "The Eternal City," which is for First National distribution, sent a copy this week of the finished picture to Premier Mussolini at Rome, Italy, in payment of a promise he made the heads of the Italian government after he had completed three months' work in Rome.

Mussolini had been extremely helpful to Fitzmaurice and his company during their work in the Roman city. Permission was obtained to use, as locations, such places as the Coliseum, the Forum, the Roman Baths, Old and New Appian Way. Battalions of soldiers were delegated to both work in the picture and guard the players from interference. And Mussolini actually played a small role in the production.

The entire story has been changed by Ouida Bergere with the consent of Sir A. Hall Caine so that every element of religion has been eliminated.

Arliss to Make Film in London

George Arliss will work in films during his playing of "The Green Goddess" on the London stage. The final shots of his next picture, "The Adopted Father," will be made in England by Distinctive Pictures Corporation owing to the fact that the success of the William Archer melodrama will keep Mr. Arliss abroad longer than had been expected. He had almost finished work in this American screen comedy before sailing to keep his engagement at the St. James Theatre in London.

The cast supporting Mr. Arliss in "The Adopted Father" includes Edith Roberts, Ronald Colman, Taylor Holmes and Little Joseph Donohue. Harmon Weight, who has directed all the Arliss pictures except "The Green Goddess" was chosen by Distinctive to make this photoplay.

Have You Read the F. B. O. Announcement in This Issue?

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

This Is Going to Be the Biggest Comedy Year in History of Screen

By AL CHRISTIE

This is going to be a big year for comedy, and the laughmakers will come into their own more than ever before in the history of the motion picture business.

The tide of long and boresome features has been turned and exhibitors everywhere have demanded in certain tones their desire for pure entertainment, whether it comes in large or small packages.

What will our part in this be?

Our entire organization has been concentrating these last few months on new ideas, new situations, new gags, building up a type of comedy for laughing purposes only, without detracting one particle from the standard we have set for quality production.

We are starting on our fourth year of distribution through Educational Film Exchanges, Inc., our eighth year as independent producers, and my own thirteenth year of directing behind a camera, and I want to say that I fully believe there is nothing unlucky about the latter number. It has always spelled good fortune before, and this should be our most successful period.

We are encouraged everywhere by exhibitors who believe in the two-reel comedy as a regular diet on all programs. The comedy has been likened to the funny page and the daily funny strip in the successful newspapers.

Publishers have long realized that the cartoon strip is the biggest single circulation builder in the paper. Likewise real motion picture exhibitors know that the building of a steady clientele is dependent to a large degree on the showing of comedies which put their patrons in good humor, which give them good fun for their money. They know that running a picture theatre without high-class comedy is like printing a newspaper which is all editorials and reading matter concerning the business, the crime, the grief and the strife of the world.

And there's enough grief in the world without going to a theatre to get more. The whole world loves a laugh, and the most successful theatre men are taking advantage of this universal demand by making the comedy part of their program one of the biggest advertising assets.

Two Two-Reelers and "Jamestown" on Pathe's List for November 4

Variety marks the Pathe schedule for November 4 which includes an unusually large number of subjects. Heading this program is "Jamestown," the second of the "Chronicles of America" series. Like the first "Columbus" it is in four reels.

Ruth Roland's serial, "Ruth of the Range," reaches its fourth episode which is titled "The Terror Trail." The third of the "Spat Family" series is titled "Roughing It" and shows the discordant family out West staking a mining claim and meeting with many ludicrous mishaps.

On this schedule is also a Mack Sennett two-reeler "One Cylinder Love." Built around a story of a broken engagement are aeroplane thrills and clever acting. Stan Laurel is featured in "The Whole Truth," a single reel Hal Roach comedy, presenting an amusing version of the recent scientific discovery of a serum which is an antidote against lying and makes the patient tell the truth.

The Aesop Film Fable, Cartoonist Paul Terry's laughable creation, is titled "A Barnyard Rodeo," and shows the familiar animals in a typical Western rodeo. Pathe Review No. 44 contains the following subjects: "The Pleasure Boat," a pictorial interpretation of Richard Henry Dana's poem; striking views of Durango, Mexico, under the caption "The City of Sorrows," and a Pathecolor presentation of a day in Volemdam, Holland, under the title "Dutch Doings." In addition there is an industrial section that will interest the majority of spectators.

"Jamestown" deals with the early struggles of the Colonists and introduces the colorful chapter of American history dealing with the Indian Princess Pocahontas and the English Colonist John Rolfe; also the struggle between the English and Spanish Colonists for supremacy.

Amusement and Knowledge Provided in Tolhurst's Pictures for Educational

Educational Exchanges, Inc., are of the opinion that the distribution of the series of Tolhurst microscopic pictures produced by Principal Pictures Corporation, of which Sol Lesser is president, marks a forward and significant step in the development of the screen, that of providing entertainment and instruction in a manner that will be as welcome to the public as the works of Maeterlinck and Fabre on insects have been to the world of literature.

"Once the public accepts scientific demonstrations on the screen the general education of humanity may fairly be said to have begun," says Louis H. Tolhurst, the California scientist who perfected the process by which these pictures are taken. "The exhibitor has learned that the public is not over-zealous to increase its stock of knowledge, but is very eager to be amused. Accordingly, in attempting to present the intimate lives of familiar insects I have sought to keep this element of entertainment uppermost. I believe no scientist or educator familiar with Maeterlinck's "The Life of the Bee," or better still Fabre's charming books, will quarrel with me or my methods when I say that without a doubt more people have learned of the habits of the bee from these romantic works than through scientific text-books.

Maeterlinck has brought the subject well within the scope of "human interest." Fabre has done even more with his careful and scientific "stories" of insects. To achieve in pictures what these celebrities have done with their literary style, is my ambition. Properly titled, the lives of insects are capable of an infinite variety of treatment. Tragedy, comedy, epic struggle, satire, humor and sensational action can be found, while the social relations of "colonies" are so complex and interesting as to supply a never failing field of investigation and exploitation.

Century Working on "Buster Brown"

Julius Stern, who some time ago acquired the film rights to R. F. Outcault's celebrated Buster Brown cartoon strip, announces that the story for the first of this series which will be filmed as Century Comedies, is now nearing completion and numerous players are being considered in order to select a suitable Buster Brown and Mary Jane and a perfect Tige for their respective roles. The number of comedies to be made has not yet been decided. Competent gag men are busy on the material and the name of the director will be announced soon.

Century Announces Fifth Unit

Noel Smith, formerly with Century and then with Fox, has returned to Century Comedies and will direct a series of two-reelers. Work on the first one featuring Harry Sweet, who was also formerly a Century star and then went to Fox, will be started within a few days as Sweet is again in the Century fold.

Smith makes the fifth director to head a unit making Century Comedies, the others being Al Herman, Bob Kerr, Harry McCoy and Arvid Gillstrom. All units are working under the supervision of Julius Stern and Sig Neufeld. Casts of well-known comedians have been selected for all of these units.

Books Semon Film

The Modern and Beacon theatres in Boston booked "The Gown Shop," the first Larry Semon comedy for the season of 1923-24. There are to be four Larry Semon comedies released by Vitagraph which include "The Gown Shop," "Lightning Love," "Horseshoes" and one for which a title has not yet been selected.

"Peggy" Bookings

Heavy bookings continue to pour in on the Baby Peggy series of Century Comedies. Among the most recent are the Missouri in St. Louis, Majestic in Columbus, Strand in Wichita Falls, Broadway in Richmond, Rialto in Butte, Liberty in Spokane and California in San Pedro.

Signs for Series

Pathe announces that the Strand theatres in New York and Brooklyn have booked the entire series of "Spat Family" and "Our Gang" two-reel comedies.

New Burr Comedy

"Fearless Flanagan," the C. C. Burr two-reel comedy released October 7, features Charles Murray, Kathlyn Martin and Raymond McKee. It was directed by Gregory LaCava, and is being distributed by Hodkinson.

Pal Film Retitled

The title of the newest Century comedy, starring Pal the dog, has again been changed and it will be known as "Down to the Ship to See," which it is announced was suggested by a Long Island exhibitor.

"Three Cheers"

(Educational—Comedy—Two Reels)

An abundance of amusing stunts makes this second number of Jack White's Juvenile Comedy series a good program subject. It has less plot than the first one of the series and is more like an unrelated arrangement of childish pranks, but goes over nevertheless and in places is very funny. The children are all interesting types and anyone should enjoy their performance.—M. K.

"Fashion Follies"

(Universal—Comedy—Two Reels)

New ideas are not plentiful in this Century comedy but most of it is the type of amusement that goes very well anyway. The bathing girls will appeal and the fashion show gives a chance for the familiar but laughable stunts of confusing the live models with the dolls. It has an abundance of action and should entertain, generally. Henry Murdock is featured.—M. K.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

- Barnyard Rodeo, A (Pathe)
- Be My Guest (Universal)
- Code of the Mounted (Universal
- Discontent (Educational)
- Fashion Follies (Universal)
- One Cylinder Love (Pathe)
- Pathe Review 44 (Pathe)
- Roughing It (Pathe)
- Taming of the Shrewd (F. B. O.)
- Three Cheers (Educational)
- Wages of Cinema, The (F. B. O.)
- Whole Truth, The (Pathe)

"The Code of the Mounted"

Universal—Western—Two Reels)

This is so evidently a reissue of something produced some time ago that it is doubtful whether it will be a success on the average program now. The clothes, photography and general style of acting dates back to early days in picture-making. It relates the story of a Mounted Police officer who has to make the familiar choice between love and duty.—M. K.

"A Barnyard Romeo"

(Pathe—Cartoon—One Reel)

Paul Terry's clever touches enliven the well-known Western stunts of lassooing, steer taming and rough riding here. The humor is delightful as usual and the subject itself is more widely appealing than some of the other Aesop Fables. A well worth-while number.—M. K.

"Discontent"

(Educational—Scenic—One Reel)

Considerably more emphasis is placed upon the dramatic note this time than in the usual Bruce Wilderness Tale. While there is no real attempt at acting, the story is sympathetic and there is a simplicity and humanness about the types. The husband who finds complete happiness in his work in the open and the wife who longs for the city and ultimately deserts her husband are the figures in an emotional conflict against pictorial backgrounds.—M. K.

"Be My Guest"

(Universal—Comedy—One Reel)

A situation that will be rather generally appreciated is the basis for action in this Neely Edwards number. A man who prefers starvation to restaurant fare accepts dinner invitations from three friends but finds the resulting disaster far worse than dinner at a hot-dog lunch counter. This will amuse the average patron.—M. K.

"The Whole Truth"

(Pathe—Comedy—One Reel)

Revealing to what interesting heights man's imagination will soar when accounting for his absences to his wife, this Stan Laurel number has good comedy value. In spite of sampling the serum that forces a man to tell the truth, the hero thinks up a good story to tell in court. It is lively and entertaining.—M. K.

"Fighting Blood"

(F. B. O.—Drama—Two Reels)

Round Five of this series, "The Taming of the Shrewd," and Round Six, "The Wages of Cinema," compare favorably with the earlier numbers, and maintain the high standard of entertainment and box-office value. Each one contains strong human interest, good comedy and a peppy fight in the ring. George O'Hara is excellent in the leading role, and is ably assisted by Mary Beth Milford and Louise Lorraine, as well as the old favorites, Kit Guard and Al Cooke.

"The Taming of the Shrewd"

There is a lot of good comedy in this number, which first shows Gale trying to take care of a waif that is wished on him. Later he jumps into the water, thinking to rescue his friend Rosemary, who is working in a picture, but finds he has saved a property boy, who doubled for her and jumped off the cliff. He succeeds in winning a fight in the ring against "The Shrewd."

"The Wages of Cinema"

This is a clever number, containing a lot of good audience material. Gale, unable to get Kilpatrick to sign up for a fight with him, gets a job in the movies; and, disguised as an actor, with the assistance of the director and two girls, Kilpatrick is persuaded to don the gloves. Gale licks him, reveals his identity, and is promised a real fight in the ring for the championship with Kilpatrick.—C. S. S.

"Roughing It"

(Pathe—Comedy—Two Reels)

Western life disagrees painfully wtih the Spat Family in this third picture of the series. Their quarrels are staged on the desert where everything from toads disturbing midnight slumbers to a hair-breadth escape from "bandits" who prove to be only prospective buyers, offering a vast fortune for the Spat Family's property, keep them excited. It has a good many laughs and should go well.—M. K.

Pathe Review No. 44

(Pathe—Magazine—One Reel)

Greater emphasis is placed upon the pictorial value in this review which has many pleasing scenes. An illustration of Richard Henry Dana's poem, "The Pleasure Boat," views of Durango, Mexico, called the "City of Sorrow," and a color presentation of Dutch village scenes are included. Facts about coloring wall paper supply the technical interest.—M. K.

"One Cylinder Love"

(Pathe—Comedy—Two Reels)

This is a mixture of entertainment that lacks unity somewhat, but amuses in an irregular way, with a few outstanding incidents that will probably meet with a hilarious reception. Bathing girls, amateur aeroplaning, and a trained bear furnish some lively action. It has an unusual amount of action and should be a satisfactory number for the average program. A Mack Sennett production.—M. K.

Hal Roach Companies Busy Making Comedies for Pathe

Production activities at the Hal Roach Studios, Culver City, Calif., are moving along at a fast clip.

The new Stan Laurel vehicle is a story of the "after the war" type with the comedy theme of "I got my captain working for me now!" In the cast appear Jimmy Finlayson, Ena Gregory, Mae Laurel, Eddie Baker, and William Gillespie. George Jeske is handling the megaphone.

The comedy just started by Will Rogers is a typical Rogers cowboy story written for the star by Hal Conklin. Jay Howe is directing the production. Marie Mosquini appears opposite Rogers.

Hal Roach's aggregation of animal players in the latest "Dippy Doo Dad," directed by Len Powers, are enacting a crook story.

The company of players engaged for "The Spat Family" has been augmented by the addition of Philip Miller, a well-known child actor.

Christie's Four Stars Will Each Be Seen in Five Films

Christie forces are now busily engaged in producing what is described as a "rip-snorting western comedy" which would seem to be a burlesque on ordinary "westerns." Bobby Vernon appears as Cactus Kelly. Then, too, there is Lopez the Lizard as the villain and Charlotte Stevens as the heroine.

This is but one of the twenty comedies scheduled by Christie for the coming season, five for each of their comedians, Bobby Vernon, Neal Burns, Jimmie Adams and Dorothy Devore. The first five to be released on the new schedule are "Navy Blue," starring Dorothy Devore; "This Is So Sudden," with Neal Burns; "Everything," with Bobby Vernon; "Done in Oil," with Jimmie Adams; "Fool Proof," with Neal Burns, and "A Perfect 36," with Bobby Vernon.

The supporting staff for the stellar comedians includes Jimmie Harrison, Vera Steadman, Charlotte Merriam, Babe London, Natalie Joyce, Tom Murray, Ward Caulfield, George French, Bob North, George Burton, Felix Valle, Bud Fine and Roy Weston.

Charles Christie has just returned from Europe, bringing with him John H. Taylor, managing director of Christie Film Sales Co., Ltd., of London, and John Maxwell, owner of a chain of theatres in Scotland.

"Snub" at Rivoli

The first of the new series of single reel Pathe comedies starring Snub Pollard titled "It's a Gift" was the comedy attraction at the Rivoli, New York, and it is announced that it enjoyed the distinction of being the only comedy attraction at any of the big houses on Broadway.

Other comedies in this series already announced are "Dear Ol' Pal" for November 11, and "Join the Circus" December 2. "It's a Gift" was released October 14.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

			Review	Consensus	Footage
Salome	Nazimova		Jan. 13	Mar. 24	6.000
Suzanna	Mabel Normand		Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin		Apr. 28	Aug. 18	4,150
Paddy-the-Next-Best-Thing	Mae Marsh		Oct. 20		6,000

ARROW

Little Red Schoolhouse	E. K. Lincoln		May 26	Aug. 25	5,700
Sheriff of Sun Dog	Wm. Fairbanks		June 2		4.949
None So Blind					
Sun Dog Trails	William Fairbanks				
The Fighting Skipper	Serial				15 parts
The Santa Fe Trail	Historical serial		Aug. 11		15 parts
The Devil's Dooryard	William Farnum		Aug. 25		4,838
Almost Married	Eddie Lyon		Sept. 22		2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive		Sept. 22		2,000
Seeing Double	Eddie Lyons		Sept. 29		2,000

ASSOCIATED EXHIBITORS

The Destroying Angel	Leah Baird		July 14		6,000
The Man Between	Allan Forrest		July 21		5,176
Stormy Seas	J. P. McGowan		July 21		4,803
Tea—With a Kick!	20-star cast		Sept. 8		5,950
Going Up	Douglas MacLean		Oct. 6		5,886
The Extra Girl	Charles Ray		Oct. 20		9,000
Harbor Lights	Tom Moore		Oct. 20		5,000
Courtship of Myles Standish	Mabel Normand		Oct. 13		5,700

EDUCATIONAL FILMS CORP.

Their Love Growed Cold	Cartoon comedy		June 2		1,000
Plumb Crazy	Christie comedy		June 2		2,000
Golf	Special		June 9		1,000
Shooting the Earth	Novelty		June 9		1,000
Mixed Trails	Bruce Scenic		June 9		1,000
Back to the Woods	Neal Burns		June 16		2,000
Sea of Dreams	Special		June 16		1,000
Backfire	Jack White prod.		June 23		2,000
Kinky	Cameo comedy		June 30		1,000
Three Strikes	Jack White prod.		June 30		2,000
A Lyin' Hunt	Novelty		July 7		1,000
Tail Light	Cliff Bowes		July 14		1,000
The Gray Rider	Bruce Scenic		July 14		1,000
Snooky's Treasure Island	Snooky"		July 21		2,000
Close Harmony	Sing Again series		July 28		1,000
Wrecks	Cliff Bowers		July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge		Aug. 4		1,000
West Is West	Cliff Bowes		Aug. 11		1,000
Dipping in the Deep	Hodge-Podge		Aug. 11		1,000
Plus and Minus	Cliff Bowes		Aug. 11		1,000
The Busher	Lee Moran		Aug. 18		2,000

			Review	Consensus	Footage
Dark Timbers	Bruce scenic		Aug. 18		1,000
Navy Blues	Dorothy Devore		Sept. 1		2,000
Hold Everything	Bobby Vernon		Sept. 1		2,000
Yankee Spirit	Ben Alexander		Sept. 8		2,000
Companions	"Sing Them Again"		Sept. 8		1,000
His New Papa	Cliff Bowes		Sept. 8		1,000
Moving	Cliff Bowes		Sept. 15		1,000
The Optimist	Lloyd Hamilton		Sept. 15		2,000
Running Wild	Mermaid comedy		Sept. 22		2,000
High Life	Mermaid comedy		Sept. 22		2,000
How the Globe Trotter Trots	Howe Hodge-Podge		Sept. 29		1,000
The Limit	Cliff Bowes		Sept. 29		1,000
"Old Oaken Bucket," Etc.	"Sing Them Again"		Oct. 6		1,000
Front	Tuxedo comedy		Oct. 6		2,000
While the Pot Boils	Wilderness Tales		Oct. 6		1,000
Simple Sadie	Cliff Bowes		Oct. 20		1,000
Done in Oil	Jimmy Adams		Oct. 20		2,000
Japanese Earthquake	Kinograms		Oct. 13		750
People of Many Climes	Hodge-Podge		Oct. 13		1,000
Fool Proof	Neal Burns		Oct. 13		2,000
Secrets of Life	Instructive		Sept. 8		1,000

FAMOUS PLAYERS-LASKY

The Covered Wagon	James Cruze Prod.		Mar. 31	May 5	10,000
Mr. Billings Spends His Dime	Walter Hiers		Mar. 17	Apr. 21	5,585
The Tiger's Claw	Jack Holt		Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter		Mar. 31	July 14	5,695
The N'th Commandment	Cosmopolitan		Apr. 21	Aug. 25	7,339
The Glimpses of the Moon	Dwan-Daniel		Apr. 7	May 12	6,562
The Leopardess	Alice Brady		Apr. 7	July 14	5,621
Grumpy	Theo. Roberts		Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes		Apr. 21	July 21	7,740
Prodigal Daughters	Gloria Swanson		Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast		May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan		May 12	Aug. 4	7,414
The Rustle of Silk	Betty Compson		May 19	July 21	6,947
The Snow Bride	Alice Brady		May 26	Aug. 4	6,000
Sixty Cents an Hour	Walter Hiers		May 26	July 14	5,632
Fog Bound	Dorothy Dalton		June 9		5,692
The Heart Raider	Agnes Ayres		June 16		5,075
The Exciters	Bebe Daniels		June 16		5.039
A Gentleman of Leisure	Jack Holt		July 28		5,695
The Purple Highway	Madge Kennedy		Aug. 4		6.574
Lawful Larceny	Four stars		Aug. 4		5,565
Hollywood	Fifty stars		Aug. 11		8.100
Only 38	Wm. De Mille prod.		June 23	Sept. 8	6,175
Law of the Lawless	Dorothy Dalton		June 30	Aug. 4	6.387
Woman With Four Faces	Betty Compson		June 30	Aug. 18	5,700
Peter, The Great	Emil Jannings		July 7		7,000
Children of Jazz	Theodore Kosloff		July 21	Aug. 18	6.080
Homeward Bound	Thomas Meighan		Aug. 11		7.000
Bluebeard's Eighth Wife	Gloria Swanson		Aug. 18		5,900
The Silent Partner	Leatrice Joy		Sept. 1		5,806
To the Last Man	Richard Dix		Sept. 8		6.965
Salomy Jane	Jacqueline Logan		Sept. 15		6.270
The Cheat	Pola Negri		Sept. 15		7,323
Ruggles of Rep Cap	Ernest Torrence		Sept. 22		7.500

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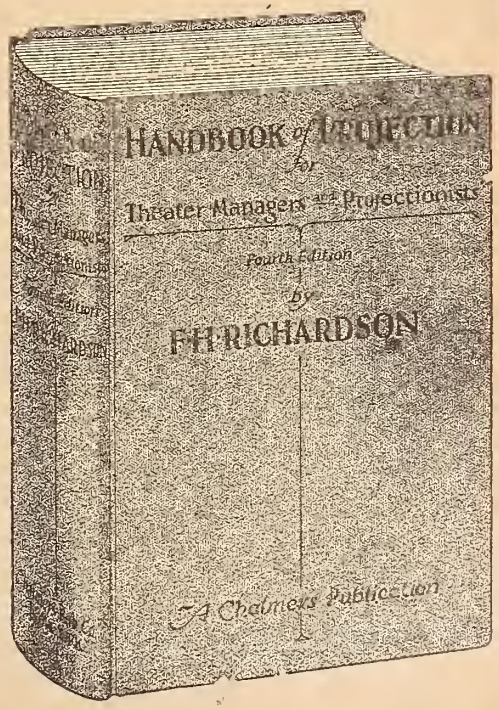

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(Continued from preceding page)

The Marriage Maker	W. De Mille Prod.	Sept. 29		6,295
Zaza	Gloria Swanson	Sept. 29		7,076
The Spanish Dancer	Pola Negri	Oct. 20		8.434

FILM BOOKING OFFICE OF AMERICA

Divorce	Jane Novak	June 16		5,900
A Grim Fairy Tale	"Fighting Blood"	June 16		2,000
Rice and Old Shoes	Carter De Havens	June 23		2,000
End of a Perfect Fray	"Fighting Blood"	June 30		2,000
Desert Driven	Harry Carey	June 30	Aug. 18	5,840
The Mysterious Witness	Robert Gordon	June 30	Aug. 25	4,850
Human Wreckage	Mrs. Wallace Reid	July 14		7,215
Itching Palms	Tom Gallery	July 28		6,000
Judy Punch	"Fighting Blood"	July 28		2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug. 4		5,800
The Miracle Baby	Harry Carey	Aug. 18		6,000
So This Is Hollywood	2d Fighting Bloods	Aug. 25		2,000
She Supes to Conquer	2d Fighting Bloods	Aug. 25		2,000
Daytime Wives	Dorelys Perdue	Sept. 8		6,651
The Fair Cheat	Dorothy MacKaill	Sept. 29		5,800
Long Live the Ring	"Fighting Blood"	Sept. 29		2,000
The Dancer of the Nile	Carmel Myers	Oct. 27		5,787
Lights Out	Ruth Stonehouse	Oct. 13		6,938
The Three Orphans	"Fighting Blood"	Oct. 13		2,000

FIRST NATIONAL

Refuge	Katherine MacDonald	Apr. 14	Aug. 18	6,000
The Bright Shawl	Richard Barthelmess	Apr. 28	July 7	7,500
Within the Law	Norma Talmadge	May 12	Aug. 25	8,034
Slippy McGee	Wheeler Oakman	May 12	Aug. 25	6,299
The Lonely Road	Katherine MacDonald	May 26		5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4	6,800
A Man of Action	Douglas MacLean	June 9		6,400
The Sunshine Trail	Douglas MacLean	June 9		4,500
Children of Dust	Frank Borzage prod.	June 23	Aug. 18	6,228
Penrod and Sam	Star cast	June 23		6,275
Circus Days	Jackie Coogan	June 30	Aug. 18	6,000
Wandering Daughters	James Young Prod.	July 7	Aug. 25	5,471
The Scarlet Lily	Katherine MacDonald	July 21		6,000
The Brass Bottle	Tourneur prod.	Aug. 4		5,290
Trilby	R. W. Tully prod.	Aug. 4		7,321
Ashes of Vengeance	Norma Talmadge	Aug. 18		10,000
Dulcy	Constance Talmadge	Sept. 8		6,850
Her Reputation	May McAvoy	Sept. 15		7,000
Potash and Perlmutter	Carr-Bernard	Sept. 22		7,700
Meanest Man in the World	Bert Lytell	Sept. 29		6,500
The Fighting Blade	Richard Barthelmess	Oct. 27		8,729
Ponjola	Anna Q. Nilsson	Oct. 20		7,000
The Bad Man	Holbrook Blinn	Oct. 20		6,404
The Huntress	Colleen Moore	Oct. 13		6,236

FOX FILM CORP.

Three Gun Man	Hilliard Carr	May 26		2,000
Sentinels of the Sea	Scenic	May 26		1,000
Boston Blackie	William Russell	June 2	July 7	4,522
The Mummy	Sunshine Comedy	June 2		2,000
Crystal Jewels	Instructive	June 2		1,000
Snowdrift	Charles Jones	June 9	Sept. 8	4,617
Land of Tut-Ankh-Amen	Instructive	June 9		1,000
Red Russia Revealed	Special	July 21		1,600
Soft Boiled	Tom Mix	July 28		7,054
Hell's Hole	Charles Jones	July 28		6,000
Where There's a Will	Sunshine comedy	July 28		2,000
Roaring Lions on a Steamship	Harry Sweet	July 28		2,000
Circus Pal	Sunshine comedy			2,000
Apple Sauce	Sunshine comedy			2,000
Tropical Romeo	Al. St. John			2,000
Skid Proof	Charles Jones			
St. Elmo	John Gilbert	Aug. 18		6,000
Alias the Night Wind	William Russell	Aug. 25		4,145
Mysteries of Yucatan	Instructive	Aug. 25		1,000
Bag and Baggage	Gloria Grey	Aug. 25		6,000
The Man Who Won	Dustin Farnum	Sept. 1		5,500
Jungle Pals	Features apes	Sept. 1		2,000
Monna Vanna	Star cast	Sept. 8		9,000
Does It Pay?	Hope Hampton	Sept. 8		6,652
If Winter Comes	Percy Marmont	Sept. 15		10,000
The Silent Command	Edmund Lowe	Sept. 15		
Why Pay Rent?	Sunshine comedy	Sept. 15		2,000
The Gun Fighter	William Farnum	Sept. 22		5,000
The Two Johns	Harry Sweet	Sept. 22		2,999
A Goldfish Story	Instructive	Sept. 22		1,000
The Lone Star Ranger	Tom Mix	Sept. 29		5,250
The Grail	Dustin Farnum	Sept. 29		4,617
The Rain Storm	Conklin-Sweet	Sept. 29		2,000
Times Have Changed	William Russell	Oct. 6		5,082
The Tailor	Al St. John	Oct. 6		2,000
Toilers of the Equator	Instructive	Oct. 6		1,000
Sunshine and Ice	Instructive	Oct. 6		500
Cameo Kirby	John Gilbert	Oct. 27		6,931
Second Hand Love	Charles "Buck" Jones	Oct. 20		

GOLDWYN

Mad Love	Pola Negri	Mar. 10	June 9	5,518
Lost and Found	House Peters	Mar. 31	Apr. 14	
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14	5,644
Sherlock Holmes	John Barrymore	May 20	June 3	8,233
Look Your Best	Rupert Hughes prod.	Apr. 14	Sept. 8	5,314
Vanity Fair	Mabel Ballin		July 14	7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14	
Backbone	Edward Sloman Prod.	Apr. 7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12	10,501
The Last Moment	Star cast	June 2	Aug. 18	6,000
The Ragged Edge	Mimi Palmieri	June 16	Sept. 8	6,800
The Spoilers	Jesse D. Hampton Prod.	July 7		8,928
Three Wise Fools	Claude Gillingwater	July 14	Aug. 25	6,946
The Love Piker	Anita Stewart	July 21		6,237
Little Old New York	Marion Davies	Aug. 18		10,000
The Green Goddess	George Arliss	Aug. 25		9,100
Red Lights	Marie Prevost	Sept. 22		6,841
Six Days	Corinne Griffith	Sept. 29		8,010
The Eternal Three	Marshall Neilan prod.	Oct. 13		

	Review	Consensus	Footage

HODKINSON

Fun from the Press	Issued Weekly			1,000
The Rapids	Ernest Shipman prod.			6,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
So This Is Hamlet	Comedy	May 12		2,000
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23	Sept. 8	7,000
The Rapids	Harry T. Morey	June 30	Aug. 18	4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Btau-instructive	July 14		1,000
Helpful Hogan	Charles Murray	July 14		2,000
Radio-Mania	Grant Mitchell	July 28		5,400
Pat's Patents	Comedy	Aug. 25		2,000
Fiddling Fool	Raymond McKee	Aug. 25		2,000
Col. Heezaliar in the African Jungle	Bray Comedy	Sept. 1		1,000
The Drivin' Fool	Wally Van	Sept. 8		5,800
Puritan Passions	Glenn Hunter	Sept. 15		6,000
The Life of Reilly	C. C. Burr comedy	Oct. 27		2,000
Shifting Sands	Peggy Hyland	Oct. 20		5,308

METRO

The French Doll	Mae Murray	Sept. 15		7,028
Strangers of the Night	Fred Niblo prod.	Sept. 15		8,059
Rouged Lips	Viola Dana	Sept. 8		5,150
Three Ages	Buster Keaton	Sept. 8		5,251
Desire	Premier prod.			
The Eagle's Feather	Premier prod.			
The Eternal Struggle	Reginald Barker	Sept. 22		7,374
Long Live the King	Jackie Coogan			
Held to Answer	Premier prod.			
The Social Code	Viola Dana	Oct. 6		5,000
The Human Mill	A. Holubar prod.			
Man, Woman & Temptation	Fred Niblo prod.			
Pleasure Mad	R. Barker prod.			
Hospitality	Buster Keaton			
Scaramouche	Rex Ingram prod.	Oct. 13		9.600

PATHE

The Green Cat	Snub Pollard	Aug. 4		2,000
The Marathon Dancer	Terry cartoon	Aug. 4		1,000
In Wrong Right	Leo Maloney	Aug. 4		2,000
The Pearl Divers	Terry cartoon	Aug. 11		1,000
Oranges and Lemons	Stan Laurel	Aug. 11		1,000
Nine of Spades	Special on "bridge"	Aug. 11		1,000
Nip and Tuck	Sennett comedy	Aug. 11		2,000
Post No Bills	Paul Parrott	Aug. 11		1,000
The Mystery Man	Snub Pollard	Aug. 18		2,000
Be Honest	"Dippy-Doo-Dada"	Aug. 18		1,000
Warned in Advance	Leo Maloney	Aug. 18		2,000
Live Wires	Paul Parrott	Aug. 25		1,000
July Days	"Our Gang"	Aug. 25		2,000
Man of Position	Sid Smith	Aug. 18		2,000
Rolling Home	Joe Rock	Aug. 18		2,000
The Bad Bandit	Aesop's Fable	Aug. 25		1,000
Pitfalls of a Big City	Ben Turpin	Sept. 1		2,000
Short Orders	Stan Laurel	Sept. 1		1,000
Cat That Failed	Aesop Fable	Sept. 1		1,000
The Great Explorers	Aesop Fable	Sept. 1		1,000
Call of the Wild	Hal Roach prod.	Sept. 8		7,000
Take the Air	Paul Parrott	Sept. 8		1,000
The Walrus Hunters	Aesop Fable	Sept. 8		1,000
Skylarking	Harry Gribbons	Sept. 8		2,000
Why Worry?	Harold Lloyd	Sept. 15		6.000
Let's Build	"Spat Family"	Sept. 15		2,000
The Walkout	Snub Pollard	Sept. 15		2,000
Is Conan Doyle Right?	Special	Sept. 15		2,000
A Man About Town	Stan Laurel	Sept. 15		1,000
The Cat's Revenge	Felix, the Cat	Sept. 15		1,000
Ruth of the Range	Ruth Roland ser.	Sept. 22		
No Noise	"Our Gang"	Sept. 22		2,000
Finger Prints	Paul Parrott	Sept. 22		1,000
Roughest Africa	Stan Laurel	Sept. 29		2,000
Love in a Cottage	Aesop's Fables	Sept. 29		1,000
Stepping Out	"Dippy-Doo-Dads"	Sept. 29		1,000
Derby Day	Terry Cartoon	Sept. 29		1,000
Columbus	Yale Historical	Oct. 6		4,000
No Pets	Paul Parrott	Oct. 6		1,000
The Cat's Whiskers	Terry Cartoon	Oct. 6		1,000
Down to the Sea in Shoes	Mack Sennett	Oct. 6		2,000
Frozen Hearts	Stan Laurel	Oct. 27		2,000
The Circus	Terry cartoon	Oct. 27		1,000
Winner Take All	Paul Parrott	Oct. 20		1,000
Aged in the Wood	Terry cartoon	Oct. 20		8,000
High Flyers	Terry cartoon	Oct. 20		1,000
Stage Fright	"Our Gang"	Oct. 20		2,000
Jus' Passin' Thru	Will Rogers	Oct. 13		2,000
Heavy Seas	"Spat Family"	Oct. 13		2,000
Asleep at the Switch	Ben Turpin	Oct. 13		2,000
It's a Gift	Snub Pollard	Oct. 13		1,000

PLAYGOERS PICTURES

The Inner Man	Wyndham Standing	Dec. 30	July 7	4,914
A Pauper Millionaire	C. M. Hallard	Feb. 10		4,804
Isle of Doubt	Wyndham Standing	Sept. 30		5,483
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14	4,885
The Man Who Waited	Star cast	May 12		5,000
Counterfeit Love	Featured cast	June 30		6,000

PREFERRED PICTURES

The Hero	Gasnier Prod.	Jan. 13	May 12	6,800
Are You a Failure?	Madge Bellamy	Mar. 17	May 5	5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10		6,963
Girl Who Came Back	Miriam Cooper	May 12		6,100
Daughters of the Rich	Gasnier prod.	June 30	Sept. 8	6,075
Mothers-in-Law	Gasnier Production	Aug. 25		6,725
The Broken Wing	Miriam Cooper	Sept. 1		6,216

(Continued from preceding page)

SELZNICK

One Week of Love	Elaine Hammerstein	Nov. 18	Dec. 2	7,000
Pawned	Tom Moore	Dec. 16	July 7	5,000
Rupert of Hentzau	Hammerstein-Lytell	July 21	Aug. 18	9,400
Quicksands	Chadwick-Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4	4,753
The Truth About Wives	Betty Blythe	June 9		5,973

UNITED ARTISTS

Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21	Aug. 11	11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2	Sept. 8	11,000
Rosita	Mary Pickford	Sept. 15		8,800
A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000

UNIVERSAL

Lonesome Luck	Jack Dougherty	July 7		2,000
Hold On	Billy Engle	July 7		2,000
Taking Orders	Baby Peggy	July 14	Aug. 25	9,178
The Merry-Go-Round	Featured cast	July 14	Aug. 25	5,020
Bum Slickers	Neely Edwards	July 14		2,000
Speed Bugs	Fred Spencer	July 14		2,000
The Homeward Trail	Pete Morrison	July 14		2,000
Forgetting the Law	Jack Dougherty	July 14		1,000
A Radio Romeo	Walter Forde	Jan. 27	Mar. 17	10,000
Hunting Big Game in Africa	H. A. Snow	July 21		1,000
Won't You Worry?	Bert Roach	July 21		2,000
Buddy at the Bat	Buddy Messinger	July 21		2,000
Tempest Cody Rides Wild	Marie Walcamp	July 28		4,880
The Victor	Herbert Rawlinson	July 28		1,000
The Host	Neely Edwards	July 28		2,000
True Gold	Jack Dougherty	Aug. 4		2,000
The Eleventh Hour	Charles Jones	Aug. 4		6,819
Out of Luck	Hoot Gibson	Aug. 4		5,518
Legally Dead	Milton Sills	Aug. 4		6,076
Columbia—The Gem and the Ocean	"Leather Pushers"	Aug. 4		2,000
Nobody's Darling	"Baby Peggy"	Sept. 9		2,000
Double Suspicion	Neal Hart	Aug. 4		2,000
Spring Fever	Comedy	Aug. 4		2,000
The Love Brand	Roy Stewart	Aug. 11		4,832
The Steel Trail	Duncan serial	Aug. 11		15 parts
Shadows of the North	William Duncan	Aug. 25		4,943
Rustlin'	Jay Morley	Aug. 18		2,000
Lots of Nerve	Century comedy	Aug. 18		2,000
So Long, Buddy	Buddy Messinger	Aug. 25		2,000
Strike of the Rattler	Pete Morrison	Aug. 25		2,000
The Pencil Pusher	Chuck Reisner	Aug. 25		1,000
Blinky	Hoot Gibson	Sept. 1		5,740
Drifting	Drifting	Sept. 1		7,394
High Kickers	Doris Eaton	Sept. 1		2,000
Sing Sing	Neely Edwards	Sept. 1		1,000
Fighting Fists	Jack Ford	Sept. 1		2,000
The Untamable	Gladys Walton	Sept. 8		4,776
Uncle Bim's Gift	"The Gumps"	Sept. 8		2,000
His School Daze	Bert Roach	Sept. 8		1,000
Hunchback of Notre Dame	Lon Chaney	Sept. 15		11,000
A Chapter in Her Life	Jane Mercer	Sept. 15		6,330
Back to Earth	Century comedy	Sept. 15		2,000
Face to Face	Western	Sept. 15		2,000
Dancing Love	Dancing comedy	Sept. 15		1,000
Where Is This West?	Jack Hoxie	Sept. 22		4,532
Round Figures	Jack Cooper	Sept. 22		2,000
Jollywood	Chuck Reisner	Sept. 22		2,000
The Clean Up	Herbert Rawlinson	Sept. 29		5,051
Trail of the Wolf	Jay Morley	Sept. 29		2,000
Bringing Up Buddy	Buddy Messinger	Sept. 29		2,000
Hard Luck Jack	Pete Morrison	Sept. 29		2,000
Cuckoo	Neely Edwards	Sept. 29		1,000
The Six-Fifty	Niles Welch	Oct. 6		5,100
Thundering Dawn	Super-Jewel	Oct. 6		6,000
One Exciting Day	Billy Engle	Oct. 6		2,000
Own a Home	Neely Edwards	Oct. 6		1,000
The Acquittal	Star cast	Oct. 27		6,523
Beasts of Paradise	Desmond-Serial	Oct. 27		
The Ramblin' Kid	Hoot Gibson	Oct. 20		6,305
The Tenderfoot	Edmund Cobb	Oct. 20		2,000
Don't Scream	"Pal" the dog	Oct. 20		2,000
Going South	Neely Edwards	Oct. 20		1,000
The Wild Party	Gladys Walton	Oct. 13		5,034
Gentlemen of the West	Pete Morrison	Oct. 13		2,000
Cracked Wedding Bells	Chuck Resiner	Oct. 13		1,000
Japanese Earthquake	International News	Oct. 13		

VITAGRAPH

Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21	Aug. 25	2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
Forward, March	Jimmy Aubrey			
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5,240
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		2,000
Smashing Barriers	William Duncan	July 7	Sept. 8	5,660
The Midnight Alarm	Alice Calhoun	Aug. 11		6,000
Loyal Lives	Whit. Bennett Prod.	Aug. 18		5,950
Pioneer Trails	Cullen Landis	Oct. 27		6,920

WARNER BROTHERS

Main Street	Star cast	May 12		8,800
Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4	6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9	6,300
Where the North Begins	Rin Tin Tin (dog)	Aug. 25		6,200
Little Johnny Jones	Johnny Hines	Aug. 25		6,000
The Gold Diggers	Hope Hampton	Sept. 22		6,500

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

		Consensus		Footage
Mine to Keep	Bryant Washburn	Aug. 18		5,761
Pagin's Love	Monty Banks	Aug. 18		2,000
The Love Trap	Bryant Washburn	Sept. 15		5,710
The Sleepwalker	Joe Rock	Sept. 29		2,000
The Covered Schooner	Monty Banks	Sept. 29		2,000

AYWON FILM CORP.

Cyclone Jones	Big Boy Williams	Oct. 6		5,000

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Lamp in the Desert	Gladys Jennings	June 2		4,900
Yesterday's Wife	M. De La Motte	Sept. 22		6,500
The Barefoot Boy	Star cast			5,800
Forgive and Forget	Estelle Taylor			5,800

IRVING CUMMINGS PROD.

Broken Hearts of Broadway	Colleen Moore	July 28		6,000

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug. 4		7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Speed King	Richard Talmadge	Feb. 10		5,000
Thru the Flames	Richard Talmadge	June 30		5,000
His Last Race	"Snowy" Baker	Sept. 1		5,800

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22		5,000
In the Spider's Web	Alice Dean	Sept. 29		

LEE-BRADFORD

Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28		
Shattered Reputations	Johnnie Walker	Oct. 27		5,000

PRINCIPAL PICTURES CORP.

Mind Over Motor	Trixie Friganza	Mar. 24		5,000
East Side, West Side	Eileen Percy	Apr. 28	Aug. 18	6,000
Temporary Marriage	Kenneth Harlan	May 5	Aug. 25	7,000

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

RED SEAL PICTURES CORP.

Bill	Maurice de Ferandy	Sept. 15		

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	Aug. 25	8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,940

TRISTONE

The Bargain	W. S. Hart	Sept. 29		5,000

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000
Broadway Gold	Elaine Hammerstein	July 28		6,800

WEBER AND NORTH

Marriage	Will Nigh prod.	Aug. 11		6,400
Don't Marry for Money	House Peters			5,563

PROJECTION

EDITED BY F. H. RICHARDSON

Has Been Adopted

The following is the nomenclature adopted, to this date, by the Society of Motion Picture Engineers, insofar as has to do with projection:

Arc—A column of very hot, light-emitting gas, carrying an electric current sustaining this condition.

Back Focus—Distance from principal focus of a lens to its nearest face.

Working Distance—The distance between an object and the nearest face of a lens forming an image of an object.

Change-Over—In projection, the act of changing from one projector to another without interrupting the continuity of projection.

Condenser—The lens combination which deflects the diverging rays of the luminant into the projection lens.

Collector Lens—The lens of the condenser nearest the light source.

Converging Lens—The lens nearest the objective.

Center Lens—The lens of a three-lens combination, lying between the collecting and the converging lens.

Dissolve—The gradual transition of one scene into another.

Douser—The manually operated door in the projector which intercepts the light before it reaches the film.

Effective Aperture—The largest diameter of a lens available under the conditions considered.

Equivalent Focal Length—The equivalent focal length of a combination of lenses is equal to the focal length of a simple thin lens which will give an image of a distant object of the same size as does the combination lens.

Fade-In—The gradual appearance of a picture from darkness to full brilliancy.

Fade-Out—The gradual disappearance of the screen picture into blackness.

Feature—A pictured story a plurality of reels in length.

Film—The ribbon upon which the series of related picture elements are recorded.

Flash—A short scene, usually not more than three to five feet in length.

Flash-Back—A very short cut-back.

Focal Length—The distance from the center of a simple thin lens to the image formed by it of a distant object.

Footage—Film length measured in feet.

Frame—A single picture in the series on a motion picture film.

Frame Line—The dividing line between two frames.

Intermittent Sprocket—The sprocket which engages the film to give it intermittent movement at the picture aperture.

Iris—An adjustable lens diaphragm.

Insert—Any photographic subject, without action, in the film.

Lantern Picture—A still picture projected on the screen by a stereopticon.

Lantern Slide (Stereo Slide)—A transparent picture for projection by a stereopticon.

Leader—A piece of blank film attached to the beginning of the picture series.

Lens, Simple—A lens consisting of but a single piece of glass, or other transparent medium.

Lens, Compound—The combination of a number of simple lenses.

Light Beam—A bundle of light rays which has a cross section of appreciable size.

Light Ray—A stream of light of inappreciable cross section.

Magazine Valve—The film opening in the magazine of a motion picture projector.

Motion Picture—The representation of an object by the rapid presentation to the eye of a series of pictures showing the object at successive intervals of time.

Motion Picture Projector—A device suitable for projecting motion pictures.

Multiple Reel—A photoplay more than a thousand feet in length.

Marsha

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

Objective—The simple or compound lens nearest an object which forms an image of it. (Looks like an error there.—Ed.).

Optical Axis—The straight line through the centers of the light source, lenses, diaphragm, ect., of an optical system, to which their planes are in general perpendicular. (This seems to be wrong, as printed, since the projector arc crater (light source) usually is not perpendicular to the aforesaid line.—Ed.).

Photoplay—A story in motion pictures.

Projectionist—A person skilled in the art of projecting motion pictures.

Projection Distance—The distance between the projection lens and the surface upon which the image is focused.

Projection Lens—The objective which forms upon the screen an image of a lantern slide, film or other object under examination.

Reel—A flanged spool upon which film is wound.

Reel—An arbitrary unit of linear measure of film—approximately a thousand feet.

Register—To superimpose exactly.

Rewind—The process of reversing the winding of a film, usually so that the end first projected shall lie upon the outside of the roll.

Rewinder—The mechanism by means of which rewinding is accomplished.

Shutter—A moving element, usually a disc, which intercepts the light in a motion picture apparatus one or more times for each frame.

Shutter, Working Blade—That sector which intercepts the light during the movement of the film at the aperture.

Shutter, Intercepting Blade—That sector which intercepts the light one or more times while the film is stationary.

Splicing—Joining the ends of film by cementing.

Split Reel—A reel of film of two (or more) parts, the subject of each part unrelated to the subject of the other part.

Spot—The illuminated area on the aperture plate of motion picture apparatus.

Sprocket—The toothed cylinder which engages the perforation in the film.

Stereopticon—A lantern for projecting transparent pictures; i. e., lantern slides, often a double lantern for dissolving.

Take-Up (non)—The mechanism which receives and winds the film after it passes the picture aperture.

Take Up (verb)—To wind up the film after it passes the picture aperture in motion picture apparatus.

Throw—See Projection Distance.

Trailer—That piece of blank film attached to the end of a picture series.

The following proposed nomenclature is under consideration, but is not yet officially adopted:

Moving Period—That portion of the picture cycle during which the film at the aperture is in motion. This period is expressed in degrees of revolution of the flywheel when 360 degrees is equal to one cycle.

Observation Port—The opening in the front wall of the projection room through which the projectionist observes the screen.

Picture Cycle—The entire series of mechanical operations which takes place between the positioning of one frame of a motion picture film and the positioning of the next frame.

Projection Periods—Those periods during the picture cycle during which the picture is projected upon the screen.

Projection Room—A room or inclosure from which motion pictures are projected. (This it is proposed to change to "Projector Room" and it would probably have gone through that way at Ottawa, but was laid over until the next meeting.).

Stationary Period—That portion of the picture cycle during which the film at the aperture is stationary. This period is expressed in degrees.

JUST OUT

A Brand New

LENS CHART

By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

Price $1.00
Postpaid

Chalmers Publishing Co.

516 Fifth Avenue New York City

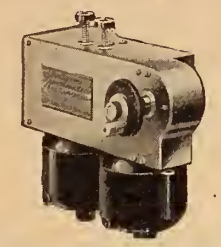
He Wants Help

C. D. MacGregor, Projectionist Princess Theatre, Chatham, Ontario, wants advice, as follows:

Received the new lens chart some time and find by checking over my present optical layout that it is all wrong. I therefore ask that you send me such suggestions as you will as to how to get the best possible results with present equipment; also any suggestions as to changes which would improve the optical lineup.

That you have some idea of conditions in general, here are a few of the important measurements: Distance of projection—lens to screen—96 feet 4 inches; picture size (approximately), 11x15 feet; distance screen to first row of seats, 15 feet; distance screen to last row of seats, 133 feet; width of auditorium, 23 feet; proscenium opening. 17

(*Continued on page* 170)



Automatic Arc Controller. Fits all styles and makes of lamphouses. Feeds carbons automatically.

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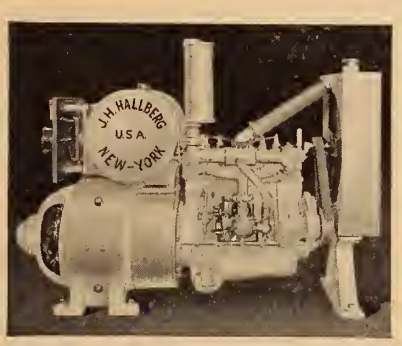
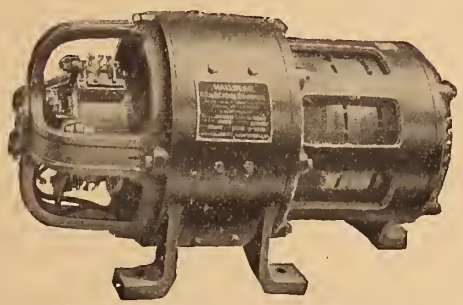
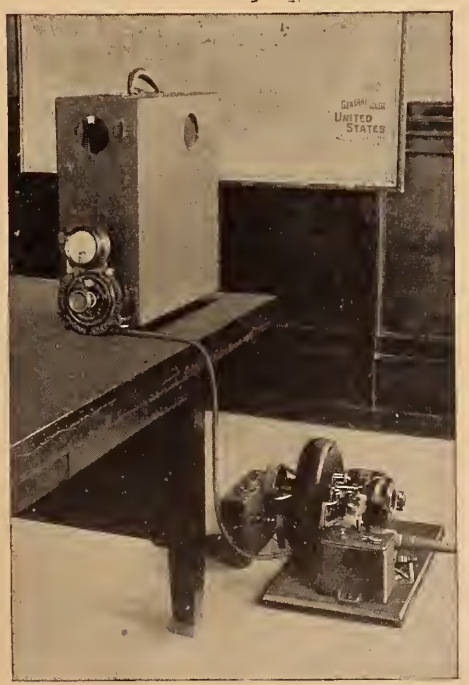


Gasoline and Kerosene Electric Light Plants—1 to 30 KW.



Motor Generators for multiple, or "2-in-Series" Arcs. All sizes, voltages, phases and cycles.



Portable Projector and Featherweight Gasoline Electric Light Plant. The lightest outfit in the world giving professional projection.
Total weight, 125 lbs.

is a specialized device, designed and built by the foremost projection engineer of the world. And is designed with just one particular purpose in view—the improvement of projection.

This equipment, formerly handled exclusively by the U. T. E., may now be purchased from any reliable supply house or direct from the manufacturer.

J. H. HALLBERG

445 RIVERSIDE DRIVE
NEW YORK CITY

Notice

Owners should always purchase renewal and repair parts direct from the manufacturer only, because a wrong bearing or brush might do irreparable damage. The best is always the least expensive in the long run and saves much trouble.

A. C. Economizers, all voltages and cycles. Saves 2/3 on electric bills.

Mazda Lamp Regulator
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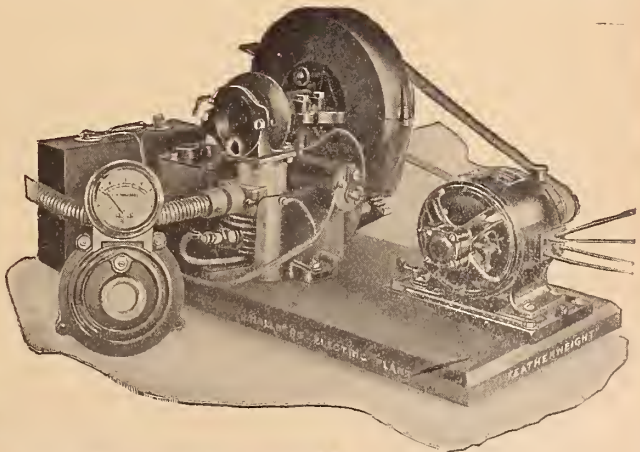
Save 70% line current at 110 V. over rheostats.

Electric Speed Indicator and Recorder. Fits all projectors. Synchronizes the picture with the music.



Hallberg Featherweight 200 Watt Electric Plant.
Total weight, 110 lbs.

(Continued from page 168)

feet wide by 15 high; two Power 6B projectors with standard motor equipment, but with Grippo carbon jaws; two Kollmorgen "Snaplite" projection lenses, 5.75 inch E. F.; condenser, 6½ collector, 7½ converging; carbons, Columbia ⅞ cored positive, 7-16 Silvertip negative; available current supply, 90 to 100 amperes, from Martin converter; minimum distance face converging lens to aperture, 10 inches; maximum distance face of converging lens to aperture, 18½ inches; projection lens free diameter, 1 9-16 inches; projection lens working distance, 4 inches.

It is my earnest desire to project as nearly a perfect picture as may be upon the screen—not to be the barnyard mechanic who merely works for a set wage, to whom ability to "get by" and continue to draw that wage is the sum total of everything. Any suggestions regarding improvement will be gratefully received.

I suppose you need no introduction to our Chief Projectionist, Charles A. Dentlebeck, to whom I shall forward your reply when received. I have not yet met him, but from what I have read and heard of him he must be a roung peg in a round hole, which is all any of us may hope to be. In closing let me earnestly wish every future success for the World Projection Department.

No, I certainly do not need any introduction to Dentlebeck, whom I saw last week at the meeting of the S. M. P. E. in Toronto. He wanted friend daughter and me to drive to Toronto and visit the Dentlebeck wigwam, but time would not permit. He is all you think he is, but for two years past he has had a "boil" which caused the round peg, normally fitting the hole snugly, to fit "not so good." The boil is now, I am more than glad to say, removed, root and branch, so Charlie again is 100 per cent. Chief Projectionist for the Canadian Paramount—more power to him!

First of all the crater impressions were well made and show that you are carrying your crater at least at a fairly efficient angle. You should, unless you aready have done so, study "Crater Angle," pages 405 to 412, inclusive, of the Bluebook, and apply the information on page 408 so that you may always know that you have your crater exactly at the right angle. Possibly you have already done so. Inasmuch as all your crater impressions are about the same, it is quite likely you have.

Mirror Screen Efficient

In the first place, your auditorium is one in which a satin finish mirror screen would be enormously efficient, except for a few of the front side seats. With that screen the patrons seated in the rear seats would be able to see every detail of the picture and you could reduce your amperage by at least one-third and still have a far brighter picture than you now have. Mirror screens are costly, yes, but were that theatre mine I certainly would have one. Failing in that you should have a highly reflecting type of screen, and a Crystal Bead would give excellent results in such a theatre.

Your craters average 7-16 inch in horizontal diameter. You may tell both your manager and Dentlebeck that the projection lenses you have are totally and entirely unsuited to the work they are TRYING to do. It is worse than foolish to keep such lenses. They are enormously inefficient when used with the ordinary condenser.

horizontal diameter and, looking in the 6½-

Your craters are 36-64ths of an inch in 6½ column, we find that in order to get the minimum distance from crater to lens for this amperage we would have to have a distance of 11 inches from face of converging lens to aperture, under which condition chart B shows us that even a 2⅝-inch free diameter would not pick up all the beam. That, therefore, is "out"—impossible.

Turning Around

Turning the thing around we find that your lens would not pick up all the beam even with the face of the converging lens 21 inches from the aperture. The thing is so atrociously bad that I hesitate to suggest any compromise. The only right thing to do is to throw your present optical system into the discard, though it is possible you might use a Cinephor condenser with your present projection lenses.

I have submitted your case to Griffith and he says: "Cinephor condensers would be very good in this case. Working distance 4—2=2 inches; Y distance 13—2=11 inches. Use 6½ plano convex collector and a Parabolic converging lens (Cinephor consists of a plano convex and a Parabolic lens.—Ed.). Crater distance will be approximately 3⅛ inches and the spot 3-64ths of an inch greater in diameter than for ordinary condenser, because the crater is 1-64th of an inch greater than chart size.

You thus see that in this case Cinephor makes a bad condition good."

Correct! Before I had consulted Griffith I had forgotten the fact that Cinephor in effect reduces the projection lens working distance. Griffith is a wizard at doping out these things, which is the natural result of concentrating on just one thing for a long while.

From Toronto

From Harry T. Dodson, Toronto, Ontario, comes the following:

First and foremost, here is one perfectly good dollar, for which send me a copy of the new lens chart; also accept my support, though darned late, for the adoption of the name "Projection Room" as against the proposed "Projector Room."

You express surprise at the laxness of the various locals in not indorsing the name "Projection Room" as a body. Well, Brother Richardson, I am not! I think that after a local has been formed and has run along smoothly for a certain time, it gets to feeling that WE are about the best there is, or ever was. OUR conditions and OUR results are equal to all the others—and better than most of them, and you can't stir up pride, ambition or much of anything else in them. They just slide along year after year, with an increasing scale each year, giving exactly the same old results for the increased money. This does not apply to the entire membership of most locals, but to the great majority, and you very well know it does.

The discouraging thing is that the few men who do study and try to give maximum results at minimum cost to the exhibitor don't get any more pay than the slide-along dub. He does not even get any credit for his hard work and endeavor. Friend Manager says: "If you're not satisfied with the scale I can get plenty who are," and that's that!

Who Gets the Credit?

There may be two theatres running within a block of each other. One does a good business and the other a poor one. The first has A1 projection, in all that entails. The other has a punk screen result. WHO GETS THE CREDIT IN THE PAYING HOUSE??? The projectionist? Ye gods, no!! It is the popular manager, the won-der-ful orchestra and the be-yu-ti-ful house! That is the whole story, and the man who puts on what the people really pay to see at 100 per cent. value gets—well, maybe a little credit, but not much.

I know your answer, Rich. It is "classify the men"—but it can't be did, because the majority vote counts and the great majority is class Z, so it is promptly voted down.

I'm going to write every time I see anything in the department you want a discussion on. Maybe it will at least induce some one else to write, if only to show me what a sap I am, and how darned little I know, and we will thus learn something anyhow. By the way, can you tell me who used that little green handbook of yours—the vest pocket one? I remember getting one from the Laemmle Film Exchange, in Winnipeg, in 1907, I think it was. Everyone I met said the N. Power Company was the only one who put them out.

Everyone Wrong

Then everyone was wrong. They were put out by about every film exchange and projector manufacturer in existence at that time. I sold 80,000 of them, as I remember it, but not all had the green cover. As to the locals, what you say is exactly true, and it is a condition which demands drastic treatment, because it is a condition which works injury to the industry itself. To date, though, every one but my 'umble self seems afraid to tackle it. I would not feel so keenly about it did it not result, in practice, in keeping many competent, high-class men out of the union, hence out of work, until the union DUBS (oh yes, there is such a thing alright, and he is a numerous species, too), as well as the competent union men, are all at work.

I have neither liking nor respect for the DUB, union or otherwise. By "Dub" I mean the incompetent, shiftless or lazy man, who will not deliver the best there is in him, and make every possible effort to improve.

I came very near visiting Toronto October 6, on my way back home from the S. M. P. E. meeting. Daughter and I talked it over and concluded the path was too long and the time too short. It meant about four hundred miles added driving. Glad to hear from you any time, brother Dobson.

Backs Us Up

Local Union No. 433, I. A., Rock Island and Moline, Ill., through its Educational Department, writes as follows:

Dear Sir and Brother: This is to advise you that Local 433 is behind you in your endeavor to advance the PROJECTIONIST (capitals by the writer of the letter) to his proper position in the industry.

Now that the summer is over, the school has started again, and the boys will have something to argue about after the show. This semester we are equipping the school with projection apparatus, and will put into actual practice that which we learn at the time we learn it, thus avoiding a whole raft of blackboard work and a (deleted) of a lot of examinations—maybe.

You may say: why can't each man put into practice that which he learns from the Blue book on his own equipment? Probably he can, but we believe that when we all get together and work together, the results will be more satisfactory; also by swapping ideas I think more will be learned than by one man studying a book alone. No matter how well the book may explain a thing there is always the chance of getting the wrong slant, but when several are together, studying the same thing, with the actual equipment before them, it is a combination hard to beat.

Probably it will interest you to know that this local will order the new lens chart for each of its members, every one of whom owns a Bluebook already. Attached find our action on the Projection Room matter.

The letter, which is on the stationary of and under the seal of local union 433, I. A., reads:

Dear Sir and Brother: This is to certify that this organization endorses the term "PROJECTION ROOM" as the correct term to be used, and condemns the use of "Booth" or any other term than "Projection Room" to designate the enclosure housing motion picture projectors and other equipment used in a theatre showing motion pictures.

If agreeable, please place this communication before the Society of Motion Picture Engineers.

SEAL K. T. SIMPSON, Secretary.

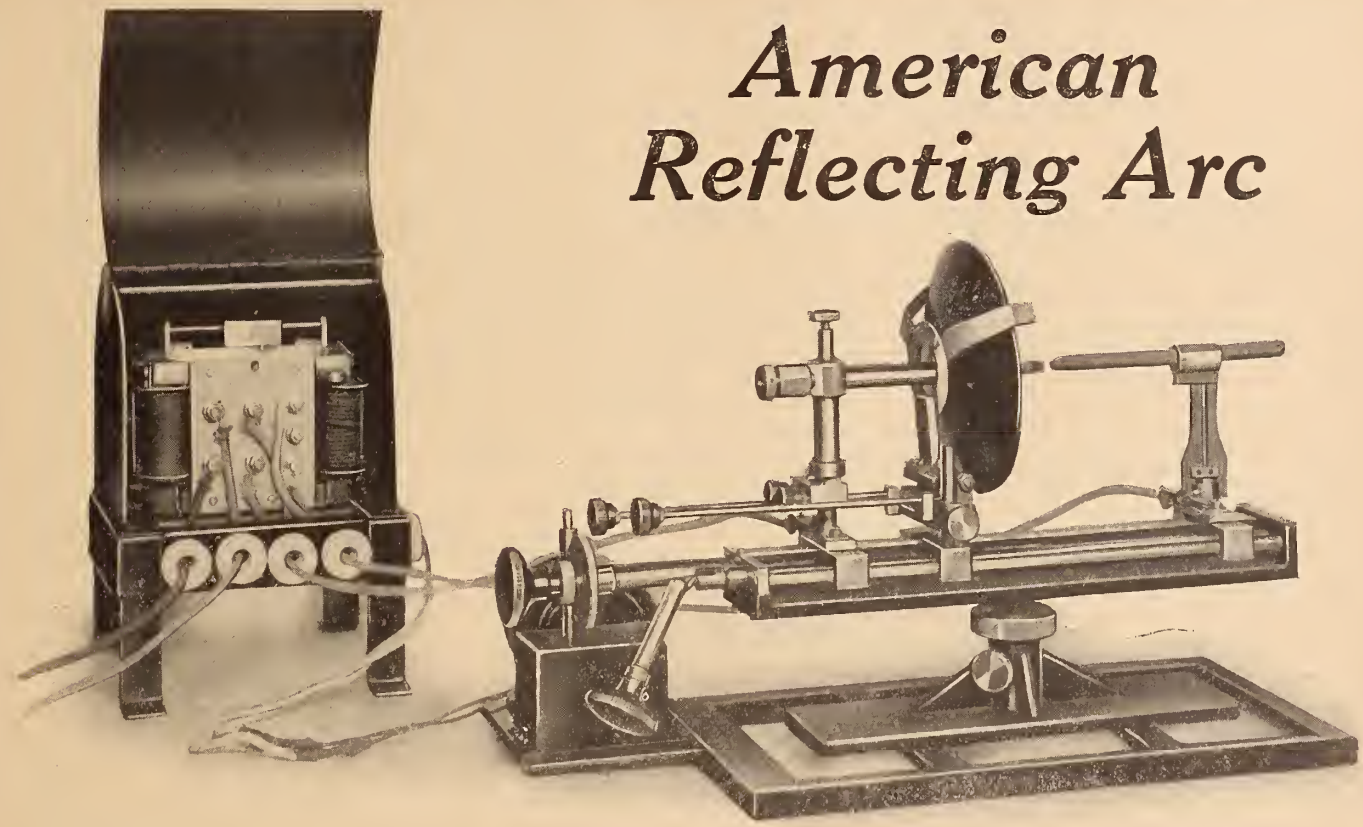
It is indeed good to know that at least one educational department of a local union has been able to withstand the test of time, and is still doing business after an extended period of existence. I thoroughly agree that much more can be learned, and learned much better, by a group of men studying together than is possible by an individual studying alone. The equipment will help, too, if used intelligently.

As to your endorsement of the term "Projection Room," it will be placed before the S. M. P. E. at its next meeting.

Warning

When endorsing the name projection room, always make a separate letter of it. DON'T stick your endorsement in the body of a letter dealing with other matters.

American Reflecting Arc



For Use on Either Direct or Alternating Current.

CUTS PROJECTION COSTS 75%

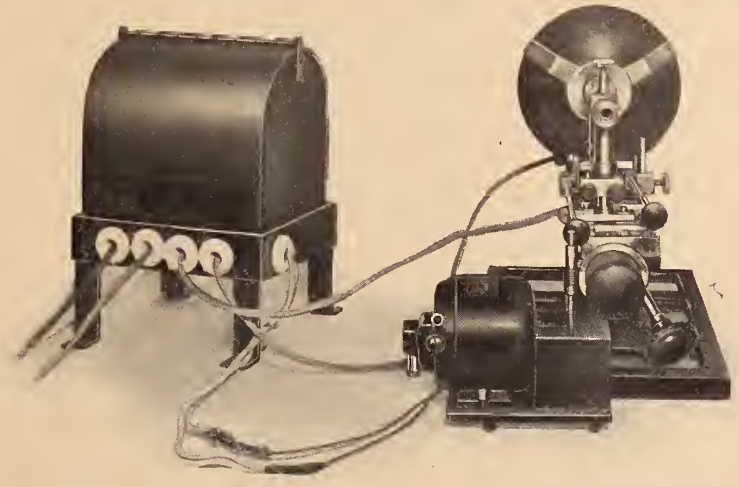
The American Reflecting Arc, using from 10 to 20 amps., will equal in screen illumination an old-type arc using from 50 to 80 amps. or over.

Same economy secured by using your present M. G. set Transformer for A. C.

Automatic Arc Control which operates on A. C. or D. C.

Lamphouse if desired, or use your present lamphouse.

SPECIAL STEREOPTICON ATTACHMENT



Arc Control Regulator. *Arc Control Drive.*

FOR PARTICULARS WRITE YOUR LOCAL SUPPLY HOUSE

OR

AMERICAN REFLECTING ARC CORP.

24 MILK STREET **BOSTON, MASS.**

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

The Independent Generating Plant For Motion Picture Theatre Service

IN a recent issue, we made some observation regarding the value of independent lighting plants as an item of motion picture theatre equipment. We also rashly offered to advise our readers regarding suitable plants for their individual requirements if they would advise us just what these requirements were:

We use the word "rashly" advisedly, because many of those who wrote us for information either skipped entirely the requests for requirement data or had failed to acquire any knowledge regarding same.

As a sample of what we were up against, here are two communications on the subject which were received in the same mail:

* * *

Enclosed we are sending you a self-addressed stamped envolope for information regarding a theatre lighting plant. We are interested in a plant of 4-5 KW capacity, direct connected, no batteries, 110 volts, and if possible one that can be operated on kerosene. Gas is so expensive down this part of the world, now forty cents per gallon—at one time as high as fifty cents per gallon.

* * *

Read your article in the September 15 issue of the World about the installation of the independent lighting plants. We would like to get full information in regard to theatre lighting plants.

* * *

The first was from the manager of a small house who knew just exactly what he wanted and we were able to supply him at once with the information requested.

Letter number two was from the managing director of a big theatrical chain and it required correspondence on our part to extract the information that the projection requirements alone called practically for a 10 KW outfit.

Data Was Vague

While the interest manifested was greater than we had anticipated, the information which the average exhibitor seemed to have on tap regarding his requirements was so vague that, being of a restful disposition and somewhat averse to unnecessary exertion and duplication of labor, we are going to make a few general remarks regarding the independent lighting plant as a means of saving future unnecessary correspondence, on the same principle as employed by the pious but time-saving farmer who said grace over the entire barrel of pork instead of over the individual meals at which it was afterward served.

To Which Class Do You Belong?

There are several reasons why an exhibitor may require an independent, or as technically termed, an isolated lighting plant.

He may be in a section, such as recently developed oil fields, where current is unobtainable.

He may be in a territory where the current supply is poor or unreliable, subjecting him to taking a chance on a dark screen and a gloomy house just when he needs the illumination most; so that he is willing, even should his current be more expensive in actual dollars and cents, to install his own lighting plant and be absolutely independent.

He may, for good and sufficient reasons, wish to feel absolutely secure from interruption of his show, even though his electric service be normally good, and, in this latter case, the requirements may be divided into two general classes—a plant sufficient to take care of his projection and a moderate amount of interior lighting, or a plant of sufficient capacity to carry on and provide the full current requirements of his house, such as projection, interior lighting, the power for fans and ventilating apparatus and the exterior lighting and signs.

Outfit Depends Upon Requirements

Now, the outfit to be selected depends upon into just which one of these classes each individual exhibitor, contemplating the installation of an independent lighting plant may fall.

For the house which intends to manufacture its own current absolutely independent of outside sources of supply, apparatus generating a voltage of less than 110 is quite practical, particularly if Mazda or mirror lamp projection be used.

Even with the ordinary low intensity arc projection, 60 volts will give admirable service, and, as this lower voltage is to be used continuously, all motors and lighting appliances adapted to the lower voltage may be installed.

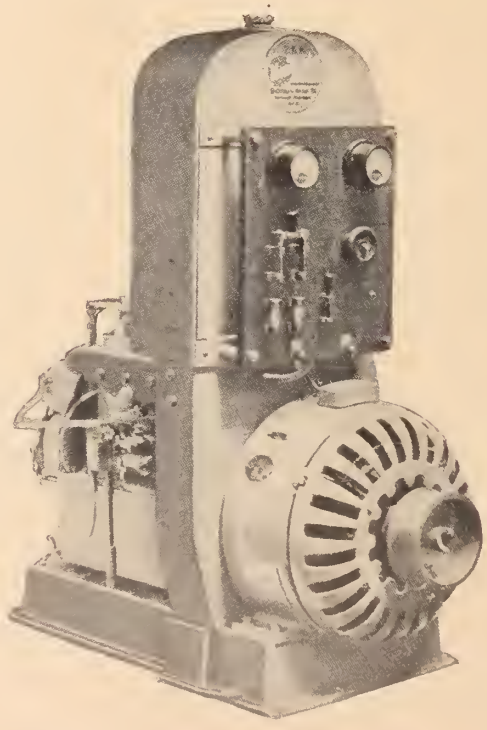


ILLUSTRATION ONE

A compact 2 kw. independent generating plant particularly adapted for service in connection with Mazda or mirror reflecting arc projectors

On the other hand, if the independent generating plant is to be utilized as a substitute during a breakdown of service from the local electrical company, a plant generating current of the same voltage as that of the public service company is more desirable, as it eliminates the necessity for duplication of lighting fixtures and additional transformers.

Determining Wattage Capacity Required

In determining the wattage capacity required of the plant, the factors to be considered are whether the plant in question is, in case of emergency, to take care of the entire requirements of the house, in the way of projection, interior, exterior and sign lighting, and also the operation of fans and the ventilating system; or whether what is desired is an outfit which will simply keep the screen from going dark and keep the exits and a few other necessary interior lights illuminated.

If the former, an outfit of moderate wattage capacity will fill the bill. If the latter, increased capacity may be provided by either one of two methods.

The generating plant may either be of sufficient capacity to care for the maximum requirements of the house at peak, or a plant of more moderate capacity may be utilized in connection with a series of storage batteries, which may be called upon to take care of the lighting requirements for a moderate length of time.

The objection to the latter method lies in the fact that storage batteries, except when actually in use, tend to deteriorate and they are generally a source of anxiety to all but those skilled in their management.

If a battery system be utilized in connection with the generating plant, it should be kept charged. The best method of doing this is, at stated intervals, to cut out the current from the public service station and run the show on the independent generating set, in which the storage batteries are, what is technically termed, floated on the line. And, after the show is over, continue the operation of the generating lighting plant until the batteries are again fully charged.

With a generating plant of sufficient capacity to take care of one's requirements without a storage battery attachment, no such method of procedure is necessary, and the plant may remain idle, except for a turning over test once in a while, until the actual necessity for its use arises.

When the cost of a storage battery equipment is considered and the amount of care that it must be given, it will be found, in the majority of cases, that it is true economy to install a generating plant, the output of which is sufficient to care for the requirements of the house.

* * *

As an illustration of plants suitable for the various requirements of the exhibitor,

(*Continued on page 174*)

The liberal and farseeing management of The National Richmond, Va. has installed Power's Projectors and an equipment which is not surpassed by any other theatre in the world

Better Projection Pays

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INCORPORATED
EDWARD EARL PRESIDENT
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SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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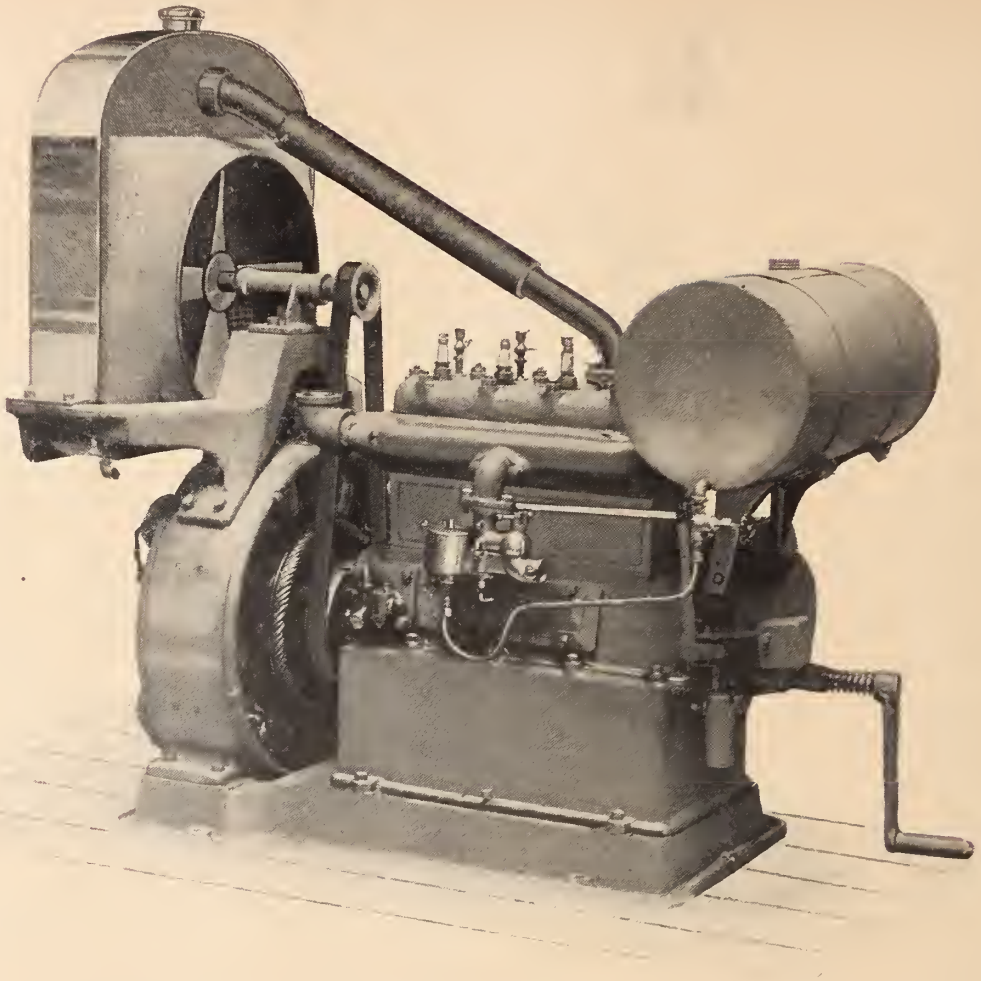


ILLUSTRATION TWO

A plant of 4 KW capacity, generating current at 60, 110 or 140 volts. This outfit is adapted for houses whose requirements are greater than those supplied by outfit One.

(*Continued from page 172*)

we show a few interesting, typical examples.

Number one has a generating capacity of 2 KW and is particularly suitable for houses in which Mazda or mirror lamps are used for projection. It furnishes sufficient current to carry projection lamp, electric fans and also a moderate number of lights, both interior and exterior.

The plant consists of a 4 cylinder, 4 cycle engine, 2 inch bore and 3 inch stroke, operating on either gasoline or kerosene fuel and direct connected to a 2 KW shunt wound generator.

The motor runs at a normal speed of 1,250 revolutions per minute. Ignition of the motor is by high tension magneto and starting is automatic by pushing a starting button, although it may also be turned by hand.

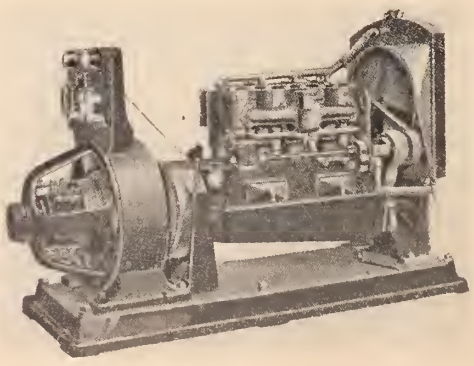


ILLUSTRATION THREE

Generating set built in three capacities, 10, 15 and 25 KW. Such a plant would care for the requirements of the larger types of theatres.

The dimensions of the power plant are 38 inches in length, 38 inches high and 16 inches wide, and it weighs approximately five hundred pounds.

The generator may be utilized either with or without storage batteries. As it is provided with a sensitive governor and a specially wound generator, it produces a straight flow of direct current with practically no variations in voltage.

Storage batteries to be utilized in connection with the outfit, if desired, can be supplied in capacities of sixty, eighty, one hundred, one hundred and twenty, one hundred and sixty or one hundred and eighty amperes, as desired.

As will be noted in the illustration, the switchboard, on which are mounted a combined voltmeter, battery indicator, ammeter, main line switch, a battery switch, a battery testing switch, battery fuse, line fuse and an automatic reverse current cut-out with starting and stopping button, is mounted on the radiator.

This outfit is extremely portable, as it is entirely self-contained and carries a fuel tank located in the base.

Illustration number two shows a generating set of 4 KW capacity. This set consists of a four cylinder, four cycle motor, two and five-eighths inches bore and a four inch stroke, operating on either kerosene or gasoline, as may be desired, and which, like number one, is entirely self contained, the radiator being mounted over the generator and the gasoline tank over the forward end of the motor.

The overall dimensions are twenty by forty-six inches long and forty inches high. It weighs five hundred and ninety pounds.

Ignition is either by high tension magneto or battery as the purchaser may desire. The motor is directly connected to a

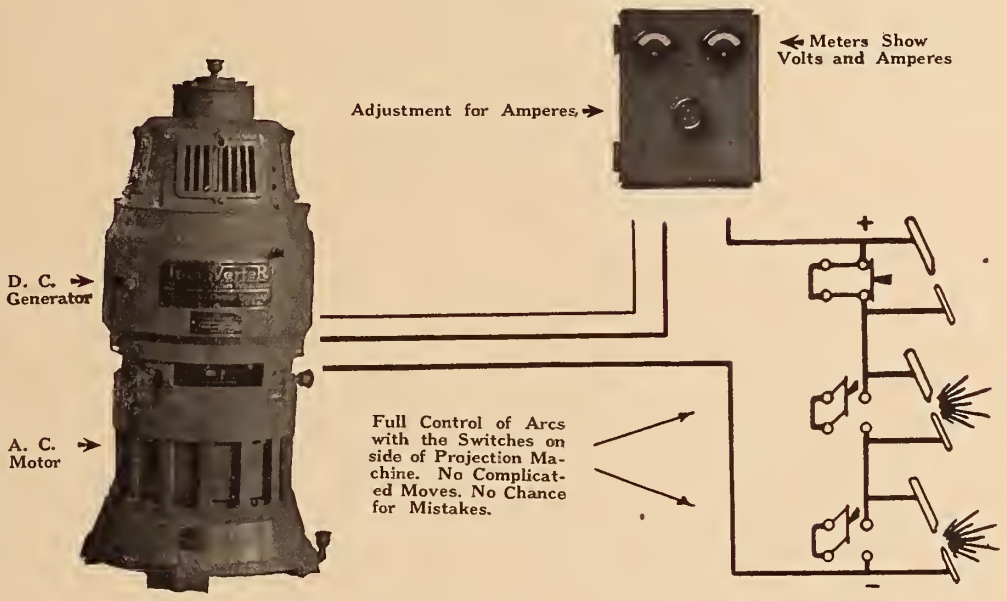
(*Continued on page 176*)

Use the

TransVerteR

TRADE MARK

Better Projection— More Patrons


Meters Show Volts and Amperes
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Full Control of Arcs with the Switches on side of Projection Machine. No Complicated Moves. No Chance for Mistakes.
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Motor Generating Unit
Ball Bearing. Quiet. Efficient.
Built to Last and Give
Satisfactory Service.

All Arcs in Series Two or More
Any Two Simultaneously.
Same Amperes in each Arc.

It is admitted by all authorities that the carbon arc operating on a properly controlled source of direct current will produce by far the best results on the screen on account of the quality of its light, the evenly illuminated screen, no trouble from a reflected image and the abundance of the light, permitting projection of a brilliant picture even in a theatre otherwise well illuminated.

With the use of the Transverter the above results are reinforced by simplicity of operation and economy in power cost, that makes such an installation ideal.

Write to us for further details or consult our nearest dealer.

The Hertner Electric Company

Cleveland, Ohio

CANADIAN REPRESENTATIVE: PERKINS ELECTRIC, LTD.

Montreal **Toronto** **Winnipeg**

(Continued from page 174)

multiple pole type generator, which is compound wound, unless otherwise ordered, and generates current of 60, 110 or 140 volts, as may be desired.

The armature is mounted on an extended crank shaft and takes the place of a flywheel.

This outfit may be supplied with an electrical starter, but is easily cranked by hand.

Where storage batteries are used in connection with the outfit, the motor can be started on same by means of a push button.

On the switchboard are mounted a pilot lamp, voltmeter, ammeter, rheostat, main switch and fuse switch. For battery charging, an automatic cut-out is supplied, which automatically opens the circuit should the engine slow down or stop.

Illustration number three shows a generating set built in three different capacities—10, 15 or 25 K. W. The 10 and 15 K. W. plants consist of a four cylinder, four cycle motor, four and one-quarter inches bore by six inches stroke, direct connected to a multiple pole type generator.

The dimensions of the 10 K. W. plant are twenty-two inches long, eighty-one inches wide and fifty-three inches high. The dimensions of the 15 K. W. are identical, with the exception of being eighty-four inches in length. The 10 K. W. plant weighs 2,650 pounds and the 15 K. W. 3,990 pounds.

The 25 K. W. plant has also a four cylinder, four cycle motor, with a four and one-quarter inch bore and a stroke of six inches. The dimensions are thirty-eight inches in length, thirty-nine inches in width and sixty inches in height. It weghts 5,030 pounds.

Number three will supply current at 32, 110 or 130 volts. Its motor may be run with gasoline or kerosene fuel.

Albany Incorporations

Seven motion picture companies received charters from the secretary of state during the week ending October 20, the following showing the directors and capitalization of each:

Fox Jamaica Rialto Theatre Corporation, $10,000, Percy Heiliger, Ridgewood, N. J.; E. H. Kunen, George Blake, Brooklyn; Motion Picture Products Co., issuing 600 shares of no par value stock, H. W. Paprocki, F. C. Taylor, H. B. Holland, New York city; Anderson-Heyl Corporation, 200 shares of no par value stock; Carl Anderson, M. J. Heyl, H. G. Kosch, New York; The Rebus Films Co., $10,000, Palmerino Zettele, Vito Gerardi, William Gianninoto, New York; Piccadilly Holding Corporation, $100,000, and the Piccadilly Playhouse, Inc., 100 shares of no par value, both having as directors M. L. Elkin, Anne Eichel, Etta London, New York; White Film Corporation, $150,000, Alfreda and Fulvia LaPorta, Edward R. Lacava, New York.

Tucker and Davis Contribute to the Discussion on Theatre Improvement

WHILE commenting, last week, on Arthur Hancock's suggestions regarding the betterment of an existing house, we suggested that other exhibitors give voice to their own views on the subject.

We are in receipt of the following communications from Henry Tucker, Tucker Theatre, Liberal, Kansas and L. O. Davis of the Virginia Amusement Co. operating the Virginia and Perry Theatres of Hazard, Kentucky and the Family Theatre of Combs, Kentucky.

This is a live subject and we would be mighty glad to have other readers chip in with their suggestions.

Moving Picture World:—Our theatre is fifty by one hundred and thirty, designed by Carl Boller & Brother, Kansas City, Mo. Seating capacity, 961; lobby in center, twelve by sixteen; box office at side of lobby; has two stores, sixteen by sixteen, one on each side of lobby for rent; front is two stories, having four office rooms over lobby and stores. Balcony seats 251, with 705 on main floor. Stage twenty-four by fifty with loft fifty feet. Heated by fan circulator, which also acts as ventilating system in winter. Cooled by twin Typhoon in summer.

Now as to changes: For small towns under ten thousand would eliminate loft, but would equip stage for light vaudeville use. Our seats are in three sections, two sevens against walls, and one section of thirteen in center. This leaves only two aisles.

Would eliminate part of these seats so as to have at least four aisles. It is next to impossible to fill all seats with such large sections. Would place box office in center of lobby instead of side. Would make dressing rooms and furnace and coal rooms practically fireproof.

Would also urge anyone contemplating building in smaller towns to pay special attention to cooling system. If necessary cut out the fancy decorations and spend your money on blowers that will blow the inside of it out. A cool house in summer means more than a fancy interior.

HENRY TUCKER,
Tucker Theatre, Liberal, Kans.

Moving Picture World.

"In accordance with your request for description of features that I would incorporate in a house that I should build will say that there is one feature I have added to my house now that I find very good.

"Build the manager's office directly across from the projection room where it is possible that there can be a small window in the side of the wall near his desk chair that he can have a view of the screen and the picture at all times."

All that I have to do to see the picture while in my office at work is merely turn my head and if there is a bad light, misframe or the projection is not what it should be it is there for my inspection at the turn of my head the whole day through.

"By having ones office near the projection room and where one can obtain a view of the screen at all times it keeps one in closer touch with the projection end of the business which is the most important in the picture game as what you are selling are PICTURES."

L. O. DAVIS,
Virginia Amusement Co. Hazard, Ky.

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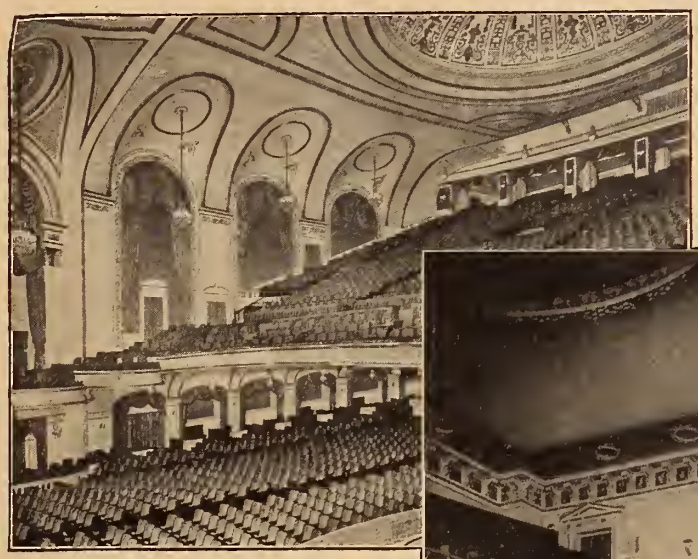
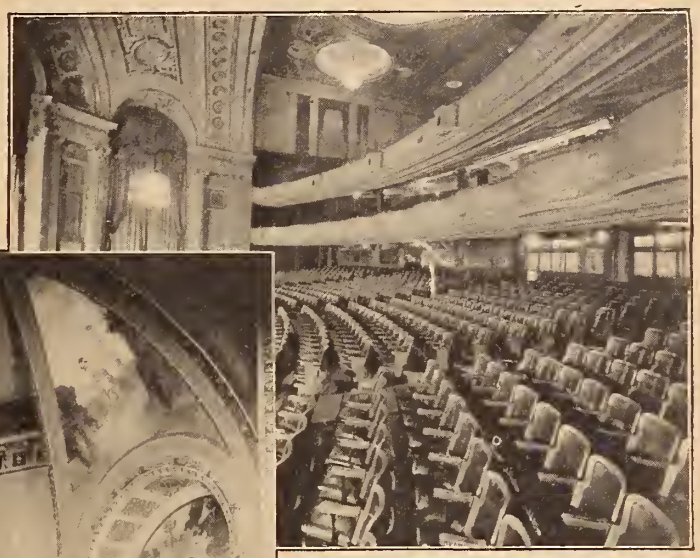
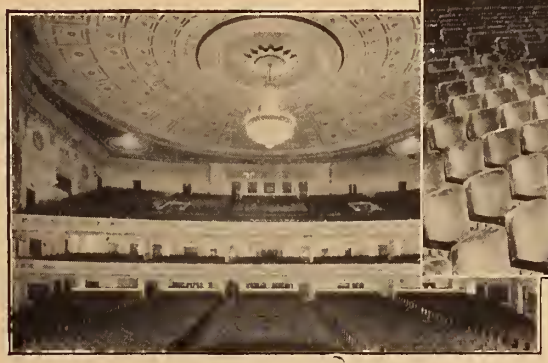


KEITH'S PALACE, CLEVELAND



WORLD, OMAHA

SELWYN, NEW YORK



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Better Projection Inevitably Pays; See That Your Patrons Get It

By HERBERT GRIFFIN

General Sales Manager, Nicholas Power Co., Inc.

WE have used the phrase, "Better Projection Pays," to a considerable extent in our advertising and, of course, under such conditions we are referring to our own product, but on this occasion a more general meaning will be given to it.

I would like to have the entire motion picture industry adopt the phrase and then put it up to the manufacturers of equipment to prove which particular machine actually gives the best results under all conditions.

The larger theatres throughout the country are as a rule particular about the kind of projection they give their patrons and to this end employ good men, get the best equipment in the market, keep it in good shape and replace with new machines from time to time.

The large theatres watch expenses in the same way the smaller theatres do or at least do not usually indulge in needless expense, and it seems obvious that they must find it profitable to spend money from time to time to keep up the proper standard of projection.

Some small theatres, of course, are very particular about projection and may even set an example to the larger theatres, but in many, altogether too many, small theatres there is a woeful indifference to the advantages to be derived from improving projection.

"Getting By" Is Not Good Policy

A motion picture projector, of course, can be made to last for a good many years and show a picture which will get by in about the same manner that some old worn out, aged and decrepit automobiles "get you there and get you back." Such automobiles are frequently used as taxis and they get the business just so long as there is no competition.

When a new, up-to-date machine comes along the majority of people will use that taxi in preference to the old one. It is in just this way that some theatres seem to be getting all the business there is to be had, but what they are actually doing is inviting competition. Soon or late someone is going to see that the field presents an opportunity for a good house, and when this is built the old one goes out of business. The exhibitor who watches everything which relates to the proper showing of films to his patrons will not infrequently be in a position to make his theatre pay even though he gets pretty stiff competition from the big theatre.

Rah for Richardson

F. H. Richardson, in my opinion, has been responsible for raising the standard of projection and he is constantly emphasizing this idea in all sorts of places through the spoken word and in all sorts of publications by the written word.

In a recent number of the Moving Picture World he refers to a man who claims that he has been able to "pack his house" in spite of what seems to be outrageous conditions in his projection room. This man claims that he is getting the money with very inferior equipment and admittedly very poor projection.

From a business standpoint it would appear that this exhibitor is under no obligation to spend any money to improve conditions in his theatre, but Richardson points out that by the judicious expenditure of a little money this man might be able to pack his house at higher prices.

Apart from the fact that better projection in many instances can be made to show an immediate financial return to the exhibitor, I think that in the long run any business man should realize that it is a good policy to improve the quality of the goods he is selling whenever he can do so.

It is unreasonable to ask the exhibitor to spend money needlessly, but any fair-minded theatre owner who gives some attention to this matter will surely come to the conclusion that "Better Projection Pays."

Automatic Devices Co. Releases a New Model

The Automatic Devices Company, of Allentown, Pa., has just announced the release of a new improved A. D. C. automatic curtain control equipment based upon the result of long experience and exhaustive tests.

Long known as manufacturers of an automatic curtain control, embodying a most simple device for this purpose, the Automatic Devices Company has constantly striven to improve its product to conform with the requirements of modern exhibitors.

The new improved type of machine eliminates all belts and pulleys and is strengthened in all parts. An automatic disc clutch has been made a part of the machine as a safety feature for emergency purposes.

Should any condition arise which would impose an undue strain on any part of the machine, the clutch will immediately function, thereby protecting the entire equipment. Helical gears cut from special material are used and the entire machine is fully enclosed to conform with all underwriters, state and municipal requirements.

Outlets are provided on both sides of the machine to accommodate either flexible or rigid conduit through which the entrance wires are connected.

It is becoming more and more evident to theatre owners that a steady and even operation of screen and proscenium curtains controlled by push buttons in the orchestra pit or projection booth, makes a distinctly favorable impression on the audience and adds materially to the proper showing of pictures by allowing the curtains to be opened at exactly the proper time and speed and closed at exactly the right moment.

The How and Wherefore of the American Reflecting Arc Lamp

IN the American Reflecting Arc lamp, as manufactured by the American Reflecting Arc Corporation, of 24 Milk street, Boston, Mass., the lamp itself has been designed along lines that make it readily adaptable to American standards of design and operation. Its base and supporting bed are of cast iron. All working parts are of brass.

The reason for selection of brass is twofold; first because of the peculiar design of the lamp being such that most of the current carrying is done by the parts of the lamp itself, brass is one of the best metals procurable for this purpose. Secondly, because of the fact that all parts of the lamp are manufactured to a standard to permit interchange of parts, brass was again selected because it lent itself to accurate machining. Ample provision against wear has been taken into consideration so that the lamp should give years of perfect service.

Automatic Feed Control

Early in the development of this lamp, the American Reflecting Arc Corporation engineers realized the necessity for an automatic feeding device. This was doubly apparent because of the necessity for maintaining a perfect crater and unvarying arc length in order to realize to the full extent the possibility of maximum illumination with the minimum of current consumed.

The result is an arc control perfect in its operation on either alternating or direct current.

The arc control consists of two units—a driving mechanism consisting of a universal motor operating a train of reducing gears to the feed screw of the arc lamp and a regulating device.

It is in the regulating device of the arc control that this accuracy of performance is obtained. The functioning of this apparatus is secured through the utilization of both the ampere and voltage characteristics of the arc. This device is so designed that a perfect balance is maintained and a zero operating point established. Any departure from this zero point, which represents the arc gap, is transmitted to the driving unit and adjustments of the carbons mechanically by the driving unit is secured.

The perfect functioning of these two devices operating in synchronism with each other secures a perfect operation of the arc lamp and a resultant perfection of the projected image on the screen.

In the matter of accessories is included a specially designed Arc Lamp Housing to enclose the Arc Lamp and provide support for the arc control driving mechanism. A specially designed stereopticon housing attachable to the Arc Lamp Housing has also been developed. These are manufactured by the American Reflecting Arc Corporation.

The necessary regulating devices, rheostats and transformers, are manufactured for the American Reflecting Arc Corporation. The rheostats by the Ward Leonard Electric Company and the transformers by the American Transformer Company.

The mirror or reflector used in conjunction with the Arc Lamp is of special design and manufactured by the Bausch & Lomb Optical Company according to specifications of the American Reflecting Arc Corporation.

While the American Reflecting Arc Corporation is interested only in supplying the Arc Lamp and Arc Control mechanism as a unit with a lamp house supporting base by means of which the unit is adaptable to any standard projector and makes possible the using of the customer's present carbon arc lamp house, it can supply their special lamp houses and regulating devices to those who desire a completely assembled outfit.

Recent Incorporations

LOS ANGELES, CALIF.—Film-O-Phone Company. Capital, $200,000.

WILMINGTON, DEL.—Artcraft Production Company. Capital, $1,000,000.

CHICAGO, ILL.—Harvey Theatre Company, 202 South State street. Capital, $60,000. Incorporators: John P. Brand, Blair McElroy, Fred C. Brincken.

PADUCAH, KY.—Columbian Amusement Company. Capital, $50,000. Incorporators: Lee F. Keller, R. R. Kirkland, Rodney C. Davis.

LONACONING, MD.—Capitol Amusement Company. Incorporators: Arch M. Evans, Earl E. Reese and others.

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Please give me full particulars of your Purchase and Service Plan.
My house seats.....
Signed.....
Name of Theatre.....
Street and Number.....
Town and State.....

Tony Gaudio Invents a Money Saving Substitute for Exterior Night Shots

A SAVINGS of hundreds of thousands of dollars a year by the elimination of night exterior filming has been made possible for the film industry as the result of a process perfected by Gaetano ("Tony") Gaudio, veteran screen cameraman.

Prediction that the new invention will revolutionize night filming was recently made by Producer Joseph M. Schenck, following a practical test. Gaudio, who is shooting Norma Talmadge's Joseph M. Schenck drama, "Dust of Desire," used his process during three days, in which night scenes of an Algerian village street were taken during the day.

The saving in electric equipment, current and wages of electricians for the three days, according to Schenck's production records, amounted to $25,000. Four thousand dollars was saved in the rental of extra equipment alone.

More than the monetary saving, the producer declared, is the superiority in results given by Gaudio's process. Artificial night lighting has never given entire satisfaction, says Schenck, who looks forward to the adoption of the invention by the entire industry. While the invention was perfected after only five weeks of experiment, it is based on Gaudios experience extending over twenty-four years of camera work. It can be applied to any camera, having few attachments. The working principle rests in the preparation of the raw film.

"My invention, I believe, is superior to the two former methods of filming night effects," said Gaudio. "There have been attempts to get night effects by tinting the positive of films taken during the day, but the tinting of the sky in positives has failed because the dissolving of the silver leaves a transparency to which cannot be applied, and the sky on the screen, consequently, shows up very light. The actual filming at night, on the other hand, is not satisfactory, because artificial illumination is not even throughout a set, and, to illuminate a deep set, costs much money.

"My process is designed to overcome these defects and to give a more natural effect, and to save money. The negative I used on 'Dust of Desire' was put through a special coloring solution. This gave silhouettes with both depth and contour, while previously figures registered as mere profiles.

Process Cuts Production Costs

"From the financial side it does away with electric power and equipment and the cost of keeping electricians in attendance. It may even be developed to a point where night interiors can be made under open stages."

According to John Considine, General Manager for Joseph M. Schenck, at whose suggestion Gaudio and Ray Binger, his assistant, began their money-saving experiments some time ago, the new process gives a black sky, a light foreground, a clearly defined sky line, perfect silhouettes and stereoscopic relief with high visibility, to figures both in close-ups and even until their disappearance on the sky line.

In addition, the shadows of figures walking in the moonlight are strongly outlined. For overcast day effects, snow storms, sand storms and any gradation of light from twilight to deep night the new process is ideal. Moonlight cloud effects are particularly beautiful.

When "Dust of Desire" was begun, Considine pointed out to Producer Schenck that about $5,000 a day would be necessary to shoot the night scenes of the Algerian drama. This sum would be required for electricians, electrical equipment, skids, generators, tractors, etc.

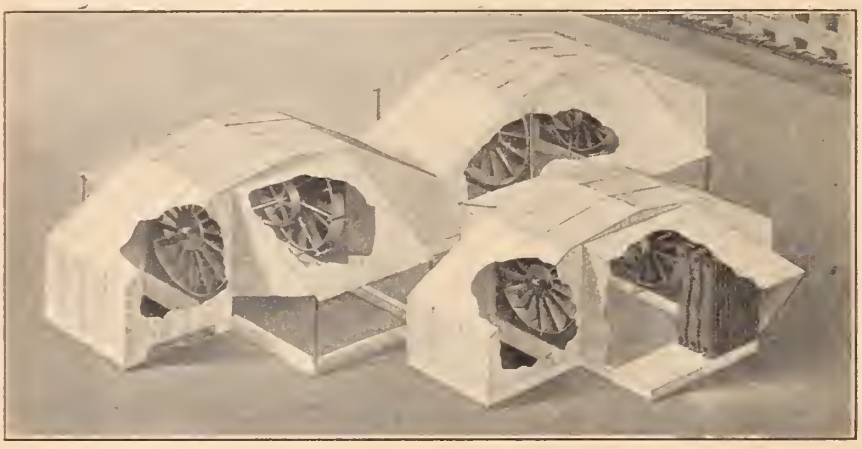
Great Expense Avoided

It was pointed out that only one set up could be made in a night and that no real long shots could be obtained unless all the electrical equipment in California were secured at tremendous expense.

Realizing that tinting the film would not do inasmuch as by this method the tinted sky shots would not match up with the scenes already made at night under artificial light. Producer Schenck called in Gaudio.

The latter, who had been working for many months to perfect his process, left Los Angeles for the desert with a few actors and tried out his new process. The results were so amazingly good that last week Gaudio announced that he was ready to stake his reputation on it.

The trip of more than 400 actors and technicians to Oxnard where the trial was made cost Producer Schenck a small fortune. There was some trepidation at taking a chance of losing from $30,000 to $40,000 in the event that Gaudio's new process failed but Producer Schenck gambled with his veteran cameraman—and both won out. When the film was developed and printed in Los Angeles the results created somewhat of a sensation.



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Southern Theatre Equipment Co., 9 Nassau St., Atlanta, Ga.
Southern Theatre Equipment Co., 1815 Main St., Dallas, Texas
Exhibitors Supply Co., Inc., 825 South Wabash Ave., Chicago, Ill.

Expansion of Plant and Growth of Business Forces Hallberg to Move

J. H. HALLBERG, for more than fifteen years a leading designer and manufacturer of electrical machinery and specialties for Motion Picture Projection and for studios has moved his manufacturing plant from 209 West Forty-eighth street to Corona, Long Island. Mr. Hallberg personally supervises the design and sales and all correspondence should be addressed to J. H. Hallberg 445 Riverside Drive, New York.

Besides this connection Mr. Hallberg still has his separate transformer and motor generator plants as in the past but all of the smaller specialties are manufactured in the above mentioned establishment.

Mr. Hallberg has assumed the experimental directorship of a new research laboratory now nearing completion at Alpine, New Jersey where research will be conducted in all branches of science and particularly in connection with the electronic and similar treatment and diagnosis of disease. On account of the wonderful laboratory facilities placed at Mr. Hallberg's disposal we expect that he will contribute new developments and apparatus to the motion picture art and he promises to disclose through our pages new inventions from time to time.

A Milestone of Progress

Mr. Hallberg has been exceptionally successful in producing very efficient motor generators, Economizers, Mazda lamp transformers, portable projectors, arc controllers, electric speed indicators, rheosats, gasoline electric light plants and kindred apparatus for the motion picture trade and his name stands as a milestone in the progress of the motion picture industry.

We referred in a recent issue, to an interview with Mr. Hallberg in which he disclosed to us a project for several modern motion picture theatres which were to be established in New York City more than

J. H. HALLBERG
A Pioneer of the Industry.

twelve years ago and it is interesting to note that at that time his conception of what a modern motion picture theatre should be anticipated what is being done today and some of his ideas at that time are still in advance of the present age and we hope to have the pleasure in a later issue to give a complete outline with plans of the above referred to project as we believe that information will be of advantage to those who contemplate new theatres in the future.

In 1912 about the time that S. L. Rothapfel came to New York and formed connection with the Motion Photo Play Co., a subsidiary motion picture branch of the B. F. Keiths interest, Mr. Hallberg did much towards securing perfect projection and furnished many special and new devices as used at that time by Mr. Rothapfel.

There stands to Mr. Hallberg's redit many of the most important motion picture theatre equipment installations in this country and we feel sure that the trade will be glad to know that he is still with us and promises to produce new and useful devices to improve motion picture projection.

Improving Theatres

HOLLAND, MICH.—G. Buis, who recently purchased old Knickerbocker Theatre, will expend about $5,000 to remodel House. When completed will reopen as the Holland Theatre, with pictures and Vaudeville.

WATERLOO, NEB.—I. C. Han has installed new Powers 6-A model projecting machine.

ST. MARYS, O.—Auditorium Theatre will be remodeled.

BRISTOL, TENN.—Extensive improvements costing about $21,000 will be made to Columbia Theatre.

LOCKHART, TEXAS.—Old Baker Theatre has been remodeled.

APPLETON, WIS.—Bijou Theatre has been remodeled and reopened with first-class picture program.

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Samples furnished on request.

Blaisdell Slide Pencils

No. 168 Blue
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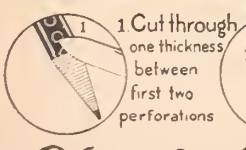
No. 173 Black
Made in 6 other colors.

An inexpensive method of making slides, neat pencil layouts and decorative effects, in colors.



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2. Loosen the strip once around. This is important
3. Pull the strip straight away.

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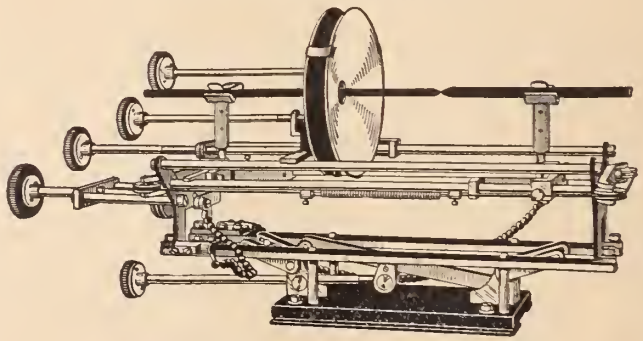

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Combined Heater and Ventilator—for Moving Picture Theaters

Many moving-picture theater owners who have thoroughly investigated heating and ventilating systems have unqualifiedly chosen Skinner Bros. Heaters. These heaters are so unusual in design and operation that their performance really astonishes everyone—they combine effective heating and ventilating in one unit.

From a box-office standpoint this means everything to you—when you install the Skinner Bros. Heater you keep your theater at a comfortable temperature and rid it once and for all of the stuffy, foul atmosphere that keeps so many patrons away.

No outside pipes or ducts are used in the Skinner Bros. System—no coils hanging on your walls—no fittings block your aisles—no smudge or dirt on your decorations—no fire hazard.

Performance of these heaters is guaranteed when installed as directed by our Engineers. Investigate—right now—send for Catalog B-8 and the names of moving-picture theater owners who have installed this heating system.

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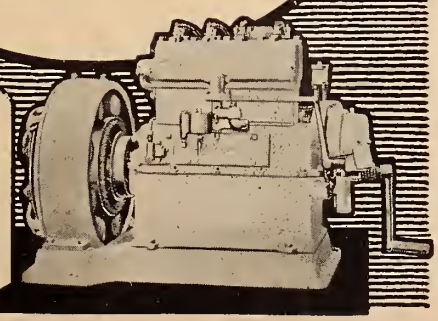

Write for your copy of "The Power Behind the Screen," a book for the exhibitor. No obligation whatever.

A Simplex Projector Is Included in the Equipment of U. S. S. Colorado

WITH the placing in commission of the U. S. S. Colorado at the Camden Yards of the New York Shipbuilding Corporation, there was added to the United States Navy one of the greatest fighting units yet developed in marine engineering.

Included in its electrical equipment is a Type "S" Motor Driven Simplex Projector installed just prior to the commission date. This Simplex equipment is of the regular commercial type and in the opinion of the engineers who decided upon the Simplex as part of the equipment in this remarkable ship, the commercial Simplex without any specially constructed devices cover all requirements, which is indeed a tribute to Simplex engineering.

Increase in Size of Equipment

It is said that the Colorado while presumably a battle unit, represents also a milestone in engineering progress. and according to the New York Telegram "She need never fire a shot at an enemy in order to earn her huge cost many times over." She can justly be regarded as a vast experimental marine laboratory in which all electrical marine equipment can be tested and developed and the result of these tests will be given to American Shipbuilders.

Carries Crew of 1403

An idea of the Colorado's size can be best digested when one realizes that this huge floating fighter is 624 feet in length carrying a complement of 1403 officers and men. Her speed of 21 knots is obtained through oil burners that generate steam in her 18,000 horsepower turbines which in turn supply electric current for four 8000 horsepower motors which are attached one to each propeller shaft.

That the Simplex Projector was selected as one of the electrical units in this latest step of dreadnought building progress, speaks volumes for the progressiveness of the Simplex engineers and builders, and the industry no doubt will be pleased to hear that this machine, which is already found in every hamlet and city throughout the country is now included as an important unit on the worlds greatest floating laboratory and fighting vessel.

October Marked Eighth Anniversary of Birth of the Hertner Transverter

IN October, 1915, eight years ago, the Hertner Electric Company, of Cleveland, first placed on the market the Transverter motor generator for motion picture projection. It is the proud claim of its manufacturers that the Transverter was the pioneer device built to supply current to two projection arcs in series, and that before this date, all arcs were operated on a constant potential source with ballast resistance.

The advent of the Transverter may be regarded as a definite step in advance in the electrical phase of the motion picture art, for since this time the constant current type of motor generator has continually grown in favor.

It is of interest to note the gradual increase in size of equipments of this kind concurrent with the growth in the size of the theatre from the then usual 35 and possibly 50 ampere arcs to the call today for 75, 100 and 125 ampere capacities. Again it is interesting to see an apparent reversion today to a machine even smaller than the 35 ampere size; in fact, as low as 10 to 15 amperes in some cases, used in connection with the new type of reflector arc, which is coming into use extensively and which causes the manufacturer of a motor generator set to produce machines of from 15 to 125 or 150 ampere capacity in order to have a complete line and fill every demand.

It is the belief of the Hertner Electric Company that the carbon arc is destined to play a permanent part in motion picture projection and that while other light sources are being used and something else may some day be discovered that will supersede the arc, the recent advances along the lines both of the high intensity and the reflector would indicate that the ultimate in efficiency and projection of this light source has not as yet been reached and that future development may be expected.

Management Changes

ANNA, ILL.—H. L. Henderson, of Cairo, succeeds Wallace Aiken as manager of Yale Theatre. Mr. Aiken, in his new position, will travel out of Memphis for Vitagraph distributors.

*INDIANAPOLIS, IND. — Wood-Davis have leased moving picture house at 513 Indiana avenue.

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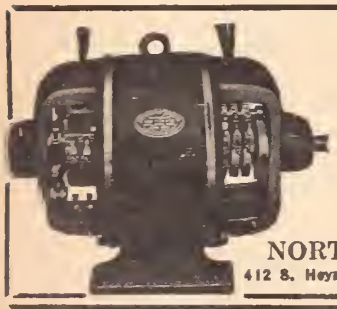

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Typhoon's Engineer Explains How to Secure Best Results in Ventilation

NOT always do the results of theatre ventilating systems work out as expected," says Engineer Dailey of the Typhoon System. "The cause of this may generally be traced to the lack of sufficient additional heat radiation to take care of the fresh air supply.

"A logical method of installation would be to use a fresh air supply fan to work in conjunction with heat coils. The air is warmed to a comfortable temperature and forced into the theatre. This permits a material reduction of the direct radiation around the walls.

"With the system as designed by the Typhoon Fan Company, there are additional advantages. The heating unit is placed above the organ loft or ceiling and the air forced out is that near the entrance doors. A considerable saving in coal is effected by forcing out this air (at a temperature of 70 degrees) instead of exhausting 90-degree air at the ceiling. Another point of economy is that the Typhoon used in heating the fresh air can be made a part of the summer Typhoon Cooling and Ventilating System, thereby cutting the equipment cost.

"Also deserving of mention is that, with recirculating ducts, the theatre's atmosphere can before performances be rotated through the heaters several times.

"In this way the house can be heated to a comfortable temperature in twenty minutes or less. The recirculating ducts play an important part too in extremely cold weather by allowing some of the warmer theatre air to mix with the fresh cold air, thus saving on the coal pile. True, this means a slight deficiency from the ventilation standard set, but it would be utilized only during the very few short periods that the outside temperature is sub-normal.

"Summer cooling remains the big profit-payer that the Typhoon System has made it. Nearly 2,000 theatres are now cooled by Typhoons, and keep their business at top level all through the hottest summer weather."

Matthews Tells of Photo Player Plans

R. P. Matthews, for many years Eastern representative of the American Photo Player Company, is now in full charge of the Eastern and Southern territory of the Photo Player Company, successors to the American Photo Player Company.

When interviewed at the new offices of the Photo Player Company, 150 West Forty-sixth Street, New York City, by a representative of the Moving Picture World, Mr. Matthews recently expressed himself as more than pleased with the outlook for the coming year.

He stated that immediate deliveries can be made on Foto Players and shipments of the Robert-Morton will be made in sixty days on all orders now received.

Mr. Matthews laid special emphasis on the advantageous features of a most comprehensive service system inaugurated by the Photo Player Company, by which every owner of a Foto Player or a Robert-Morton organ will be cared for immediately when aid or service is required, without loss of time to the exhibitor.

Management Changes

LITTLE ROCK, ARK.—Samuel Drilling has been appointed manager of Capitol Theatre at Sixth and Main streets, operated by the Arkansas Enterprises, Inc.

*MAGNOLIA, ARK.—R. D. Fannin succeeds Dewey Hudson as manager of Majestic Theatre.

TEXARKANA, ARK.—Col. C. V. Brown has resigned as manager of Gem Theatre.

LONG BEACH, CALIF.—William Quann is new manager of State Theatre.

LONG BEACH, CALIF.—Lester J. Fountain succeeds Charles E. Freshwater as manager of Mission Theatre.

AMERICUS, GA.—Rylander Theatre has been leased by Wilby and Kincey, of Selma, Ala.

CHICAGO, ILL.—David Rosenkin and Samuel J. Finberg have purchased Kenwood Theatre, a 1000-seat moving picture house at 47th street and Kimbark avenue, for price reported at $265,500, subject to mortgage of $175,000.

HAVANA, ILL.—Castle Theatre has been taken over by W. A. Clark.

ROCKFORD, ILL.—Lewis St. Pierre succeeds Ray Watts as manager of Orpheum Theatre.

ROCKFORD, ILL.—Representing creditors, Frank H. Hall, attorney, purchased at public auction, site of Alhambra Theatre at North Main and Auburn streets.

KOKOMO, IND.—W. H. Arnold has sold Grand Theatre to Bruce Carr.

PETERSBURG, IND.—Wilkerson-Lyons Enterprises, of Vincennes has leased Lincoln Theatre. Will operate house with high-class picture program, with admission prices for children, 10 cents, and adults, 20 cents.

TERRE HAUTE, IND.—Indiana Theatre Operating Company has taken over moving picture theatre at Seventh and Ohio streets. Shannon Katzenbach and Maurice A. Fox will manage house in conjunction with American and Orpheum Theatres. Up-to-date orchestra will be installed.

UNION CITY, IND.—P. C. Chattin has sold Classic Picture Theatre on Main street to G. M. Elkins and T. S. Shafer, of Logansport.

WINAMAC, IND.—J. D. Howard, of Plymouth, formerly proprietor of Isis Theatre, has purchased Culver Theatre and will reopen house September 1 with pictures.

SIOUX CITY, IA.—R. E. Rehfield is new manager of Royal Theatre.

WILLIAMSBURG, IA.—Fred C. Bryant has taken over moving picture business.

MORGANFIELD, KY.—John M. Crowe, Jr., has purchased the interest of Edgar Duncan in Princess Theatre.

NEW ORLEANS, LA.—M. Jacobs has purchased Cosmopolitan Theatre, a new moving picture house, recently erected by Alex. Schulmann.

MARSHALL, MICH.—William H. Arthur, who has owned and operated the Garden Theatre since it opened July 14, 1915, has disposed of house to P. C. Schram, of Kalamazoo.

MORTON, MINN.—Management of Gem Theatre has been taken over by Howard Redlund and Carl Sodergren, who are operating it with first-class picture policy.

ARCHIE, MO.—Archie Royal Neighbors Camp has leased the A-Mus-U Theatre, and will operate house with first-class pictures.

DESLOGE, MO.—H. C. Tuttle, of Cuba, Mo., has purchased moving picture equipment of Grand Theatre. House was formerly operated by M. B. Shannon.

KANSAS CITY, MO.—Mrs. Margaret D. C. Ridge has sold Doric Theatre to Louis Oppenstein for $150,000.

KANSAS CITY, MO.—Joseph H. Williams has purchased Roanoke Theatre on 39th, near Summit Street, from Mrs. Bridget Spillane.

POPLAR BLUFFS, MO.—I. W. Rodgers, owner of Criterion Theatre, has purchased Jewel Theatre from estate of late Henry Turner.

OMAHA, NEB.—Arthur R. Cunningham has been appointed manager of Strand Theatre.

CANTON, N. Y.—Stanley M. Southworth has sold American Theatre to Alex. Papayanakos, of Watertown.

DANSVILLE, N. Y.—A. Martina, of Mt. Morris, has leased Star Theatre.

ELMIRA, N. Y.—Louis Smith succeeds Howard T. Bradner as manager of Lyceum Theatre.

HUDSON, N. Y.—Star Theatre has been taken over by Edward and Samuel Hochstein.

OGDENSBURG, N. Y.—Lease on Strand Theatre has been acquired by Robert Landry.

BARBERTON, O.—F. J. Barker succeeds C. R. N. Morris as manager of Park Theatre.

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Eastman Film, both regular and tinted base, is now available in thousand foot lengths.

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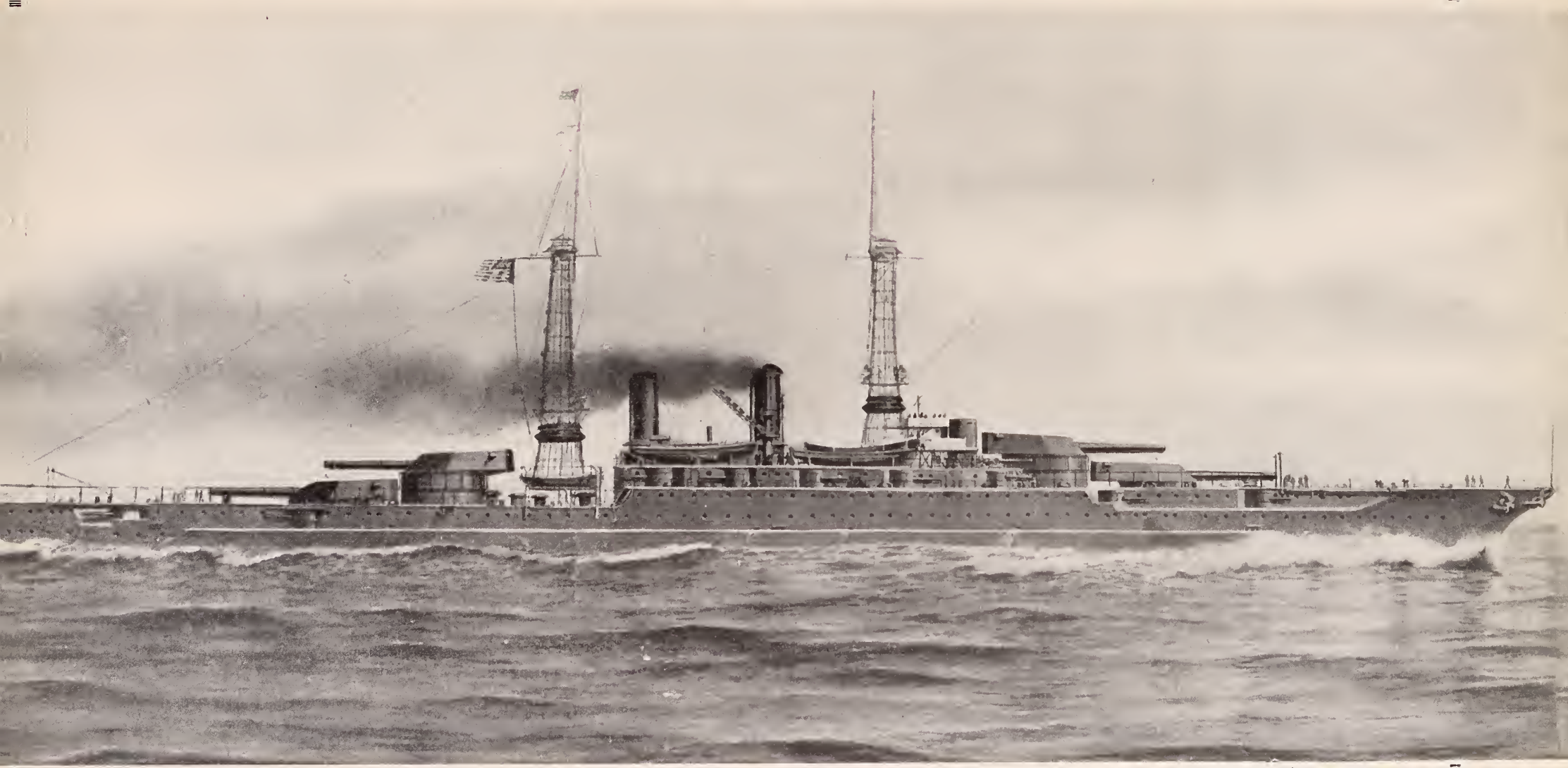

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Moving Picture WORLD

Vol. 65, No. 2 November 10, 1923 PRICE 25 CENTS

ADOLPH ZUKOR PRESENTS

"HIS CHILDREN'S CHILDREN"

WITH

BEBE DANIELS
DOROTHY MACKAILL
JAMES RENNIE
GEORGE FAWCETT

A SAM WOOD PRODUCTION

EVERYBODY'S reading the book! Everybody wants to see the picture! It's packed with every possible box-office ingredient. It's Paramount's next demonstrated picture. Watch the results. Then book it for a clean-up!

Screen play by Monte Katterjohn. From the sensational novel by Arthur Train.

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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IT HAS EVERYTHING!

"A SMASHING CLIMAX" —*Milwaukee Sentinel*

"A BIG PUNCH" —*The Billboard*

"AUDIENCE APPEAL" —*Moving Picture World*

"A GOOD CAST" —*The Film Daily*

"THRILLS" —*Milwaukee Journal*

"BOX OFFICE POWER" —*Motion Picture News*

LOUIS B. MAYER
presents

The REGINALD BARKER PRODUCTION

"PLEASURE MAD"

Adapted from
BLANCHE UPRIGHT'S
novel
"THE VALLEY OF CONTENT"
by
A.P.YOUNGER

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir William Jury Managing Dir.

A Metro Picture

REG U.S PAT OFF

LOUIS B. MAYER
presents

The RE PLEA

From BLANCHE UPRIGHT'S *novel* "THE VALLEY OF CONTENT"

A REMARKABLE CAST *including*

MARY ALDEN-
HUNTLY GORDON
NORMA SHEARER
WM. COLLIER, Jr.
WINIFRED BRYSON
WARD CRANE
JOAN STANDING
FREDERICK TRUSDELL

A Metro Picture

REG U.S PAT OFF

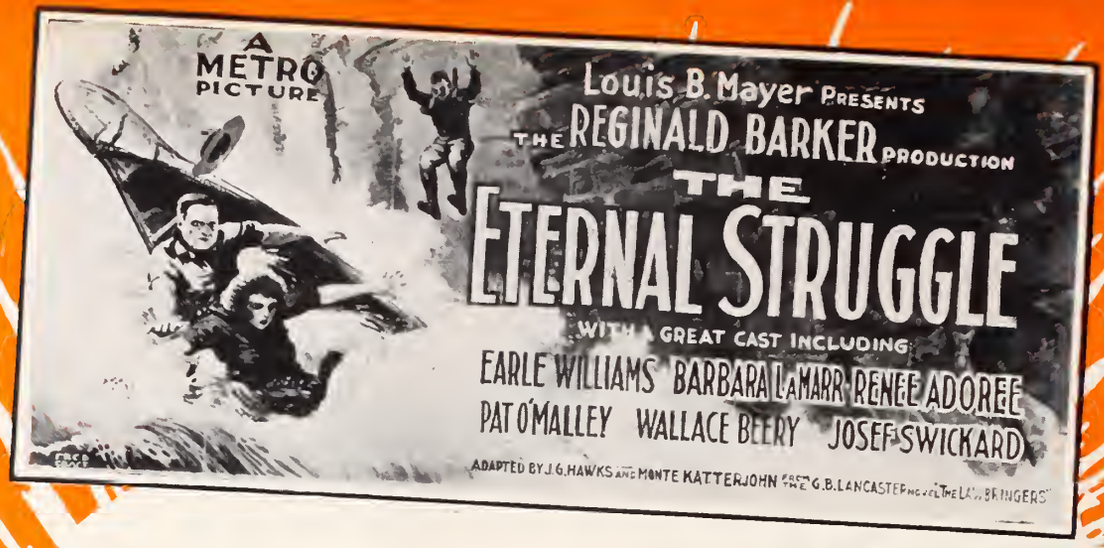
Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain Sir William Jury, Managing Director

GINALD BARKER *Production*

SURE MAD

Scenario by
A. P. YOUNGER

A SCREEN VERSION OF *BLANCHE UPRIGHT'S* SENSATIONAL NOVEL *"THE VALLEY OF CONTENT."*
A VIVID DRAMA OF LOVE, LAUGHTER AND LUXURIOUS LIVING.
GREAT AS A NOVEL AND STAGE PLAY; GREATER AS A PHOTO-DRAMA.
A STORY OF TODAY AND THE MAD LUST FOR PLEASURE AMONG THE BRIGHT LIGHTS AND GILDED CAFES.


A METRO PICTURE
Louis B. Mayer PRESENTS
THE REGINALD BARKER PRODUCTION
THE
ETERNAL STRUGGLE
WITH A GREAT CAST INCLUDING
EARLE WILLIAMS BARBARA LaMARR RENEE ADOREE
PAT O'MALLEY WALLACE BEERY JOSEF SWICKARD
ADAPTED BY J. G. HAWKS AND MONTE KATTERJOHN FROM THE G. B. LANCASTER NOVEL "THE LAWBRINGERS"

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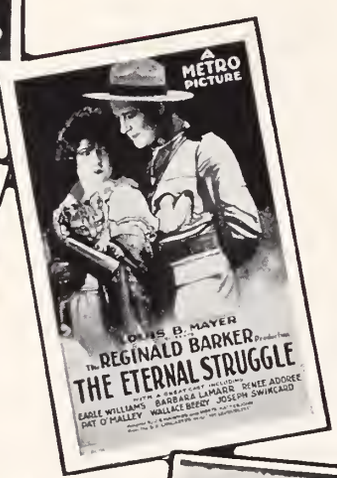
THESE BEAUTIFUL POSTERS WILL "SELL" THE PICTURE FOR YOU AS NOTHING ELSE CAN. BOOST A BIG PICTURE WITH THIS BIG PAPER, EACH POSTER MEANS MONEY IN YOUR BOX-OFFICE. HERE IS PAPER THAT CREATES A DESIRE TO SEE. ALL OF THESE POSTERS WILL AWAKEN CURIOSITY AND SEND A STEADY STREAM OF PATRONS TO YOUR THEATRE. DOLLARS INVESTED IN SUCH PAPER WILL PAY BIG DIVIDENDS. USE LOTS OF THIS PAPER FOR "THE ETERNAL STRUGGLE" AND INCREASE YOUR BANK ACCOUNT.



Louis B. Mayer presents THE REGINALD BARKER PRODUCTION
The ETERNAL STRUGGLE
A METRO Picture
A Metro Picture
REG U S PAT OFF
This Splendid Cast

E. W. Hammons Presents

"SECRETS OF LIFE"

The Marvels of Another World

As seen through the microscope by a new process just perfected by

LOUIS H. TOLHURST

Ants Building Their Home As Seen in

"THE ANT"

First of this Remarkable Series of One-Reel Dramas of Insect Life

From Moving Picture World

HIGHLY ENTERTAINING AND GREAT BOX-OFFICE ATTRACTION

The Secrets of Life, one-reel subjects * * * showing the life of the ant, the spider and the bee, are **just about the finest short reel subjects that could be placed on any program.**

Be sure to book these, for they surely hit on "all six." While the subject matter is highly scientific, it has been filmed by Louis Tolhurst in such a manner that the youngsters in the infant class get fully as much enjoyment out of them as a class of thoroughly dyed-in-the-wool biologists or a group of tired business men.

In reviewing scientific pictures it may seem rather strange to say that the comedy touches are good, but in witnessing the microscopic views of the bee, the spider and the ant there is laugh after laugh * * *

The Secrets of Life mark a grand new epoch in showing what the screen can do for science.

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Principal Pictures Corporation
Sol Lesser, President

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons *President*

Educational Pictures

THE SPICE OF THE PROGRAM

Announcing 19 New Paramount

1. "THE SPANISH DANCER"
Starring **POLA NEGRI**
A Herbert Brenon Production with Antonio Moreno
Supported by Wallace Beery, Kathlyn Williams, Robert Agnew, Gareth Hughes and Adolphe Menjou

2. "THE LIGHT THAT FAILED"
A George Melford Production
From Rudyard Kipling's Famous Novel
With Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence

3. "HIS CHILDREN'S CHILDREN"
A Sam Wood Production
With BEBE DANIELS, Dorothy Mackaill, James Rennie, George Fawcett, Mahlon Hamilton, Hale Hamilton, Mary Eaton, Warner Oland, John Davidson and Lawrence D'Orsay
From the Novel by Arthur Train

4. "STEPHEN STEPS OUT"
Starring **DOUGLAS FAIRBANKS, Jr.**
With Theodore Roberts
Supported by Noah Beery, Harry Myers and Frank Currier
From "The Grand Cross of the Crescent," by Richard Harding Davis
Directed by Joseph Henabery

5. "AROUND THE WORLD IN THE SPEEJACKS"
An Amazing Film Record of A. Y. Gowen's Cruise Around the World in a 90-Foot Motor Boat

6. "WILD BILL HICKOK"
Starring **WILLIAM S. HART**
By William S. Hart—Adapted by J. G. Hawks
Directed by Clifford Smith
A William S. Hart Production

7. "TO THE LADIES"
A James Cruze Production
With Edward Horton, Theodore Roberts, Helen Jerome Eddy and Louise Dresser
From the play by Kaufman and Connelly

8. "THE CALL OF THE CANYON"
A Zane Grey Production
With Richard Dix, Lois Wilson and Marjorie Daw
Supported by Noah Beery, Ricardo Cortez and Fred Huntley
Directed by Victor Fleming

9. "BIG BROTHER"
By Rex Beach
An Allan Dwan Production
With Tom Moore, Edith Roberts and Raymond Hatton

10. "HOLIDAY LOVE"
A William DeMille Production
With Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and Rod LaRoque
From the Novel, "Rita Coventry," by Julian Street

These pictures are now completed. They will be released one a week beginning November 4th, following the

Pictures —and the STARS DIRECTORS and Supporting Casts

1. "WEST OF THE WATER TOWER"
Starring **GLENN HUNTER**
With Ernest Torrence and May McAvoy
Supported by George Fawcett and Zasu Pitts
From the novel by Homer Croy
Directed by Rollin Sturgeon

2. "THE HUMMING BIRD"
Starring **GLORIA SWANSON**
A Sidney Olcott Production
From the Play by Maude Fulton

Zane Grey's
3. "THE HERITAGE OF THE DESERT"
An Irvin Willat Production
With Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes

4. "FLAMING BARRIERS"
A George Melford Production
With Jacqueline Logan, Antonio Moreno, Walter Hiers, Charles Ogle and Luke Cosgrave
By Byron Morgan

5. "MY MAN"
Starring **POLA NEGRI**
A Herbert Brenon Production
Supported by Charles DeRoche, Huntley Gordon and Adolphe Menjou
From the Play, "Mon Homme," by Andre Picard

16. "PIED PIPER MALONE"
Starring **THOMAS MEIGHAN**
Supported by Lois Wilson, George Fawcett and Emma Dunn
By Booth Tarkington
Directed by Alfred E. Green

17. "THE STRANGER"
A Joseph Henabery Production
With Betty Compson, Richard Dix and Lewis Stone
From the Story, "The First and the Last," by John Galsworthy

18. "SINGER JIM McKEE"
Starring **WILLIAM S. HART**
By William S. Hart
Supported by Phyllis Haver and a great cast
Adapted by J. G. Hawks—Directed by Clifford Smith
A William S. Hart Production

19. "THE NEXT CORNER"
By Kate Jordan
A Sam Wood Production
With Conway Tearle, Dorothy Mackaill and Lon Chaney
Supported by Louise Dresser, Ricardo Cortez and others

Announcement of the foregoing Paramount Pictures appears as a two-color spread in the Saturday Evening Post this week—November 3rd; in the November Ladies' Home Journal, now on the newsstands, and in all the fan magazines.

demonstration runs.

Prints of the first four:——

"THE SPANISH DANCER"
"HIS CHILDREN'S CHILDREN"
"THE LIGHT THAT FAILED"
"STEPHEN STEPS OUT"

Are now in the Paramount Exchanges——

MARION DAVIES
IN *Little Old NEW YORK*

By Rida Johnson Young *Adapted by* Luther Reed
Settings by Joseph Urban *Directed by* Sidney Olcott
A Cosmopolitan Production

FROM coast to coast the same story at the box-office. Here's a money picture if there ever was one. Marion Davies made fortunes for exhibitors in "When Knighthood Was in Flower." Now her newest screen sensation has established itself as one of the greatest box-office attractions of motion picture history. Three crowded months on Broadway! Record business at Balaban & Katz' Roosevelt! A sensation in London! And now sweeping the West Coast!

Distributed by
Goldwyn-Cosmopolitan

TAKEN BY STORM!
THEATRE

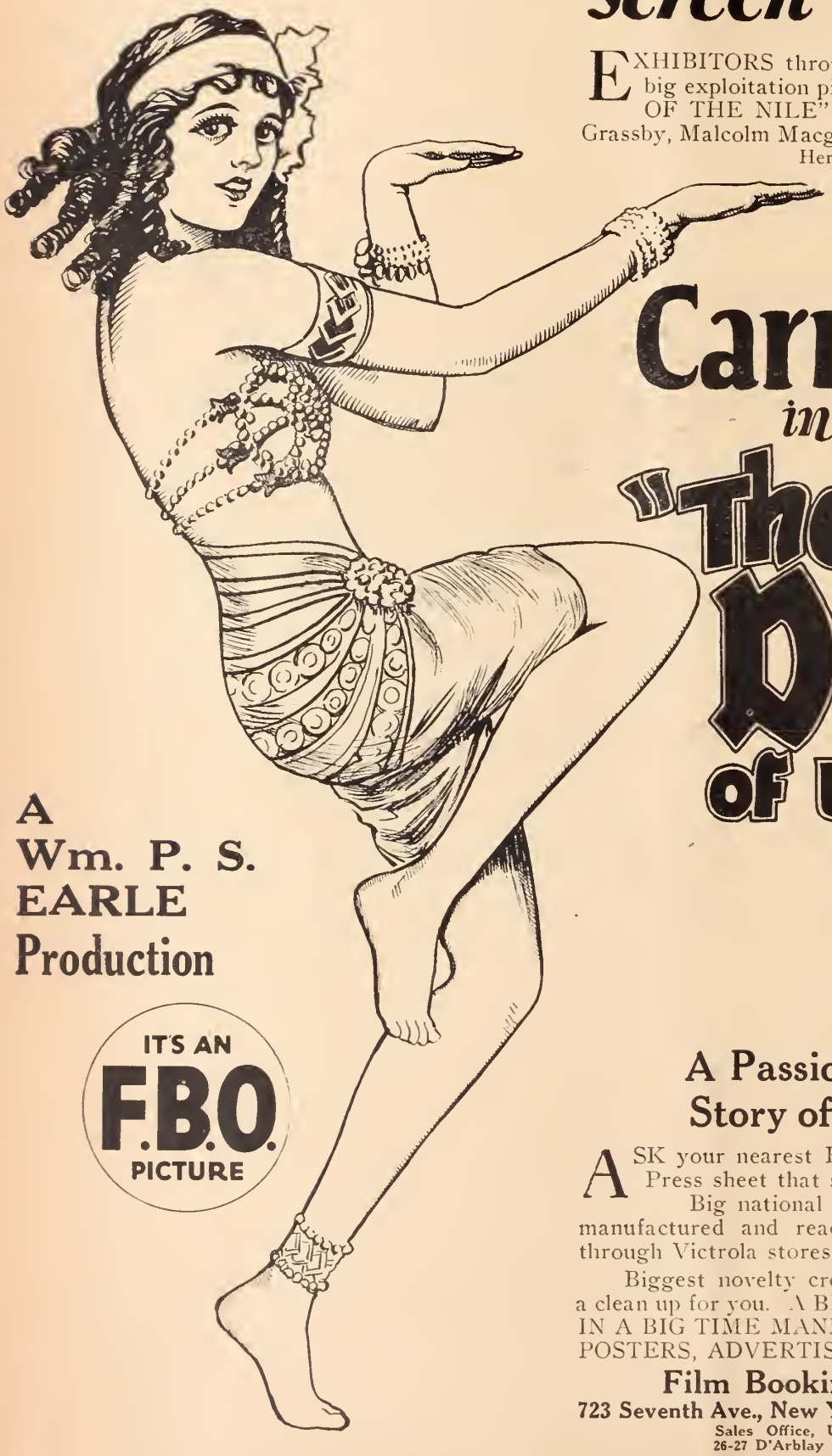
A Big Time Production

—the big new photodramatic screen extravaganza

EXHIBITORS throughout the Nation are looking to F.B.O. for big exploitation pictures. Our latest answer is "THE DANCER OF THE NILE" with Carmel Myers, June Elvidge, Bertram Grassby, Malcolm Macgreggor and giant cast.

Here is a screen extravaganza you can ballyhoo like a circus. It has everything. It has giant possibilities because it is a fiery love story of the days of King TUT, who has had more front page advertising and publicity than any character in history.

Take our word for it,—and grab—



Carmel Myers

in

"The Dancer of the Nile"

A Wm. P. S. EARLE Production

IT'S AN F.B.O. PICTURE

A Passionate and Fiery Love Story of the Days of King Tut

ASK your nearest F.B.O. exchange for a copy of the Big Time Press sheet that shows you how to clean up with this picture. Big national tie ups. 300,000 phonograph records already manufactured and ready for distribution throughout the Nation through Victrola stores. Big National hit song tie up.

Biggest novelty crowd-getting cut-outs you ever saw. Here's a clean up for you. A BIG TIME PRODUCTION TO BE HANDLED IN A BIG TIME MANNER FOR BIG TIME MONEY. BIG TIME POSTERS, ADVERTISING MATTER AND ACCESSORIES.

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MARY PICKFORD

in

"Rosita"

A Spanish Romance

with HOLBROOK BLINN

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An ERNST LUBITSCH PRODUCTION

NOW BOOKING
UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin

Douglas Fairbanks — D. W. Griffith

Hiram Abrams, President

"Best Picture"

"'Rosita' is Mary Pickford's new and best picture. You will wait a long time before you see a better photoplay. There is not a single dull moment in 'Rosita' and not a single incident that seems incredible."—Evening Telegram.

"A Delight"

"Every foot of 'Rosita' is a delight to the eye. Acting, costumes, settings and photography combine to present a glowing stream of radiant beauty."—Evening Journal.

"No False Touch"

"'Rosita' has pep, and flavor, and bouquet. Our Mary makes no false touch. She is tremendously accurate, and artistic. There is not a single jarring note."—N. Y. American.

"One Of Biggest"

"'Rosita' is one of the biggest pictures of the year. Rivals anything that has been done on the screen or stage by the greatest of actresses."—Variety.

"Exquisite"

"Nothing more delightful than Mary Pickford's 'Rosita' has been seen for some time. Exquisite is an adjective that fits this film. One of the most charming productions in which Miss Pickford has ever appeared."—N. Y. Times.

"Flawless"

"The finest thing that Mary Pickford has ever done. Is as nearly flawless as any film could be. We need more pictures like 'Rosita.'"—Morning Telegraph.

"Perfection"

"Perfection is attained in many directions. Miss Pickford is as wild and wicked a gamin as ever romped on any screen. An exceptionally brilliant performance."—Tribune.

"A Cinema Treat"

"'Rosita' is thoroughly enjoyable, and we wouldn't have missed it for worlds. The story is a gripping one, splendidly cast, directed and photographed, and is indeed a cinema treat."—Evening World.

"Paddy-the-Next-Best-Thing"

"Should be acceptable in any house"

Says the M. P. News

Here is one of the most beautifully photographed film plays it has ever been our pleasure to view. We have seldom seen such crystal-clear work, while some of the sepia printing is highly artistic.

The production marks the return to the screen of our favorite, Mae Marsh, and her work as Paddy is a distinct achievement. As the vivacious, mischievous, fun-loving little Irish hoyden, Miss Marsh contributes to screen literature one of its most appealing characterizations. Donned in a large blonde wig and acting against some of the most beautiful scenic backgrounds we've seen in many moons, a new Mae Marsh comes to the screen. It is a thoroughly refreshing bit of acting. Miss Marsh went to London and Ireland to act in this one, so that the supporting company is 100 per cent. English. But in this case this fact will not detract from the picture on this side of the pond.

The picture has its moments. There is a thrilling horse race, which shows Mae to be a regular jockey. The fog scenes toward the end of the picture have their thrill and offer some more of the above-mentioned wonderful camera work.

"Paddy-the-Next-Best-Thing" will surely meet with the approval of mothers' clubs. It is the quintessence of cleanliness.

Classification.—A picturization of stage success in which Peggy O'Neill, Eileen Huban and others have appeared.

Production Highlights.—The crystal-clear photography. The artistic subtitles. The quaint old Ireland backgrounds. Mae Marsh's characterization of the title role.

Drawing Power.—Should be acceptable in any house.

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"Paddy-the-Next-Best-Thing"

By Gertrude Page

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President

A Branch Office located in every United Artists Exchange

Associated Authors, Inc.
Frank Woods Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"RICHARD THE LION-HEARTED"

A Frank Woods Production

Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"

"A Good Box-Office Bet; Should Satisfy Any Type Of Audience"

"A colorful, highly interesting and finely mounted production that promises well for the new Associated Authors.
"A picture that should appeal to and thoroughly satisfy almost any type of audience. Also, it should, because of the great interest aroused in the character of Richard, the Lion-Hearted on account of the fine performance of Wallace Beery, appeal particularly to all who saw 'Robin Hood.'

"Beery's work in the title role is admirable and will be a revelation because of his excellent work in the lighter comedy moments of the picture.

"Whether your patrons have seen 'Robin Hood' or not makes no difference for we believe that both classes will like this picture and that it will prove a good box-office bet."—M. P. World.

"Star And Title Will Put It Over"
"Clever Comedy Touches"

"Here we have a picture which may in some respects be called a sequel to 'Robin Hood' in that it discloses the adventures of King Richard in the Holy Land. The colorful character of the English king is depicted in all his glory by the same actor who interpreted him in 'Robin Hood'—Wallace Beery.
"There is a splendid flavor of comedy in relief which exploits the swaggering king in intimate scenes in his bath.
"Mr. Beery and the title will put this over.
"A colorful picture which carries good detail and clever comedy touches.
"The adventures of Richard are interesting enough to make the film compelling."
—M. P. News.

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in every United Artists Exchange

MORE THAN TEN MILLION AMERICANS
HAVE READ

"THE LEAVENWORTH CASE"

ADAPTED FROM
ANNA KATHARINE GREEN'S MYSTERY MASTERPIECE

A WHITMAN BENNETT PRODUCTION
WITH
SEENA OWEN, MARTHA MANSFIELD,
WILFRED LYTELL, BRADLEY BARKER
and other notable artists

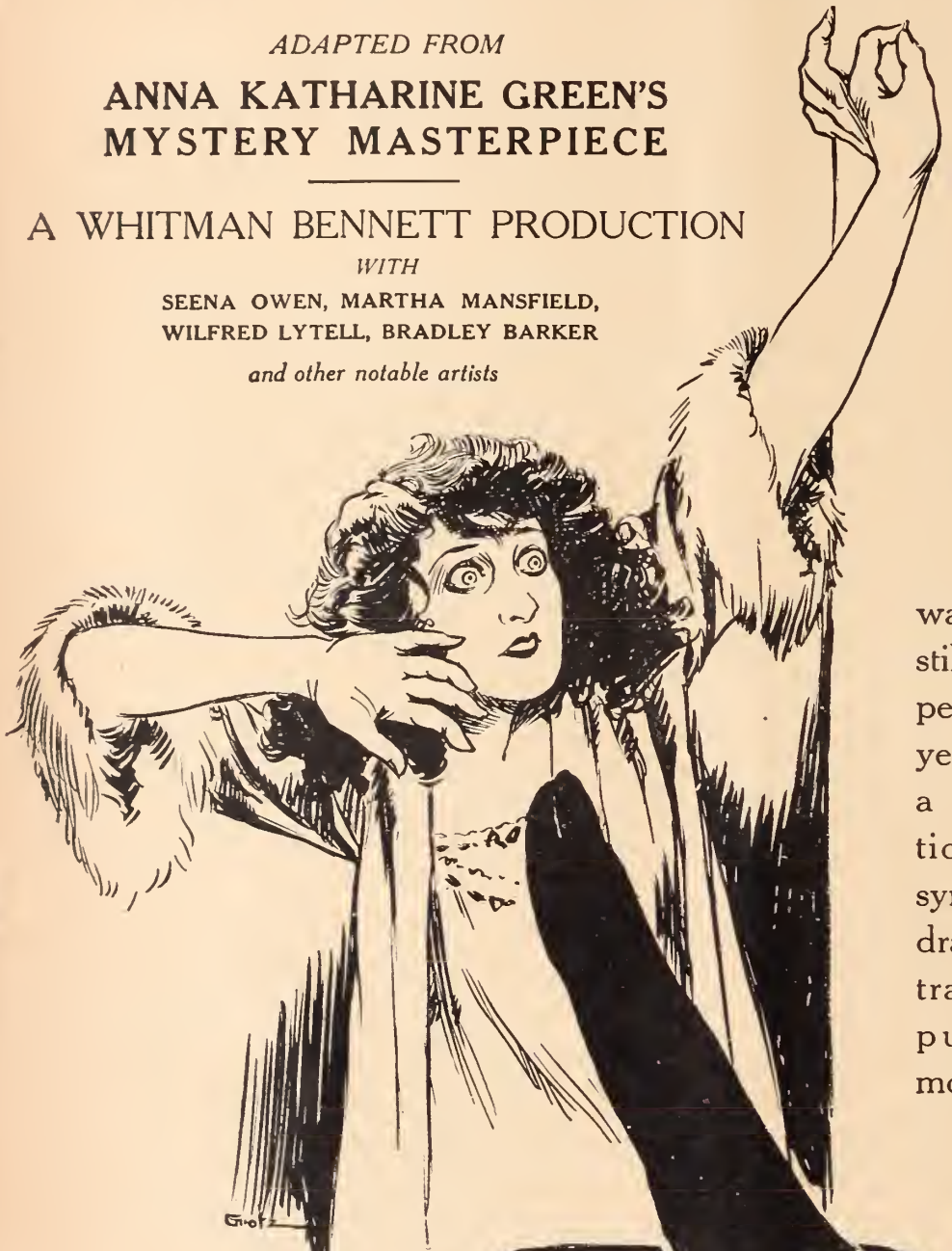
THIS IS NOT A BLIND GAMBLE BUT AN ASSURED SUCCESS

"THE LEAVENWORTH CASE"

was first published in 1878, and still has a regular sale at $2.00 per copy. During these forty-five years it has been published as a book in many different editions; has been repeatedly syndicated, and has been twice dramatized. It has also been translated and successfully published in virtually all modern languages.

SCENARIO BY
EVE STUYVESANT

DIRECTED BY
CHARLES GIBLYN



The Leavenworth Case

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"THE LEAVENWORTH CASE," now transferred to the screen, will break its long record of success as a best-seller and a stage success as a film masterpiece.

Mystery! Thrills! Suspense!

"The Leavenworth Case" holds spectators breathless with excitement as the finger of suspicion moves from one character to another and then swings back to give an unexpected climax and denouement!

Mystery! A wealthy recluse found murdered in the sound-proof study in his home in the Whirling City!

A handkerchief, dainty, scented, with the initials of one of his nieces on the floor!

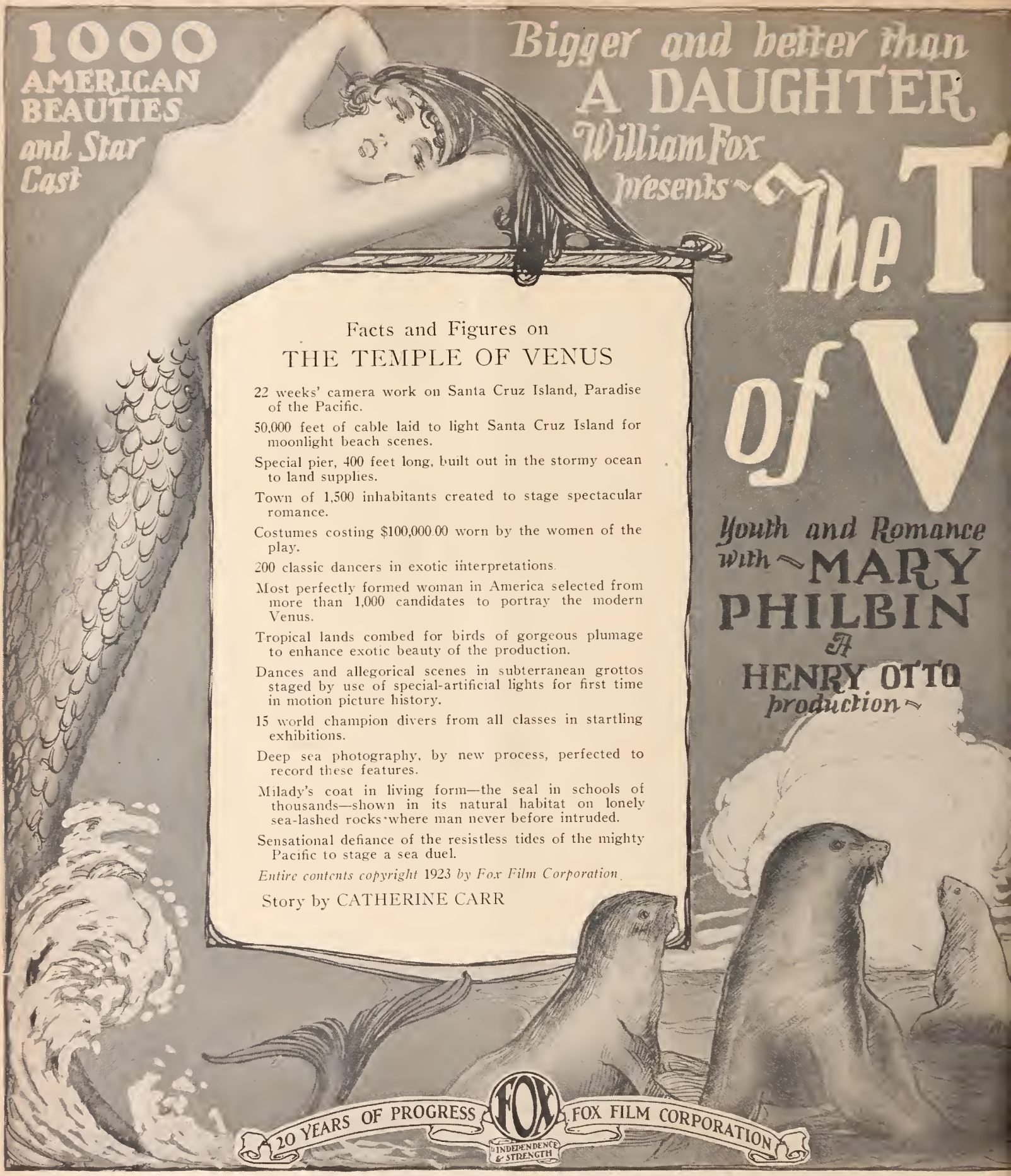
A strange caller in the night! A hidden love! A threat!

A charred letter in the grate of a girl's room!

A story so baffling in details all will want to see it lived on the screen! A story written by *the master of modern mystery fiction* and played by a superb all-star cast including *Seena Owen, Martha Mansfield, Wilfred Lytell* and *Bradley Barker!*

A Whitman Bennett Production

Distributed by VITAGRAPH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AMERICAN
BEAUTIES
and Star
Cast
Bigger and better than
A DAUGHTER
William Fox
presents
The T
of V
Youth and Romance
with
MARY
PHILBIN
A
HENRY OTTO
production
Facts and Figures on
THE TEMPLE OF VENUS
22 weeks' camera work on Santa Cruz Island, Paradise of the Pacific.
50,000 feet of cable laid to light Santa Cruz Island for moonlight beach scenes.
Special pier, 400 feet long, built out in the stormy ocean to land supplies.
Town of 1,500 inhabitants created to stage spectacular romance.
Costumes costing $100,000.00 worn by the women of the play.
200 classic dancers in exotic interpretations.
Most perfectly formed woman in America selected from more than 1,000 candidates to portray the modern Venus.
Tropical lands combed for birds of gorgeous plumage to enhance exotic beauty of the production.
Dances and allegorical scenes in subterranean grottos staged by use of special-artificial lights for first time in motion picture history.
15 world champion divers from all classes in startling exhibitions.
Deep sea photography, by new process, perfected to record these features.
Milady's coat in living form—the seal in schools of thousands—shown in its natural habitat on lonely sea-lashed rocks where man never before intruded.
Sensational defiance of the resistless tides of the mighty Pacific to stage a sea duel.
Entire contents copyright 1923 by Fox Film Corporation
Story by CATHERINE CARR
20 YEARS OF PROGRESS
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION

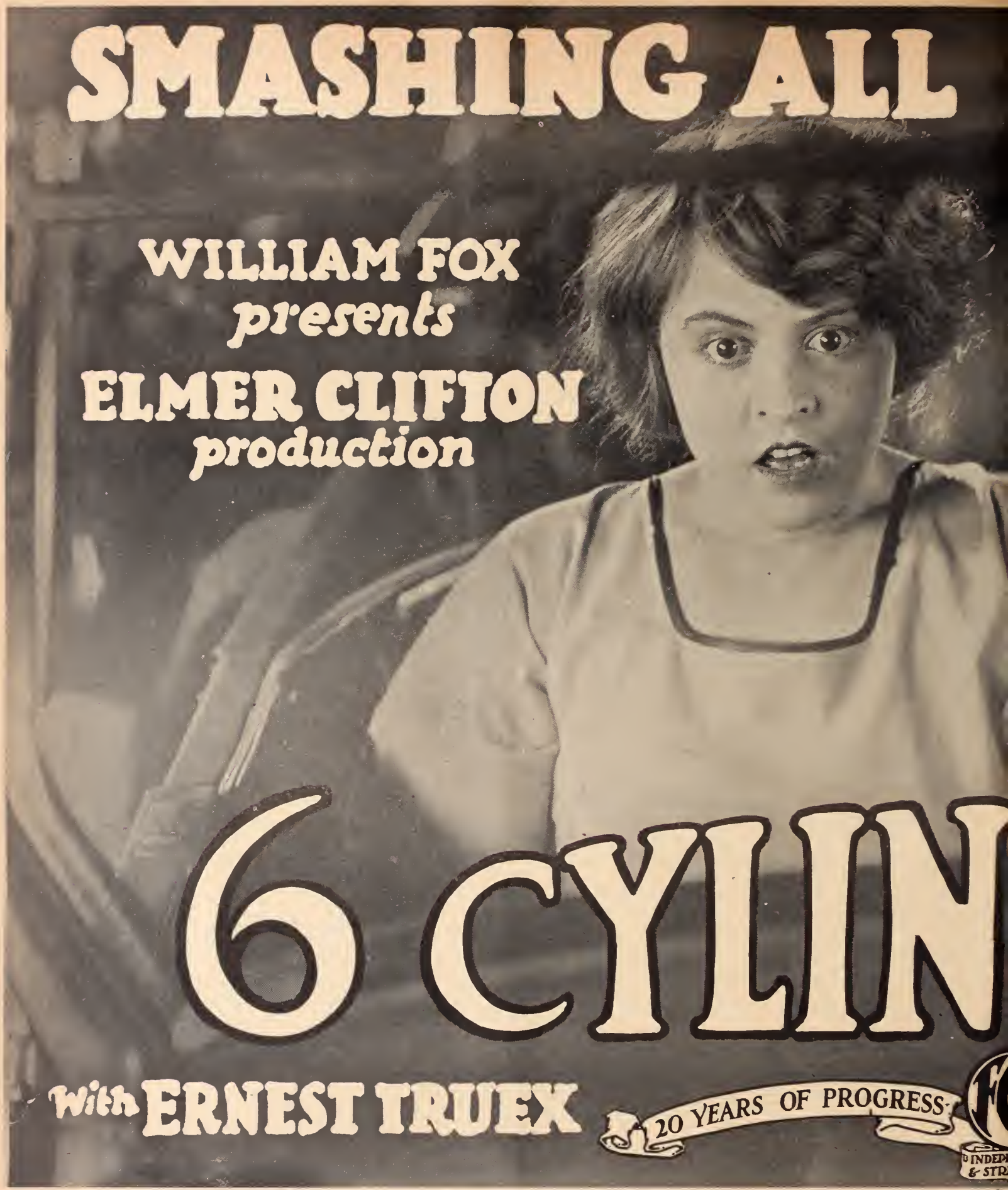
WILLIAM FOX presents

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

the William Fox success
OF THE GODS
EMPLE
ENUS
"UNHOOK MY GOWN
FOR THE DEVIL'S DANCE"
20 YEARS OF PROGRESS
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION

WILLIAM FOX presents
"IF WINTER COMES"
MIGHTIER THAN THE BOOK



WILLIAM FOX presents

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

LAUGH RECORDS!
THE PLAY THAT KEPT NEW YORK ROARING FOR TWO YEARS
DER LOVE
The greatest stage success in twenty years
by William Anthony McGuire
FOX FILM CORPORATION

WILLIAM FOX presents

"IF WINTER COMES"

MIGHTIER THAN THE BOOK

Sensational
Gripping
Sure Fire
Exploitable
Box Office
Attraction
" At the worlds premier presentation of
The UNKNOWN PURPLE "
Thrillingly Different
A CARLOS PRODUCTION
DIRECTED BY
ROLAND WEST
FROM THE CELEBRATED STAGE SUCCESS
BY ROLAND WEST AND CARLYLE M
WITH A DISTINGUISHED CAST
HENRY B WALTHALL
ALICE LAKE
STUART HOLMES
HELEN FERGU
ETHEL GREY
BRINSLEY SHAW
JAMES MORRISON
RICHARD WAYNE
FRANKIE LEE
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TELEGRAM
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GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
CLASS OF SERVICE
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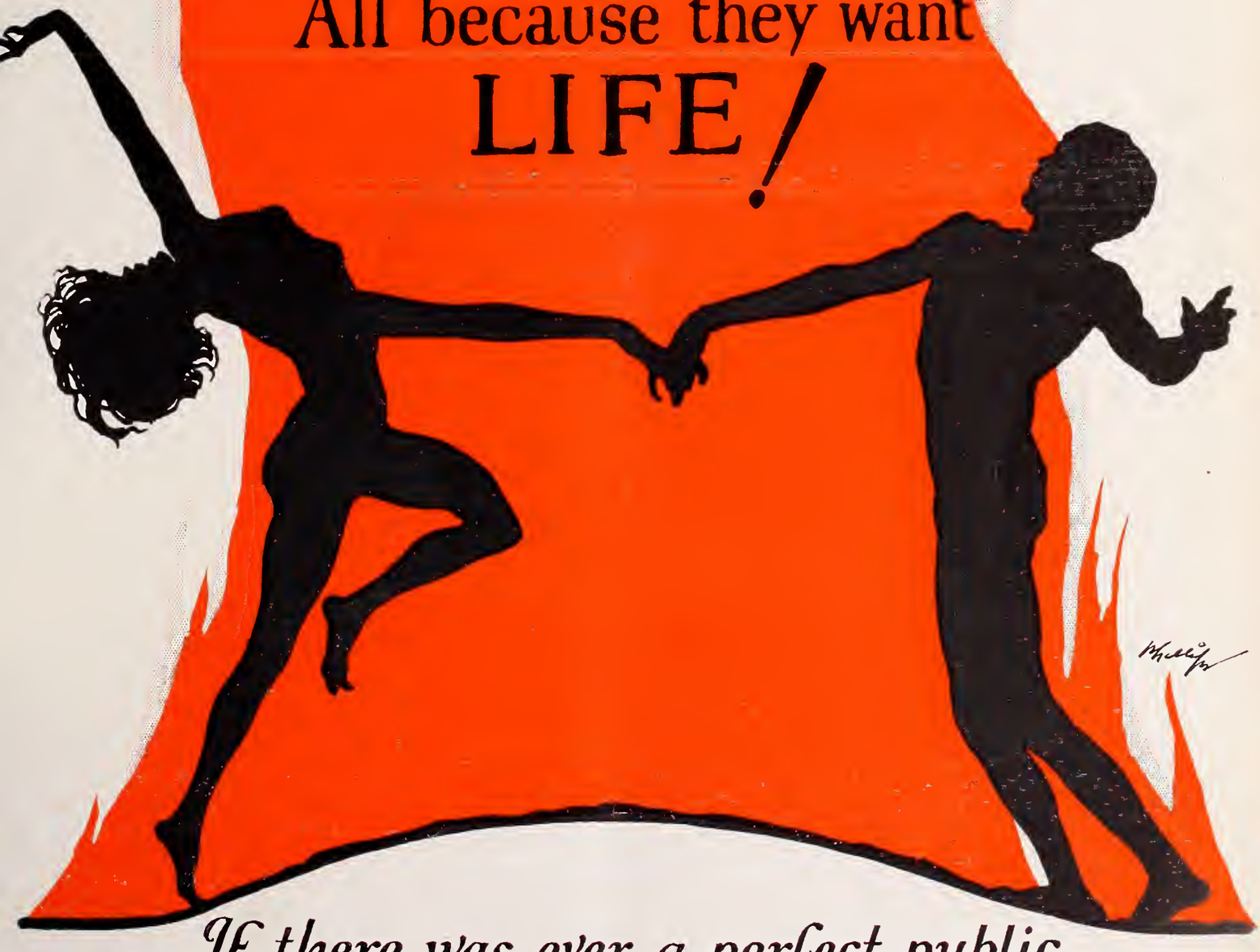
TRUART FILM CORPN THE LOEW BLDG NEWYORK NY
UNKNOWN PURPLE OPENED TODAY WITH CAPACITY BUSINESS STOP THE
PICTURE HAS CAUSED POSITIVE SENSATION AUDIENCES WERE HELD
SPELLBOUND BY ITS GRIPPING MYSTERY AND SAID SO STOP YOU
HAVE SUREFIRE EXPLOITABLE BOX OFFICE ATTRACTION IF EVER THERE
WAS ONE IT BACKS UP ANYTHING YOU SAY ABOUT IT BECAUSE IT IS
HONESTLY DIFFERENT
THE STRAND THEATRE EDWARD L REED MGR.
FRANCHISED ON THE
INDEPENDENT MARKET
by
TRUART FILM CORPORATION
M.H.HOFFMAN
VICE PRESIDENT
1540 BROADWAY NEW YORK
Truart Films

"FLAMING YOUTH"

They seek - They find
They suffer - They pay
All because they want
LIFE!



If there was ever a perfect public appeal picture - - - This is it!

A First National Picture

FIRST NATIONAL PICTURES

ASSOCIATED FIRST NATIONAL PICTURES, INC., PRESENT

"FLAMING

THE SENSATIONAL SOCIETY EXPOSE' TO WH

To the woman of the period set forth, restless, seductive, greedy, discontented, craving sensation, unrestrained, a little morbid, more than a little selfish, intelligent, uneducated, sybaritic, following blind instincts and perverse fancies, slack of mind as she is trim of body, neurotic and vigorous, a worshipper of tinsel gods at perfumed altars, fit mate for the hurried, reckless and cynical man of the age, predestined mother of—what manner of being? To her I dedicate this study of herself.

"WARNER FABIAN"
Author of "Flaming Youth"

Featuring

COLLEEN MOORE

Supported by an all star cast comprising
Milton Sills, Elliott Dexter
Sylvia Breamer, Myrtle Stedman
and Ben Lyon

FIRST NATIONAL PICTURES

Scenario by Harry O. Hoyt
Titles by Holman Day Editing by Arthur Ta
Photography by J. C. Van Trees and Roy Carpe
Settings designed by Milton Menasco

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

A First National Picture

"YOUTH"

AUTHOR DARED NOT SIGN HIS NAME

In every section of the country they are talking about "Flaming Youth."

This extraordinary novel, with its startling description of modern society life, is sweeping the country like prairie fire with its sales.

And what a picture it made. Here is beyond all doubt, judging it from every angle of showmanship, a theatre jammer of the biggest kind.

Directed by
JOHN FRANCIS DILLON

A First National Picture

A PICTURE THEY'LL REMEMBER FOR YEARS

"FLAMING YOUTH"

Is a real prize for the showmen of the country

She was lost forever to reckless society—she had found Love!

FIRST NATIONAL PICTURES

A First National Picture

Warner Plans Remain Unchanged

WARNER BROS. Pictures, Inc., announce to the trade that no changes in its 1923-24 production plans are being made, and that none are in contemplation.

Several months ago we announced a program of 18 Warner Bros. "Classics of the Screen." Today we amplify that statement with the announcement of an additional TWO and probably THREE big pictures to be released as SPECIAL PRODUCTIONS.

Of the original 18 pictures scheduled, twelve have been completed and four others are in production. One SPECIAL is now being released, another is practically finished and a third is in the early stages of preparation. Others will be started just as soon as studio space is available.

The outlook for Warner prosperity was never so bright as it is today. Our program for the year, carefully mapped out in the beginning, is brilliant with promise for the future. Though of an elaborateness that assures greatness in the finished product, our production plans have been laid along *safe, sane* and *economical* lines. They will be carried out to the letter.

WARNER BROS.
Classics of the Screen

BROADWAY BACKS

Crowds and critics say HODKINSON

Some of the most novel exploitation ever put over

Based on Percy Mackaye's Stage play

"The Scarecrow"

with a notable cast including

Mary Astor and
Osgood Perkins

Directed by ..... Frank Tuttle
Adapted by
Ashmore Creelman and Frank Tuttle
Photographed and Supervised by Fred Waller

A FILM GUILD PRODUCTION

Book This One and

PURITAN PASSIONS"

FILM is winner----

GLENN HUNTER
is Box Office Magnet

New Yorkers came, saw, and called this production marvelous—

Now it's one of the most-talked-about pictures of the year—

With acting that was acclaimed, unique in theme, bold in execution, throbbing with heart interest, "Puritan Passions" promises to be a gold mine for the exhibitor.

Stake Your Claim at the Nearest Hodkinson Exchange

HODKINSON
PICTURES

Unusual praise from those who know a great picture---

"A picture which has enlisted careful study and unlimited pains. . . . It is a unique effort, a bold photoplay."—F. W. MORDAUNT HALL in N. Y. TIMES.

"'Puritan Passions' seems to us, one of the most interesting pictures of the year."—HARRIETTE UNDERHILL in N. Y. TRIBUNE.

"To us 'Puritan Passions' was a movie treat; we wish you the same and many of them."—DON ALLEN in the EVENING WORLD.

"'Puritan Passions,' a most interesting, weird and fantastic film."—N. Y. POST.

"By all Spookdom, 'Tis a Good Photoplay. You should want to see it, because you'll like it."—IRENE in DAILY NEWS.

"Unique in its vein and searching out a new line on the screen."—SUN AND GLOBE.

"A vanished phase of life brought back vividly and dramatically."—EVENING TELEGRAM.

You'll Clean Up Big

ON THE BANKS

See the SARAH JANE Steaming down Main Street!

IT takes you back to ol' Indiana where the sycamores are sighin'! Meet the old folks! 'Member Sash, who always had the secret jug in his cellar? He's there! So's ol' Cap Hammond who ran the steamboat past the ol' swimmin' hole! An' the Clark brothers, yes sir! The very same twins that ran the store! An' Tildy Spiffin handin' out letters in the post-office, an' her brother! Yep, the meanest man in town! 'Member little Lisbeth who was in love with David, the young inventor? An' best of all, Anne Bixler, the sweetest woman in Cranberry Corners—just like your own Mother, God rest her!

J. STUART BLACKTON PRODUCTION

By arrangement with Edgar Selden

ON THE BANKS OF THE

OF THE WABASH

Cast of Real Human Actors

Mary Carr	Burr McIntosh
James Morrison	Lumsden Hare
Mary MacLaren	Madge Evans
George Neville	Marcia Harris

The greatest flood ever screened

A TOWN SWEPT BY RAGING WATERS

And a stern wheeler, boilers ready to burst, to the rescue!

VITAGRAPH
ALBERT E. SMITH PRESIDENT

FIRE! EXPLOSION! DISASTER!

WABASH

Graham Wilcox
Productions, Ltd.

Announce—
the completion of the
film version of

The World's Record
Stage Play

CHU CHIN CHOW

with

Betty Blythe

Address Communications
to
Mr. Charles Wilcox
Care of Banzhaf & Pembleton
130 W. 42nd Street
New York City
Telephone, Bryant 2657

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Someone Shouts "Fire!"

TRAMP! Tramp! Tramp! The parade marched steadily down the street—past warning signals, disregarding "Stop" signs, forging ahead at double time.

Then some one up near the head of the procession got a flash of inspiration and said, "I don't know as this parade is getting anywhere in particular. Guess I'll sit on the curb and watch it a while."

Now the parade is disorganized.

Some are marching on, some are running back; most are just standing around talking, and attempting to decide between the choice of the curb and the middle of the street.

Business of catching a second breath. And a sober thought.

* * *

THE action of Famous Players in deciding on a temporary production shut-down is sane, intelligent, and courageous.

Famous is well supplied with productions for its release schedule; there need be no worry about product now, or for many months to come.

Indeed, the situation throughout the industry is one of over-stocked warehouses and sluggish selling. Stopping the machines in the factory is the accepted first step in remedying such a condition.

But—if all the studios in this industry were to shut down tomorrow, it would not help fundamental conditions one iota if, when production is resumed, they re-embark on the cut-throat, senseless, extravagant, and blind production competition that has produced the present situation.

Paste that in your hat.

And read it over again a year from now.

* * *

LET'S examine into the causes of the current deadlock.

The goat in the situation is, and has been, the distributor—the sales machine. Not the producer, as we are told so often, nor the exhibitor. For the latter has the weapon of a "buyer's strike" at his command at all times.

The distributor is the goat.

On the one hand he has faced manufacturers who rush ahead with factory production blindly and utterly disregarding what the market would pay for their goods.

It is admirable and worthy of commendation to say, "We'll make the product bigger and better;" it is idiotic to say, "We'll make it so good and so costly the retailer will just have to buy."

The retailer won't. In many cases. That is the answer.

The curse of the distributor has been the producer belief that a "Quota" was a penciled figure on a piece of paper, to be altered or increased at will.

The grim, hard fact is that a "Quota" is a number of individual dollar bills, extracted by slow and painful work from retailers who, at least, know their own pocketbooks.

* * *

THERE are more deeply fundamental reasons. Principal among them is the fact that, with a few distinguished exceptions, the manufacturers in this industry have never CONTROLLED the process and cost of manufacture.

When the producer wanted a big story—he went into the market and BID against a half a dozen fellow producers.

When the producer desired a sure-fire cast—he went into a market limited to some score of players and BID.

When the producer sought to estimate the cost of production he made calf-eyes at his director, mumbled a prayer or two, and then doubled the guess that he was given in response.

As an industry, we have failed to develop new creative brains, potential histrionic lights, broader executive vision, and—playing the "surething" game to the bitter end—we have found ourselves compelled to place the RESPONSIBILITY for the cost of our goods on "conditions."

You can't hire or fire "conditions."

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Moving Picture WORLD

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A DINNER given to Ernest Fredman, of The Film Renter, London, occurred the day of the Famous Players' announcement.

Our usual procedure with unsuspecting British editors is to lure them to a banquet table under subdued lights and then spend two hours or more giving them ADVICE.

But, strangely, the two hours of the Fredman luncheon were spent by our leading film executives in making CONFESSIONS.

Marcus Loew, Richard Rowland, Samuel Goldwyn—three of our most frank and consistently interesting magnates—took occasion to commend Adolph Zukor on his courageous action and to voice their own agreement with his view of the necessity for stern measures.

Confession, we are told, is good for the soul. Confession with reformation, in the present case, might be good for the pocketbook.

But, it struck us, there was a hopeless, despairing air about the confessions.

Something like this:

The patient admits that eliminating red meat from his diet is proving very beneficial. Is even considering giving up eating altogether for a time. But he knows darn well that just as soon as he gets the price again he is going to fare forth on a grand and glorious meat debauch—and, gosh, how he dreads it!

* * *

Not all the blame for a dyspeptic industry can be placed on the doorstep of the producer.

Marcus Loew, in his remarks at the Fredman luncheon, took particular pains to mention the cost of distribution as a factor in the situation.

The Loew-Metro financial statement issued a few days later supplied a follow-up to his remarks. The cost of film distribution is placed in the statement at a figure close to three million dollars.

Something approximating fifty-seven thousand dollars a week as the cost of conveying just one organization's product to the market!

Multiply that—and get an idea of what the box offices of the country must pay, not for the manufacture of our goods, but for SELLING them.

Could any industry, not singularly blessed by the Fates, withstand such proportions in the division of its dollars?

* * *

THERE seems to be a tendency on the part of producers to sum up the remedy for the industry's illness in the declaration:

"If the exhibitors can't pay for the bigger and better pictures—we must stop going forward and start moving backward."

The inference being that WORTH WHILE pictures are synonymous with COSTLY pictures.

The truth is—this industry cannot go back in point of quality. Judging from an average month's entertainment at an ordinary picture theatre—there is still room to go very far ahead.

The problem is—how to put more BRAINS into pictures; to the end that brains mean quality and brains mean efficiency.

The necessity is—the creation of more real "producers"; production executives.

The past has given a definition of the word "producer" that runs something like this: "A man who has the money to make a picture, who can promote the money, or who is related to the money."

The man answering this definition has then had to turn around and give the spending of the money into the hands of those having no RESPONSIBILITY for it.

With the picture made, he has gone to the distributing organization and said: "It cost me so-much, the QUOTA will have to be twice so-much."

And now we are fast convincing ourselves that we have been making pictures that are TOO GOOD! What bunk!

Just because it isn't possible to induce the public or the exhibitor to pay for the money-lender's bonus, the producer's ignorance, the director's extravagance.

We can't go back.

We MUST go ahead.

And do it on a profit-making basis.

Robert E. Welsh

Adolph Zukor Curtails Production; Cochrane and Rowland Praise Move

SPECULATION has been rife in all business circles regarding the statement last week of Adolph Zukor, president of Famous Players-Lasky Corporation, that the corporation "has completed the production program for this fall that was outlined in its announcement several months ago. We are now curtailing production in our studios to the greatest possible extent and we will not resume the making of any further new negatives until production costs have come down to a common sense basis."

The effect of this announcement on the stock market was immediate and marked, for it followed testimony at the Federal Trade Commission hearing that Mr. Zukor's Paramount stock holdings are not in his name. The error of a reporter caused newspapers to say that he held none of his own company's stock. This stock, after closing at 65⅝ on Thursday, October 25, opened Friday with an overnight loss of 5⅝ points. Later it rallied to 62½, but on heavy offerings it dropped to 52½ and closed at 53¼. A total of 49,000 shares changed hands during the day. On Wednesday, October 31, the stock had recouped to around the 55 mark.

Universal to Follow Suit

Newspapers carried long stories on how "movie costs halt production," to quote the New York Times headline, and interviews with different motion picture executives. R. H. Cochrane, vice-president of Universal, said: "Mr. Zukor is right. Production conditions are and have been outrageously abnormal. It would be a great thing if all studios could close their doors until the people who have been forcing costs skyward have a chance to wake up. The only reason why the Universal has not closed its studios is because it would leave us with so many unfinished negatives on hand that we would risk a loss of over $1,000,000. When these negatives are finished, we intend to shut off production as close to the complete stopping point as our releasing contracts will permit."

Associated First National denied it would spend $3,500,000 on films in the next two months, refuting a story from Los Angeles, and declared an intention to retrench as much as possible. "The move of Famous Players in temporarily shutting down is right," commented Richard A. Rowland, general manager. Other companies say they will continue according to schedule. Carl Anderson, president of Anderson Pictures Corporation, believed that the situation has little effect on the business.

Many Negatives on Hand

E. J. Ludvigh, secretary and treasurer of Famous Players, is quoted as follows: "The shutting down of production means that our outlay for films is complete and no further production expenses will be necessary for months to come. We are going to turn the negatives into cash. We have $15,000,000 worth of films on hand, the best part of a year's production, mainly made during the late spring and summer, when costs were low. These will be shown this winter, and returns are expected to be very satisfactory. We expect this year's earnings, based on the ten months' showing, to be about the same as last year. There has been no suggestion of any change in the dividend policy.

"Shutting down should remove the chief criticism against Famous Players that we lay up too large inventories. Films in stock include such features as the 'Ten Commandments,' receipts from which are expected to exceed the 'Covered Wagon'; also new films by Pola Negri, Glenn Hunter, William S. Hart and the first picture made by Douglas Fairbanks, Jr."

It was explained that the curtailment means that 200 employes, such as carpenters and electricians, will be laid off, besides 700 persons who have been working in the Hollywood studios. The highly paid stars and directors under contract will be retained. The actors will receive half-pay during the period they are not working.

Rowland Denies Story

Absolute denial of the announcement from Los Angeles that Associated First National Pictures would spend $3,500,000 on film productions in the next two months is given by Richard A. Rowland, general manager of the company.

"To say that First National will spend $3,500,000 on productions in the next two months is incorrect. On the contrary, we intend to retrench as much as we possibly can with the pictures we ourselves make. Our contractural relations with independent producers compel us to continue, however, insofar as their product is concerned. But we will spend no more than is absolutely necessary to carry these contracts through. Mounting production costs and a reluctance by producers to face the truth about possible returns, make drastic action imperative.

"The move of Famous Players in temporarily shutting down is right. We are in sympathy with them, and if we were placed in a similar position, if our contracts did not call for fulfillment, there is no question but that we would have taken the same step. What the solution is I don't know, but I certainly do not believe that activities can be resumed on the former basis, or assume former extent until a complete reconstruction of ideas in regard to costs has taken place."

Goldwyn Sitting Pat

F. J. Godsol, president of Goldwyn Pictures Corporation, said:

"The Goldwyn Pictures Corporation will make the same number of pictures as originally planned and the studio at Culver City is running on schedule and will continue to do so. If over-production is the case with any other company, it is not the case with Goldwyn, which is operating on a carefully thought out and carefully arranged schedule. The entire Goldwyn Cosmopolitan distributing program, which includes Cosmopolitan, Distinctive and Goldwyn pictures, will go forward in a normal course."

H. M. Warner, of Warner Brothers, said: "While rumors are rife everywhere con-

(Continued on page 216)

Paramount Release Schedule to Be Unbroken, 'Tis Said

INQUIRY at the offices of the Famous Players-Lasky and information gathered from other reliable sources reveal the fact that the company has completed, or nearly completed, nineteen of the twenty-two productions listed for release after November 1 in the announcement made two months ago.

These nineteen pictures will find Paramount's releasing schedule on a basis of a picture a week up into March and, while nobody at Famous Players was willing to discuss the reopening of the studios, it is understood readjustments in production will be completed in time to enable new pictures to be made so that there will be no break in the Paramount releasing schedule after March 1.

Fourteen of the listed pictures are entirely finished and the five others—three at the West Coast studio and two at the Long Island City plant—are now being completed. The shutdown, it is understood, will be in full effect at both producing centers immediately following the completion of these five productions

The full list of the company's pictures actually in sight for release, one a week, starting November 4, is as follows:

The Herbert Brenon production, "The Spanish Dancer," starring Pola Negri.

Sam Wood's production, "His Children's Children."

"The Light That Failed," a Melford production with Jacqueline Logan and Percy Marmont.

"Stephen Steps Out," a young Douglas Fairbanks' first star picture.

"The Call of the Canyon," the second of the Paramount Zane Grey productions.

"Around the World in the Speejacks," the six-reel special made by A. Y. Gowen on his two-year motor boat adventure.

Glenn Hunter in "West of the Water Tower."

"Wild Bill Hickok," which signalizes Bill Hart's return to the screen.

"Big Brother," an Allan Dwan production with Tom Moore.

"Flaming Barriers," another Melford production.

"To the Ladies," a James Cruze production.

Gloria Swanson in "The Humming Bird," produced by Allan Dwan.

"Holiday Love," produced by William de Mille.

"The Heritage of the Desert," another Zane Grey production.

"Pied Piper Malone," which Thomas Meighan is now making at the Long Island studio.

"My Man," a Pola Negri picture produced by Herbert Brenon.

"The Stranger," with Betty Compson, Richard Dix and Lewis Stone.

"The Next Corner," a Sam Wood production, with Conway Tearle, Lon Chaney and Dorothy Mackaill.

"Singer Jim McKee," Hart's second.

Just how long the Paramount studio shutdown will last is not known, for Mr. Zukor and his associates will not say definitely. However, it is understood the readjustment is already in operation and, with the backing of all factors in the industry, will be pushed through until costs return to a common sense basis.

M. P. T. O. A. Committee to Be in National Capital

UNITED action on the part of Motion Picture Theatre Owners in the country to handle legislative matters at Washington in the next session of Congress was agreed upon at a meeting of national officers and Board of Directors of the Motion Picture Theatre Owners of America in Hotel Seneca, Rochester, N. Y., October 31. To further this project and render it entirely effective, it was agreed that the next meeting of the national officers and Board of Directors be held in Washington in December, while Congress is in session.

From this meeting a national legislative committee will be evolved with headquarters in Washington during the entire session of Congress. The special work of the committee will be to care for the interests of the motion picture industry in the nation, effect a repeal of the admission and seat taxes, and also prevent the passage of legislation inimical to the welfare of the theatrical business.

The campaign in this relation throughout the nation will be conducted along the most constructive and advanced lines possible. Every congressional district will be canvassed and flying squadrons of theatre owners and others will be at the service of the national committee to deliver addresses and handle any other line of work necessary to the consummation of the general purpose of the committee. This is the greatest line of action yet projected along legislation lines by the Motion Picture Theatre Owners of America and is destined, it is said, to give the theatre people a line of protection not heretofore attained.

Those present at the meeting in Rochester, aside from the local theatre owners invited to attend, were National President Sydney S. Cohen, New York; Harry Davis, Pittsburgh; C. E. Whitehurst, of Baltimore; R. T. Woodhull, Dover, N. Y; John Schwalm, Hamilton, Ohio; Ernest Herstmann, Boston; Samuel Bullock, Cleveland, Ohio; M. J. O'Toole, Scranton, Penn.; William Bender, Indianapolis, Ind; George Aarons, Philadelphia, Penn., and E. M. Fay, of Providence.

Cosmopolitan Will Build Three More Studios in New York City

UP to the present time the Cosmopolitan Corporation has been making pictures in various studios located in different sections of New York City. This is in addition to its own studios at 127th street and Second avenue. Five of these, most utilized by Cosmopolitan, are the 44th Street studio, the Pathe, the Jackson Avenue, the Tec-Art and the Biograph.

While these are admitted to be good and well equipped studios the Cosmopolitan Corporation has found their total capacity unequal to its growing need of big stages to accommodate the elaborate sets for the important historical and other special features in its production schedule for the near future.

Accordingly, Cosmopolitan Corporation has acquired the necessary real estate and will immediately rush the building of three big new studios, all in New York City, and one of them to have the greatest capacity of any Eastern studio, except that of the Famous Players on Long Island.

William Randolph Hearst, president of the company, in authorizing the above announcement, said: "There is an enormous advantage in making motion pictures in New York City. One of the most important of these is that New York is the centre of stage play production. Consequently here is where famous actors and actresses of the stage are most immediately available for both stage and screen engagements."

Reports Decrease

Admission Tax Returns Show Late Summer Business Slumped

Washington, D. C.—A decided reduction in the receipts of theatres and other places of amusement during the late summer is indicated by tax returns just made public by the Bureau of Internal Revenue, which show that collections from that source for the month of September totaled $4,932,527, as compared with $5,560,748 for the month of August. The September collections, however, were slightly better than those of the corresponding period of last year, when $4,789,391 was reported. The figures just issued by the Internal Revenue Bureau show that, during the first quarter of the current fiscal year, ended with September, a total of $15,633,781 was collected from the admission tax, an increase of more than $1,500,000 over the collections for the corresponding period of the preceding year.

During the month of September a total of $134,660 was collected from the special tax on theatres, museums, etc., as compared with $402,344 for the preceding month.

All for K. G. Organization

Fred H. Chase, Vice-President, to Devote All Time to K. G. Corporation

Frederick H. Chase, recently elected vice-president of the K. G. Picture Corporation, brings an interesting personality into the motion picture colony. Banker, gold miner, big game hunter, Arctic explorer, writer, political organizer and heavyweight athlete, Mr. Chase's various experiences would furnish plot stuff for half a dozen thrillers. Mr. Chase has dabbled in pictures from time to time, but now he has promised K. G. to devote his whole time to organizing its activities, letting his outside interests lapse.

Mr. Chase is probably best known in New York for his work as secretary of Col. Roosevelt's Progressive party. During the war he earned the title of "100 per cent. Chase" for his unequalled record in selling Liberty Bonds.

Prof. Arkatov Here

Prof. Alexander Arkatov of the University of Moscow, for twenty years a film producer and founder of the Russ Film Company, has come to this country to interest American producers in filming subjects based on classics by such Russian writers as Tolstoy, Dostoiefsky and Andreyev. He claims new methods of production gained in Europe. Prof. Arkatov is living with I. S. Richter of 628 West 114th street, New York, who is collaborating with him in his work.

Production Curtailed

(Continued from preceding page)

cerning the closing down of different plants, it is only fair to the exhibitor and to the public to issue the statement that the Warner organization intends to keep the different production units working at full blast, with no changes in the elaborate plans we have made for the future.

"When the news broke concerning the move of Famous Players, Hollywood was thrown into apprehension, and this has rebounded in all directions, affecting every organization in the producing business. I have not been aware that conditions are below normalcy and I see no reason to fear for the future as far as our own productions are concerned.

"We announced that we would produce eighteen Warner Classics for the season of 1923-24, and a number of special productions as well. Our announcement in this regard is unchanged in spite of the action that has just been taken by this contemporary organization."

"A Mental Condition"

Carl Anderson, president of Anderson Pictures Corporation, says:

"The present situation is largely a mental condition. Actually, the dimes and quarters are coming into the box office windows just the same as they have been doing for months and years. Theatres are running full blast; the exchanges are busy, and there is nothing in the present situation to indicate a change of this condition.

"It is undoubtedly true that some producers have spent enormous sums for production and are now forced to stop, look and listen, until such time as the pictures can be put to work and a revenue received to replace these excessive production costs. At every turn we see a big effort being made to justify these costs. Some producers have been on a wild orgy of spending, a carnival of extravagant costs. There had to come a time when top-heavy production costs would tumble over of their own weight. We have now reached that point.

"All the public and all the exhibitor have ever demanded is clean, appealing entertainment. As far back as June, 1921, the National Convention at Minneapolis of the Motion Picture Theatre Owners of America passed out to producers a warning that production costs were too high, and again in May, 1922, at the National Convention in Washington, the same statement was made. Yet the producers failed to heed the warning. Ridiculously high salaries of stars and executives continued. One unit pitted its resources against another, thinking to win favor by the lavishness of their productions."

Ince Foresaw Action

The production schedule for 1923-24 at the Thos. H. Ince Studios will continue just as it was planned many months ago. The problem of readjustment which has caused a temporary shut-down of some of the studios was foreseen, it is said, and dealt with by Mr. Incce almost a year ago.

Early this season Ince announced that he had made a decided change in his plans for the coming year and would offer not more than four or six pictures during the year—about half the number usually made at his studios during a season.

"There always is an audience for big pictures, I have found in my fourteen years' experience," declares Mr. Ince. "Magnificent picture houses going up everywhere offer a setting for fine productions, and require them. There are certain expenditures necessary and legitimate in the making of a picture. Others, such as exorbitant salaries, which have reached a ridiculous figure, can be curtailed through just such a readjustment as is occurring today."

Cut Stars' Salaries Radically Or Get New Faces, Urges Brandt

THE following statement is issued by William Brandt, president of the Motion Picture Theatre Owners, State of New York:

"As a guest at the luncheon tendered to Ernest W. Fredman, editor of the Film Rentor of London, held at the Ritz-Carlton Hotel on Friday, I was greatly amazed to hear some of the speakers blame the exhibitor for the dilemma of some of the producers today. It was stressed at this luncheon that producers could not get their production cost back on account of the fact that combinations of exhibitors throughout the country, controlling the territories in which they operated their theatres, dictated the price they paid for the film and made it impossible for the producers to receive their exhibition quotas, or even their cost of production.

"While this may be so in a very few isolated cases, competing exhibitors are natural opposition, both fighting for the patronage of the people living in their territories, and under normal conditions both fighting for the film attractions that will bring these people to their theatres.

"Competing exhibitors haven't one thing in common, and will keep on fighting between themselves for this patronage and pay regular prices for attractions while there is a chance for profit, and the only reason that they occasionally get together is because their profit has been wiped out by the demand for exorbitant film rentals far beyond what they can pay. It is simply an economic business readjustment, the exhibitor finding he is obliged to combine to make a reasonable profit on his investment.

"Aside from a few avaricious individuals, on the basis of increased production costs, most of the producers are entitled to an increase in this year's film rentals, but the peak had already been reached long ago. It is impossible for the exhibitors to accede to the requests of the producers, with the result that the producers have found themselves burdened with expensive productions which they can not sell to the exhibitor in accordance with their cost.

"In my opinion, the greatest portion of the expense going into the production of a motion picture today is the salaries of the stars, directors and supporting cast. These salaries are clearly out of proportion to the services rendered in similar professions, and should be readjusted immediately. With these tremendous salaries paid to stars, directors and supporting casts, the average picture is boosted 'way above its normal cost, necessitating a corresponding increase in exhibition value, with a corresponding increase in film rentals which the exhibitor cannot assimilate, so that the entire matter backwashes to the producer.

"In glancing over the work sheet of a fairly good production which has made money for the exhibitors, I found that the salaries of the stars, supporting casts and directors more than doubled the rest of the expense entailed in the making of this picture. So that, until the salaries are reduced and brought within reason so that the film rentals can come down, there is no hope for economic stability in the industry.

"Just an example of what a few are receiving may be found in the following list:

Lewis Stone	$2500
Rockliffe Fellowes	1000
J. Warren Kerrigan	1500 or more
Milton Sills	2500
Richard Dix	1250
Conrad Nagle	1250
Jack Holt	1500 or more
Lon Chaney	1750
Conway Tearle	2750
James Kirkwood	2500
May McAvoy	3000
Anna Q. Nilsson	1500
Wallace Beery	2500
Noah Beery	1500
Mary Astor	750
Lila Lee	1500
Betty Compson	3500
Gloria Swanson	6500
Barbara La Marr	3500
Patsy Ruth Miller	1500
Kenneth Harlan	1000
Hope Hampton	1000
House Peters	2500
Florence Vidor	2000
George Walsh	1500
Tom Mix	4000
Mabel Normand	3000
Elliot Dexter	2000
Elaine Hammerstein	2500
Larry Semon	5000
Shirley Mason	1500
Viola Dana	2000
Al St. John	1000
Priscilla Dean	3000
Norma Talmadge	10000
Constance Talmadge	5000
Pauline Frederick	5000
Dorothy Dalton	7500
Richard Barthelmess	2500
Lillian Gish	5000
Mae Marsh	1500
Walter Long	1250
Wyndham Standing	1500
Betty Blythe	2500

"These salaries are not stable and, should an actor appear in a success, the next picture finds a demand for an increased salary.

"My experience in appearing before legislative committees on the question of advocating more favorable laws in the matter of taxation for the smaller exhibitor, of whom over 80 per cent. are represented in this industry, has been that the Legislature immediately points to the enormous salaries which the industry is paying to its stars, and declines the relief prayed for.

"Our reports recently contained the story that Baby Peggy, a child of 5 years, was receiving a guarantee of $500,000 a year for appearing in motion pictures. Contrast that with the salary that the President of the United States of America is receiving, which is $75,000 a year, and it can readily be seen what a tremendous impression the contrast has upon the outside world.

"One thing is certain. The only ones in the entire industry that are getting the money at present are the actors.

"An immediate adjustment must come, and that at once. And if those who are receiving these tremendous salaries are reluctant to meet a readjustment of an economic condition in the film industry, then, I say, by all means get new faces for the screen immediately. The exhibitor will be glad to help."

Mayberry with Hodkinson

The W. W. Hodkinson Corporation has announced the appointment of Cecil E. Mayberry as branch sales manager of the Chicago exchange. Mr. Mayberry is well-known among exhibitors, having formerly been manager of the Goldwyn exchange and later general sales manager of that company.

Erno Rapee Resigns

Erno Rapee has resigned as musical director from the Capital Theatre, New York City, and has taken a similar position at the Fox Philadelphia Theatre.

Binderup Awaits Court Decision

THE case of Charles G. Binderup versus the Pathe Exchange and eighteen other film exchanges, wherein Mr. Binderup, owner of a string of thirty theatres in Nebraska, sues the exchange jointly to recover $700,000 he claims to have lost because they refused to deliver films to him as per contract, has reached the United States Supreme Court and has been argued there by Attorney Arthur Mullen, of Omaha, representing the film exchanges, and Attorney Dana Van Dusen, of Omaha, representing Binderup.

The plaintiff seeks to make a case against the exchanges under the Sherman Anti-trust law, alleging that the exchanges have combined to keep him from getting films. The exchanges counter by saying that he showed the films in more than one theatre in violation of his contract.

Binderup further seeks to show that the business of selling and delivering films is an interstate traffic and that therefore the exchanges are subject to the Sherman Anti-trust law. The exchanges reply that Binderup, as all other exhibitors, must make his contract with exchange managers in Nebraska for films after the films have been shipped into the state, have come to rest in the state, and that therefore the traffic has lost all interstate aspects.

The case, after dragging through the federal courts in the district here, has gone to the circuit courts and now to the United States Supreme Court, where a far-reaching final decision is expected. Attorneys said, though the case was argued October 16, it might be three months or more before a ruling came from the supreme bench on the matter.

Crown Exhibitor and Subserve Producer for Filmdom Success

By MAX GRAF
Supervising Director of Graf Productions.

I HAVE read Mr. Richard Rowland's articles with much interest, and I have also read the editorial comments about Mr. Rowland not speaking to the trade very often, but hitting the nail on the head whenever he does.

Being a producer of independent pictures and having so often become dizzy over the enormous sales quotas placed on my pictures, only to be awakened a year or so later by the actual figures as submitted by my accounting department, I realize only too well that Mr. Rowland is right.

I have also read the more recent comments. Those made by producers who have taken the opportunity to proclaim, in hopes that their proclamations will reach the heart of the exhibitor, the highly efficient manner in which they are making productions in order to save waste and make for the theatres golden avalanches that can be had for the price of the regular run of photoplay.

One very nice thing about the picture business is that when anyone speaks (through his typewriter) he is either right, or else the editor kindly throws his copy in the waste basket before the speaker is subjected to that storm of criticism that would naturally follow.

Granting that all these gentlemen are perfectly right and with thought of malice toward none, I would suggest that this all-important question be referred to the exhibitor, who after all is the real back bone of the industry. If the fictitious sales values set on a picture are not met in actual dollars it is usually because the exhibitor realizes that the merits of the picture do not warrant his paying the price asked, and the salesman must either sell him at a lower price or turn the account over to his competitor and get nothing—which is not so good.

On the other hand, it is a well-known fact that the exhibitor is usually willing to pay a fair price for that which he really wants. He has to stay in business. But the exhibitor has his limitations. Just what kind of pictures are going to build up the business of the picture theatre? This is the all-important question.

If we are to build this industry of ours on a firm foundation; if we are to have a substantial output for the product we make; if we are to expand in place of deteriorating, then surely we must give some most serious thought to just what sort of picture we must have for the building process and just what pictures to avoid as stumbling blocks.

Statistics show that about 90% of the motion picture theatres in the United States have less than a thousand seats; 35% of these houses are not open more than four days a week. More than half of the entire number charge less than 25c for their top admission price. The average theatre overhead, exclusive of film rental equals about 50% of the entire box-office receipts and under the present system of operating the average theatre shows a profit of little more than 12%.

If we are to upbuild this business of ours—if we are to keep it on a firm foundation, is it better to cater to the exclusive 10% and to the articulate theatres that kick us out the moment a stage show comes along, or would we show better judgment by making pictures to suit the requirements of this struggling 90% whose theatres have been built upon their faith in the producers. Only 29% of the theatres showing pictures have orchestras and less than half of them have pipe organs. It takes a big musical setting to put over the sort of pictures the industry has become so vitally interested in of late.

While talking with a few, they have stated that these big pictures will uplift the industry, play for big prices in the exclusive theatres and then "clean up" for the average exhibitor a few months later. My experience has been that the man with a limited number of seats is compelled to give two performances a night to make his house pay, and that he is one of the few whose patrons will stand for a "boost" in admission price once in a while; that his business drops off just before and just after the big event to an extent that makes the total amount for his ticket sales at the end of the month just about the same as if he had let the big pictures go into the discard.

On the other hand, these big pictures are apt to make his ordinary run of shows depreciate in the eyes of his patrons until they drift into that clique that is denouncing the photoplay as a distortion of art. But now that there is so much talk going on in reference to what the future holds I believe it would be most interesting to the trade at large if our trade papers would open their columns and let the exhibitors voice their opinions as to just what they want and just what they wish to avoid. As I have said before, the exhibitor is, and should be king, and we, the producers, must do the bidding of the king if we are to arrive.

Bernheim Goes Abroad

Julius Bernheim, director-general of Universal City, Cal., the big Universal studio plant, sailed from New York this week, bound for the bedside of his mother, seriously ill in her home in Laupheim, Wurttemberg, Germany. Concerning the production activities of Universal City, Bernheim says that Universal is well ahead of its schedule.

Ernest W. Fredman, of London, England, editor of the Film Renter and Moving Picture News, a British trade journal, was tendered a testimonial luncheon by representatives of the industry on Friday, October 26, at the Ritz-Carlton, New York. Scores of the biggest men connected with motion pictures were in attendance.

Harry Reichenbach acted as toastmaster, and in his usual brilliant style introduced the speakers, among whom were numbered some of the leaders of the industry, including Marcus Loew, Samuel Goldwyn, Samuel Rothafel, Richard Rowland, Abe Berman, Joe Dannenberg, Nathan Burkan and Fred Hall.

The luncheon was sort of an official welcome on the part of the industry to Mr. Fredman, who came to these shores to report to the exhibitors of Great Britain just what he finds as regards present conditions and future possibilities.

This is not Mr. Fredman's first visit to this country. He was here about eighteen months ago. He expects to stay for about another fortnight.

Mr. Fredman was also the guest of the Associated Motion Picture Advertisers at their regular weekly luncheon on Thursday, November 1.

Baby Peggy's Charms Capture New Yorkers on Her Birthday

BABY PEGGY, in private life Miss Peggy Montgomery, celebrated her fifth birthday on Friday, October 26, with a party and luncheon for "kids" and newspapermen at the Biltmore, New York City. Clad like a princess in a red velvet gown, Miss Peggy charmingly welcomed each guest. She was, she said, very happy that so many were there to join her in her games. Many did, for Baby Peggy is irresistible.

One courtier of four years quickly succumbed. He approached with pouting lips.

"You're going to kiss me?" Miss Peggy inquired politely.

"Yes-s-s," the cavalier acknowledged with gusto.

"Certainly," Miss Peggy agreed. "But on the cheek, please."

Congratulations were offered by various speakers with the demi-tasse. Miss Peggy sat in a high chair and listened with a charmingly impersonal air. While she joined in applauding each compliment, it seemed that her little hands patted louder than Hershfield, the cartoonist and toastmaster, remarked that Jackie Coogan also was having his birthday party that day in Los Angeles.

"It would be nice to have Jackie here," Miss Peggy announced primly.

The little star of Principal Pictures Corporation created quite a stir among the guests. There was speculation before she arrived, for the commonest belief regarding a child in theatricals is that she rapidly becomes spoiled. Miss Peggy is not. And it must be said that she is even more delightful in real life than she is in films. This naturalness of hers is due to her parents, who are determined that she is to escape the besetting sin of a "swelled head." Good luck to them in their intention.

Irving Lesser, of Principal Pictures, attended the luncheon and was kept busy introducing Baby Peggy to various visiting film magnates.

Surely Baby Peggy is making a hit in the "movies" because, as one of the speakers pointed out, she is sincere in all she does.

Commission Suddenly Decides to Prolong Paramount Query

Fuller's Wire from Capital Adjourns Indefinitely Government Case

By TOM WALLER

COUNSEL for Famous Players-Lasky, on the verge of preparing a defense for presentment within the following thirty days, did not attempt to conceal their surprise when, late on the night before the Federal Trade Commission had announced it would rest the plaintiff case, W. F. Fuller, chief of the Government probers, wired from Washington that the Commission had further evidence to enter on the record. Concluding the examination of an expert witness Mr. Fuller left the then finishing touches for Attorney Gaylord Hawkins, and hurriedly departed for the capital. Late that night Famous attorneys received word that the Government investigation was incomplete. The trial on October 26 was abruptly halted by Mr. Hawkins, announcing the taking of an indefinite adjournment.

A belief expressed that the protraction might have been due to the Commission feeling it had insufficient evidence to close its case at this time was disclaimed by an opinion voiced off the record by Mr. Hawkins. This was that the Government was satisfied it has established a case.

That the next place of the resumption of the trial, which so far has been recorded in many parts of the country, will be at Los Angeles, Cal., was expressed by Bruce Bromley, of the Famous legal battery. There, it is believed upon good authority, the Government may endeavor to ascertain the sentiments of certain prominnent actors and directors, whose standing in the industry was the important point of several witness called during the last few days of the inquiry here.

Mr. Hawkins expressed ignorance when these points were brought to his attention. He said he did not know when and where the trial will be resumed, but was inclined to believe that the plaintiff side would be closed with the entering of a few stipulations upon the record.

Expenses of the litigation so far have totaled close to $500,000, of which both litigants are said to have had an even break, with the heavier burden possibly on the Government's shoulder. It will mean at least another $200,000 or more, it was advised, if the investigation is adjourned to the coast.

Since July last the Commission has had six different lawyers in the case and up to the present date has had before it 152 witnesses, whose expenses incurred in railroad fare, etc., have had to be defrayed by the Government, it is learned from an authoritative source.

Rates Paramount 4th

Famous No Monarch, Says O'Reilly; Warners First in Season's Product

"Paramount does not dominate the market in the city of New York today," testified Charles O'Reilly, head of the Theatre Owners Chamber of Commerce at the Commission's last hearing. The chief official of the organization, embodying several hundred of Greater New York's most prominent exhibitors, rated Famous Players-Lasky as fourth on the list in grade and quantity of product this season. Warner Brothers comes first in this respect, according to Mr. O'Reilly's opinion, followed by Goldwyn and then First National. Paramount, in O'Reilly's estimation today has no monopoly of the movie mart.

A bitter attack against the block booking system was launched by the T. O. C. C. head in the course of his testimony. He predicted that unless it is utterly erradicated it will, within the next few years, mean the survival of the fittest; in other words the big circuit owner will flourish at the utter ruination of the Independent exhibitor.

The buying power of the circuit prohibits the individual from purchasing a picture even with more money than he would take in at the box office, declared the witness. House against house instead of buyer versus buyer was O'Reilly's sentiment for hitting the nail on the head for all around satisfaction and insurance for the safety of every one in the industry.

To solve the problem, the T. O. C. C. witness frankly admitted the only thing he could see on that horizon was what in substance would mean the breaking up of the circuits and the producer shunning such a big customer for the little fellow. In the long run O'Reilly prophesized that such a method would net the manufacturer bigger money than the lump sum he now receives for an exclusive first run booking to a theatre chain. As it now stands, he said, exhibitors of his own organization often have had to pay more for second runs than circuits have paid for first runs.

Circuit owners never fight, the witness said. They respect one another's treasuries. Marcus Loew, in O'Reilly's opinion, is a good enough business man to know the proportions of the Keith gold mine; and that Keith could give him just as good a run as he could give Keith.

As an illustration of the circuit control of picture prices the witness said that Loew bought the first Harold Lloyd picture for $18,000. It proved to be what the public wanted and Keith purchased the next one for $50,000. Loew acquired the third Lloyd offering for a still higher price. The witness believes that as far as New York is concerned important product, almost in its entirety, is given first run in either of the houses of these circuits, and sometimes in both.

"Producers should not bow to Mr. Loew's slogan: I'm first run or nothing," exclaimed O'Reilly. He added that if they continue to do so it will eventually lead to the extermination of the Independents.

Two resolutions expressing adverseness to block booking system, as passed by the T. O. C. C. at an August meeting, were identified by O'Reilly and then entered into the record.

One attested opposition to the present system of purchasing pictures while their production is only in the stage of contemplation. The desire to review the finished product, the right of individual selection and single instead of the compulsory group purchase were other sentiments included.

The second approved draft contained the statement that during the past two years attendance in picture houses has decreased considerably. This was taken by the organization as an illustration of what forcing the exhibitor to contract for pictures he has never seen, until flashed on the screen of his house, will do.

Under cross examination by Attorney Swaine the witness stated he is acquainted with the new Paramount policy and that such reorganization was brought about shortly after the adoption of the two resolutions.

The new policy, he said, seems to cope with the needs of the exhibitor, but it will be a long time before the other companies will follow suit. Eventually, however, Mr. O'Reilly expressed the opinion that producers will follow in this direction the steps of Famous.

D. I. Berman, general manager of the foreign department of United Artists told of Famous conditions in Canada while he was manager of the corporation there. Most of the time he was on the stand was taken up in explaining the policies of different Canadian theatres.

Independent History

Veteran Attacks Block System; Says Makes Exhibitor Goat to Public

The history of the movies, as it particularly pertains to the early fight of the Independents, and why the block booking system today, in his estimation, is the greatest menace to the industry, were gone into in much detail in the five hours that F. Tom Moore occupied the stand as a witness for the Federal Trade Commission. Mr. Moore, operates the Rialto Theatre, Washington, D. C. He was one of the first to enter the industry and one of the first to foresee filmdom's prospects.

In 1904 Moore, then in the prime of life, was blowing the bellows and wielding a hammer on a blacksmith's forge as a means of livelihood. That same year he put aside the leathern apron to later acquire the big diamond which reposed on one of his big fingers the other day. At that time Moore began as a singer with a vaudeville troupe. Then he established his own skit company. But one reel films were coming into vogue in the early part of the century and it was for them that the witness established the Imperial Exchange in Washington two years later. This he sold to the General Film Company in 1910.

About 1917 some twenty-six Independent exhibitors were finding it difficult to obtain pictures of special note being released by

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Major Thomson in Control of F. B. O.—Next Season's Policies

MAJOR H. C. S. THOMSON, who succeeded P. A. Powers as managing director of the Film Booking Offices at the instigation of the capital represented in the corporation, stated that there would be no drastic changes made in the personel of the F. B. O. forces or policies and that the "open booking" principle adopted by the company at its inception will be carried through, but on a much larger scale, and with a greater variety and assortment of productions for the exhibitor to select from.

"The principles of showmanship," said Major Thomson, "that the F. B. O. have been following in the twenty months it has been in existence has proven itself a worthy one.

"It is not the idea of the F. B. O. to load itself with overspent productions and then pass the burden along to the exhibitor. It is the purpose of the F. B. O. to make productions that the exhibitor can sell to his patrons at a reasonable profit to his theatre.

"The first consideration of the Film Booking Offices and Robertson-Cole Company will be the amusement of the public, then the profit of the exhibitor. Every production made at the Robertson-Cole studios will be made from an angle of showmanship and not from the angle that it is good publicity to say a production cost a million dollars to produce.

"To the exhibitor, it is not what a picture cost in production that he is mostly interested in, but he does want to know about the finished product and what it will bring into his box-office.

"The pictures I have in mind are such as 'The Third Alarm,' 'Westbound Limited,' 'In the Name of the Law,' 'Human Wreckage,' and a score of other F. B. O. pictures. None of these productions I have mentioned cost a million dollars to produce or even a half million dollars. Coupled with a campaign of real showmanship these pictures have brought business to the exhibitor at a price to him that was well within his reach.

"It is the purpose of the F. B. O. to continue to sell the product twice. First to the exhibitor and then to the public. Our publicity and promotional departments will continue to function as they have in the past with a wide free hand to help the exhibitor.

"The program plans of the F. B. O. were announced some time ago and there will be no drastic changes in these with the possible exception of changing a release date here and there as the occasion may demand. Our plan is to give the exhibitor who uses our product one very big picture each month in addition to two very good ones. As a start along these policy lines the next big F. B. O. special will be Chester Bennett's 'The Lullaby,' starring Jane Novak. The next special to follow this will be Emory Johnson's 'The Mailman.'"

Movies in Hongkong

American Films Most Popular in Chinese City, Consul Says

Washington, D. C.—American films are very popular in Hongkong, according to the American consul in that city, who has just reported to the Department of Commerce that there are eight large theatres in his community, four of which cater to Europeans, Americans and the better class of Chinese. The total daily attendance at all theatres at Hongkong is placed at 10,000, and the admission prices range from 20 cents to $1 gold.

The largest proportion of films shown are of American manufacture, it is stated, and the local theatres which cater to the European trade prefer films produced by the best artists and covering a wide range of subjects. Those catering to the native Chinese trade prefer serials and films of a lurid or sensational nature.

Denny Recovering

Reginald Denny, star of "The Leather Pushers," "The Abysmal Brute" and "The Spice of Life," who was seriously injured when his motor car turned over on Sunset boulevard in Hollywood, is reported to be recovering at a satisfactory rate. His injuries were severe and he will be in a cast for several weeks, but attending physicians state that his unusual strength and all-around fitness are making his recovery easy.

With First National

Horace T. Clark, formerly Oriental representative for David P. Howells, has become associated with First National in the same capacity.

To Continue Paramount Investigation

(Continued from page 219)

some of the big producing companies. For the purpose of combining the purchasing power in this respect of such first class exhibitors the First National Exhibitors Circuit was formed. Members were allotted territories, under a franchise, on a percentage basis. To get the better class of product the witness, who said he then owned about seventeen houses in the Washington territory, joined the organization.

The circuit, he said, inspired the Independents to put forth a better product and also supplied for that product an outlet in the open field. Under his new agreement the witness was also a distributor for such material. First National, he stated, was organized primarily to offset the block booking system. The circuit was made up of men, he said, who desired the best on the market and were on the "dark side" as far as Paramount product was concerned. The object of the new association was to match as closely as possible the Paramount product.

A Texan exhibitor and a director of First National about this time sold his franchise. It was to determine whether he could sit on the Board of Directors and why he had disposed of his holdings that the organization in the fall of 1919 was called into session in New York City. The exhibitor said that he had been "squeezed" and had to sell.

At that time, Moore said, it seemed obvious that Paramount was desirous of controlling First National by making inroads on the stars and directors which the Independents developed. The price of Famous films was fixed at a ratio which was far beyond the reach of the average Independent, he testified. The product of the Independent market had thus dwindled. Famous offerings were the big attractions and the Independent exhibitors were doomed unless they could present a product which would match in some respects such films.

The meeting terminated in the holding of another at which the topic of how to overcome such difficulties was discussed. Other meetings followed when it was finally decided that a sub-franchise plan would be of the greatest assistance to the "squeezed" exhibitor. Under this plan, Moore stated, the scope of the Independents' chance to get good product was broadened, as was the opportunity for a greater outlet of these films.

At such meetings the block booking system, and how to combat it, was constantly discussed. While in session in Chicago in April, 1920, the working out by First National of a national booking plan was considered.

At this meeting Jules Mastbaum was a speaker. He referred to the Stanley Booking Company as a successful machine and said that First National, according to Moore, with its large membership should accomplish wonderful things.

A committee was formed to go into the merits of the establishing of a booking company for First National. It was explained, the witness testified, that if such a project met with success the sub-franchise proposition would automatically prove unnecessary. The enthusiasm of the organization was goaded by Mastbaum's comment, according to Moore, that all producers would be "eating out of" First National's hand within six months after such a plan was put into operation.

This committee went to Philadelphia to get a perspective there of the working basis of the Stanley company. Stanley directors were present at this conference at which, Moore said, it was made plain by them that the best policy to be followed would be to have First National merge with them on the booking proposition. Under such a merger Stanley, due to its experience over the new organization, would retain its seniority in the business, Moore said.

Moore stated that he refused to accede to such a plan. When others of the committee disagreed with him and told him that during the session he had assumed the attitude of a prosecutor in cross examining the Stanley directors, the Washington theatre owner tendered his resignation and advised members of First National that such a merger would be unwise.

"The kid gloves of the business," is Moore's expression for describing Paramount quality and quantity. In Washington, however, Moore said he got the Paramount pictures that the Loew theatre discarded Time and time again Moore testified he enedavored to get an even break on the Paramount product. Lots of promises were made but in the long run the old policy prevailed, he stated.

In 1922 when he received a letter from Paramount that the 50-50 proposition with Loew on dividing the films of the company was off, Moore remarked: "After I received that I told my brother I was worn out on the booking of pictures and that he should do it. He has looked after the booking end for the Rialto ever since."

The elimination of the block booking system, testified this expert, would mean reducing to an insignificant basis boards of censorship all over the country. Preachers of the gospel, under such a change, would then less frequently be able to conduct tirades against the industry. Last but not least the exhibitor would not be the goat in the unknowing public eye. Such a condition will be brought about only when the exhibitor has the right to use his own judment in selecting what films shall be flashed on the screen of his house, Moore emphasized.

A light in this direction is breaking over the movie horizon, Moore soliloquized. The "sausage" system of turning out product is ending the stage of its dominancy. Individuality is gaining strength in the industry more and more. Stars are entering the independent field and putting into their product their own singular and artistic ideas.

Forty Exhibitors in Washington Discuss New Organization Plan

WASHINGTON, D. C.—Initial steps were taken at the opening meeting of exhibitors from Maryland, Virginia, North Carolina and of the District of Columbia for the formation of a zone organization which is also to embrace the State of Delaware. About forty exhibitors gathered at the Arlington Hotel on October 30 to discuss a plan previously outlined by Jake Wells, of Richmond, Va. Harry M. Crandall was chosen temporary chairman of the meeting, and Samuel Boyd, his secretary, was selected as secretary of the meeting.

Mr. Crandall explained that the desire is for closer co-operation between the exhibitors of the states named, and including the District of Columbia, they having the same interest in a single exchange center. The idea is to form a sort of model zone organization which would later be taken up by the rest of the country, each zone representing a film exchange district, there being twenty-six of these throughout the United States.

The Plan Sketched

Mr. Crandall further explained that each of the zones would be entitled to one or more votes as might later be determined upon in the formation of a national organization, it to be very much like the Senate of the United States, wherein each state has equal representation and equal voice in the legislation for the whole country. The headquarters of the organization would be in Washington, where it would be free from domination of state association interests, and its affairs would be in the hands of a paid manager, assisted by such office staff as might be found necessary, the whole work being supervised by the representatives from the zones who would come to Washington at stated periods at the expense of the national organization to attend to its affairs.

Mr. Crandall condemned the M. P. T. O. A. for "its lack of activities that would benefit the individual exhibitor." He declared that at the last convention of the association the entire three days were spent in electioneering.

He urged the formation of a real business organization, at least in this territory, with the hope that the scope of its work would be extended in a national way, and he added that he expected that from this meeting different suggestions would be obtained which would help in the formation of a national association.

Present at the opening meeting, in addition to representatives from the states named, were representatives of the exhibitors of Michigan, Texas and South Carolina, where a great deal of interest has been exhibited in the proposal for the formation of a new organization. These men were given an opportunity to express their views and the members of prospective Zone 1 were greatly heartened by their promises of co-operation.

Jake Wells, of Richmond, reviewed the meeting of the Virginia exhibitors held at the Arlington Hotel several weeks ago, at which this plan was broached. He gave credit to William Brandt, of New York, as the originator of the plan. He criticized the present M. P. T. O. A. for its "do nothing" policy.

"I have seen the efforts of the national organization, and I am not here to say anything disparagingly about it," said Mr. Wells, "but I think I express the opinion of everybody here that it is not functioning to advantage. You can go to one of these national conventions and you find that the whole time is taken up with who is to be president, etc. At the convention here a slate was all made up, and the only question was of railroading it through. There was some opposition, but the time was devoted to doing away with that opposition rather than conducting other business. Personally, I think Sydney Cohen is one fine fellow and that he has done well. It is not Mr. Cohen who is wrong, because it would be the same if we had Mr. Smith, of California, or Brown, of Texas, as our president. It is the principle which has come to exist and which does not work out."

Mr. Wells pointed out that attendance at the national conventions was limited very largely to members living within a small radius of the convention city. The proposed zone system would do away with that condition because there would be but twenty-six delegates, and their expenses would be paid by the national organization from a budget made up by the zone organization, which would assure strictly a national and not simply a local representation. There would be no electioneering because the delegates would be selected by the organizations in the zones, for there is no desire to do away with the present state associations, and this governing board would simply select its chairman in much the same way as a business corporation would act.

Wants a Lobbyist

"I want to see this organization taken out of New York and put in Washington, where legislation which we are all interested in originates," added Mr. Wells. "I want to see a paid, competent executive on the job in Washington at all times to hobnob with the members of Congress and create a good-will for the industry."

He explained that the finances of the national organization would be raised by contributions from the state units through the respective zones in much the same way as the country is divided up by the producers. The zone in which Virginia, Maryland, Delaware and the District of Columbia would be the constituent parts, would be a 3 per cent. territory, and the theatre owners in this zone would be called upon to make up 3 per cent. of the annual requirements of maintaining the national organization and its Washington headquarters.

Throughout his talk Mr. Wells endeavored to make it plain that there was no desire on his part, or those interested with him, in the formation of a zone system for the elimination either of the existing state organizations, or the M. P. T. O. A. He declared that the state organizations are necessary because they would take up local matters, and the zone unit could co-operate where there are exchange district interests at stake. He expressed the hope that once the zone organizations began functioning, the M. P. T. O. A. would be remodelled so as to conform to those units.

Max Bryant, president of the recently-formed South Carolina Exhibitors' League, endorsed the move proposed by Mr. Wells and stated that he would go back to his fellow members and try to "sell" them the idea.

"I think you can feel reasonably assured of the co-operation of North Carolina and South Carolina in this move," he said, "because I have also been authorized by President Henry B. Varner, of the North Carolina League, to pledge his co-operation. We hope to form a two-state organization within the next two or three months, and are very much interested in your plan."

Col. H. A. Cole, president of the Texas Motion Picture Theatre Owners stated that his association stood ready to join any movement that gave evidences of being able to accomplish something. He complained that the national association had been very lax in its legislative activity, and also that it had failed utterly in any effort to properly organize the exhibitor organizations of the various states.

"No Antagonism"

President Frank Durkee, of the Maryland Motion Picture Theatre Owners' Association, while expressing favor for the proposed formation of a zone which would include the states named, strongly opposed the overthrow of the present national association and declared that most of the things of which the exhibitors complain resulted from the lack of co-operation of the state organizations. Mr. Wells took occasion to say that there is no antagonism toward the present organization, but rather an indifference on part of the state organizations which has resulted in the lack of co-operation complained of by Mr. Durkee.

E. T. Crall, of Newport News, president of the Virginia exhibitor association, declared himself to be very enthusiastic over the idea advanced by Mr. Wells.

After the conclusion of the remarks, various state presidents and others in the room were asked to give their views. Judge Alfred J. Murphy, legal counsel for the past two years of the Michigan State League, who is in Washington as a delegate to the Investment Bankers Convention, brought the greetings of the Michigan organization.

"The opportunity for organization has been criminally neglected and wasted in this country," he charged. "I was at the Washington convention and saw the very high-handed tactics that, in my judgment, would have disgraced any corner political gathering."

He suggested that the exhibitors get reports from the national organization and analyze them, and also get reports on the operation of the "Movie Chats."

The speech of Judge Murphy was followed by a resolution by I. Weinberg, of Lexington, Va., authorizing the temporary chairman to name a committee to formulate a concrete plan to be presented to the meeting when convened on October 31, the plan to include a rough outline of the by-laws providing for the formation of a zone organization to include Maryland, Virginia, Delaware and the District of Columbia. The committee named by Mr. Crandall included President Frank Durkee, of the Maryland league; Louis Rome, of Baltimore; President E. T. Crall, of the Virginia league; Jake Wells, of Richmond; Maurice Davis, of Washington, and President Harry M. Crandall, of the District of Columbia league.

City Officials All Over Country Enthusiastic About Movie Day

THE Motion Picture Theatre Owners of America announces that the past week has been marked by definite accomplishments in the campaign for National Motion Picture Day on November 19. Various state units of the national body have begun to show concrete results from the preliminary meetings which have been held during preceding weeks and the entire country is pointing toward November 19 as the biggest day in the year as it relates to the public's contact with the industry.

Following the mass meeting of theatre owners in Pittsburgh, at which ways and means were mapped out, Hon. William A. Magee, mayor, urged the proper observance of National Motion Picture Day in a public proclamation, dated October 19, as follows:

"For the creation of a fund to be devoted to the efforts to secure a united organization for the betterment of motion picture entertainment, Monday, November 19, 1923, has been set aside throughout the United States as National Motion Picture Day. Many of the theatres have pledged twenty-five per cent. of the gross receipts of the day to such fund. The marvelous motion photography, now become universal in its scope, has done great things for the enlightening and education of the people, besides having always responded as an advertising agency in all patriotic and social movements. The leaders of the motion picture enterprise are ambitious to go forward, improve their art and their standards, perfect their organization and bring about a greater degree of co-operation in order to further advance this instrument of public entertainment and public good. The appreciation of the public will be of great aid in this effort. I call the attention of all of our people to this important movement, recommending support of it and urging attendance at the motion picture theatres in such significant numbers as will encourage the leaders in their praiseworthy and far-reaching enterprise."

Another endorsement of national importance has come from Hon. James J. Davis, U. S. Secretary of Labor, Washington, D. C. Mr. Davis is also Director-General of the Loyal Order of Moose. He states: "I am glad to endorse National Motion Picture Day. The Loyal Order of Moose has employed motion pictures as a means of education in many of its activities. A greater use of this agency will bring wonderful results."

In New York City, following the announcement of last week, a meeting was called by the Theatre Owners' Chamber of Commerce and the following letter sent to committee members: "You have previously been advised by National Headquarters of your appointment on the committee for National Motion Picture Day, designated to be held on Monday, November 19. You are now summoned to attend a meeting of this committee at the Hotel Astor, Room K, on the 8th floor, on Friday, October 26, at 2 p. m. sharp.

"You will realize that the time between now and November 19 is very short and a great deal must be accomplished by the committee to make National Motion Picture Day a huge success in this territory.

"This office is advised by National Headquarters that the response of exhibitors throughout this country and Canada is very great and it would ill become the exhibitors of New York City and adjacent territories to fall behind the outlying states and territories of the United States. We must show the rest of the country that we have not merely endorsed National Motion Picture Day by a written resolution, but by action.

"It is therefore incumbent upon you to figuratively roll up your sleeves and get to work with vim and vigor and show the rest of the country what the Empire State can do to make National Motion Picture Day a genuine success, from a civic as well as a financial point of view.

"President O'Reilly will not take 'no' for an answer for your non-attendance at this meeting. A roll call of the committee will be called and it is hoped that your name will be among those present."

The meeting was held as announced and it is reported every member of the committee was present. Sydney S. Cohen, national president, Motion Picture Theatre Owners of America, presided and called attention to the aims and constructive purpose of National Motion Picture Day. After Mr. Cohen had concluded his address, Mr. Harry Davis, of Pittsburgh, a member of the National Board of Directors, was called upon and told of the very practical way in which affairs were being handled in Western Pennsylvania. Mr. Davis stated that Mayor Magee, of Pittsburgh, and the president of the city's Chamber of Commerce, representing five thousand business and professional men, had issued separate proclamations of approval and endorsement for National Motion Picture Day, urging attendance at the theatres on November 19. He told of this co-operation between official and civic heads of Pittsburgh as being of an entirely mutual character, as both recognized the great value of Pittsburgh motion picture theatres as institutions for community service.

Following Mr. Davis, Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce, voiced his enthusiastic support of the movement and urged all New York theatre owners to get behind it and make a record of which they could be proud. J. Arthur Hirsch and Hy Gainsboro also spoke in favor of National Motion Picture Day, as did Charles Steiner and Sol Brill.

Following their remarks, reports were read outlining the plans and campaigns which are being followed in other sections of the country. A special committee was then announced to act as points of contact between the exhibitors and the general committee and to take care of the special exploitation of the celebration. Comprising this committee is: Borough of Manhattan—J. Arthur Hirsch, chairman; Charles Steiner, Sol Raives. Borough of Brooklyn—John Manheimer, chairman; H. Rachmill, Samuel Sonin, Charles Schwartz. Borough of Bronx—Joseph Jaime, chairman; Henry Suchman, Benjamin Knoble. Borough of Queens—Hy Gainsboro, chairman; J. Goldberg, A. Suzzo. New Jersey—Joseph Seider, chairman; Louis Rosenthal, Joseph Stern, David Kaiserstein.

It was also arranged at this session that a monster mass meeting of all theatre owners of Greater New York be held at the Hotel Astor on Monday afternoon, November 5. Two meetings of the committee in charge of this mass meeting are being held this week. Also, for use in the Greater New York territory, special auto banners, as well as lobby signs, are being prepared and 10,000 extra one-sheets are being printed. The entire city is being districted into zones, with an exhibitor captain in each zone, who is given a set of cards, with each theatre in his zone on a separate card. For the purpose of lining up every theatre and securing from each a pledge of support, these exhibitor captains are visiting the various theatres in person.

The activities on behalf of National Motion Picture Day are constantly checked up and furthered in Southern California by means of a weekly meeting, held every Monday at Los Angeles. The latest report from that state announces that Mr. Robert A. McNeill is actively behind the movement in San Francisco and that plans are culminating for the complete success of the celebration on November 19.

The Motion Picture Theatre Owners of Missouri met on October 19 at St. Louis and endorsed National Motion Picture Day one hundred per cent. Plans were immediately formulated for Missouri's participation. About seventy-five theatre owners attended the meeting, which also unanimously passed a resolution favoring the repeal of the Federal Admission Tax. Among those present were: I. W. Rodgers, J. D. Reese, Charles S. Goodnight, J. E. Smith, Mrs. M. J. Moore, Richard Stemple, L. C. Hehl, Fred Wehrenberg, Charles Warner, Joseph Mogler, Joseph J. Walsh, W. O. Reeves, John Gentner and Joseph Wagner.

Cohen Meets Rochester and Toronto Exhibitors

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, left New York on Monday, October 29, for Rochester, to meet with the Motion Picture Theatre Owners of Western New York.

A meeting of the board of directors of the national organization is also being held at Rochester and the Motion Picture Theatre Owners of America is presenting an engraved resolution to George Eastman in recognition of his public spirit and service to the industry.

From Rochester Mr. Cohen goes to Toronto to meet with the Ontario Division of the Motion Picture Theatre Owners of Canada, which meeting is also being attended by the officers and board of directors of the Motion Picture Theatre Owners of America. The Canadian organization is being presented with an engrossed charter of affiliation with the Motion Picture Theatre Owners of America.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Varner Opens N. C. Theatre; Many Send Congratulations

Never was a metropolitan city theatre opened and dedicated with more fitting ceremony nor more wholesale demonstration of good wishes than that which attended the formal opening of Colonel Henry B. Varner's wonderful new theatre in the thriving little town of Lexington, N. C. Colonel Varner has long been a telling power in the industry, but not until the flowers, telegrams (and personal attendance) from all over the United States began to pour in did the Colonel really know in what high esteem he is recognized and held by the entire industry.

The Lexington is a monument to the progressiveness of Colonel Varner and his pride in his home town, and would do credit to a town ten times the size of Lexington. Constructed along the most modern lines, with a seating capacity of 1,500, it is, with possibly three or four exceptions, the most gorgeously and completely equipped theatre in the South.

For its formal opening, exchange, distributor and exhibitor representation from more than half the states in the Union were present. In addition, more than 200 expressions of good wishes in the form of flowers, telegrams and letters were received. Among those who sent congratulatory messages were the following: Richard A. Rowland, E. A. Eschmann, Louis B. Mayer, Maurice Tourneur, John Francis Dillon, John McCormick, Sylvia Breamer, Virginia Browne Faire, Colleen Moore, John McDermotte, Robert Leiber, Joseph M. Schenck, Buster Keaton, Richard Walton Tully, H. B. Schwalbe, E. M. Saunders, Adolph Zukor, Earl J. Hudson and Carl Laemmle, in addition to almost every prominent exhibitor and exchange man in the territory.

What is perhaps the outstanding feature of the opening is the fact that the clergy, represented by two able Lexington ministers, set the seal of their approval on the theatre by attending and taking part in the formal dedication.

Another monument to the industry is to be erected in the Old North State, according to present plans of the Ware-Simpson-Estridge Company, who have announced that they will erect, starting on January 1, 1924, in the town of Gastonia, N. C., one of the most modern theatres in the state. The company is composed of J. W. Ware, J. E. Simpson and James E. Estridge, and marks a combination of the interests which are at present operating the picture theatres in Gastonia, J. E. Estridge, junior member of the new company, being manager of the Gastonia Theatre and secretary-treasurer of the North Carolina M. P. T. O.

All district supervisors for Southern Enterprises theatres have now been placed. Ford Anderson, formerly in charge of Carolina theatres, goes to the Atlanta office; Arthur J. Amm remains in Florida; E. R. Rogers retains the Tennessee territory; Montgomery Hill, formerly of the booking department, becomes Carolina supervisor; E. L. Perry goes to Oklahoma and A. E. Fair remains in Texas. A. C. Cowles, who has been Public Relations representative since the resignation of Turner Jones, becomes booker in the Charlotte office; John Thomas, formerly manager of the Vaudette, Atlanta, will be with Mr. Rogers as booker; Loyless Kennedy, formerly with the Howard, Atlanta, will book for Florida theatres, and DeSalles Harrison remains in Atlanta as booker. The real estate department, of which Louis Cohen is head, will maintain offices in the Howard Theatre building, Atlanta, for some time yet.

The Orpheum Theatre, Memphis, was destroyed by fire Tuesday night of last week, the loss being $100,000.

W. D. Patrick, of Florida, was in Atlanta the past week buying service for the New Palace, at Dothan, Ala.

Among theatre men in Atlanta the past week were Clyde W. Cheek, of LaGrange, Ga.; John Snyder, Bessemer, Ala.; Montgomery Hill; Louis Kalbfield, Palatka, Fla.

Baltimore

Because eight picture theatres were opened to the public on Sunday night, October 21, and benefit performances were given to help raise funds to build the new West Baltimore General Hospital, an attack upon having such picture shows given on Sunday was made by the Maryland Baptist Union Association which was in convention at the Eutaw Place Baptist Church, and a petition was sent to the police commissioner of Baltimore City asking that he stop future performances of the kind. Approximately $2,500 was realized on the eight Sunday performances. Commissioner Gaither refused to listen to the protest of the Baptist Union.

Due to the efficient management of U. S. Brummell, house manager of the Century Theatre, Baltimore, the audience viewing the performance at that playhouse was unaware of a fire which occurred next door and caused four alarms to be sounded and twenty-six companies to respond, on Wednesday night, October 24.

Mr. Brummell ordered all the storm doors closed to keep out the sound of the arriving engines and allow no smoke to penetrate to the auditorium.

Two motion picture machines were wrecked by some unknown person at the Arcadia Theatre, 320 South Broadway, managed by James Legrande, on Tuesday night, October 23.

Washington, D. C.

Lawrence Beatus next week will celebrate the fifth anniversary of Loew's Palace Theatre, of which he is manager. In anticipation of a special program which will be put on that week, he has arranged for the redecoration of the theatre. A handsome new carpet has been laid over the entire floor space, and five musicians have been added to the already large orchestra. An order has been placed with a local florist for the further decoration with chrysanthemums, autumn leaves and fall flowers.

In appreciation of his efforts on their behalf, the members of the Managers' Association of Washington, D. C., last week presented to Charles W. Linkins, who operates the Strand and other theatres in the District of Columbia, a handsome gold watch and chain. The presentation was made by Roland Robbins, manager of Keith's Theatre, at a luncheon tendered to Mr. Link'ns at the New Willard Hotel. Twenty-six members of the association, which includes the managers of both the motion pictnre, vaudeville and legitimate houses, were present.

"Bob" Long, manager of Moore's Rialto Theatre, came prominently into the limelight October 28 when the Washington Post carried nearly a column giving a biographical sketch of this popular manager. This story was the fourth of a series of introductory sketches of the men who furnish entertainment to the Washington public. It divulged the fact that "Bob" Long, christened Robert Everett Long, has been in the amusement game twenty-three years, although he has not yet reached his 37th birth anniversary. He joined the Moore enterprises in 1918.

This story makes known the fact that Bob Long wears a wrist watch. There is a story attached to the timepiece which endears it to him, and makes it a matter of interest to his friends. On the back of the watch there is inscribed, "Robert E. Long, from Woodrow Wilson, December, 1920." It is a Christmas gift from the former president in appreciation of Mr. Long's many kindnesses in providing Mr. Wilson with movie entertainment during the serious illness with which he was afflicted toward the end of his term. Mr. Long visited the White House every morning at 11 o'clock with reels of films with which to entertain Mr. Wilson.

This Community Theatre a Success

DENISON, IOWA, has an opera house owned by a corporation in which the citizens of Denison and the farmers for miles and miles around own stock. This opera house, costing $125,000, was built ten years ago and has been a success from the first day, according to Phillip A. Schlumberger, one of the directors who was in Omaha recently on business. Picture shows are conducted there almost every day, dropping out only occasionally for a day to give place to a road show or musical comedy.

"By throwing our money together and organizing a big corporation," said Mr. Schlumberger, "we were able to build a big opera house, something that is really a credit to our town, a town of 4,000, and we are now able to get the big pictures that are shown in the metropolitan cities, something the little houses in the small towns do not get."

When the organization of this corporation was first spoken of and popular stock subscriptions were solicited, naturally there were plenty of "Doubting Thomases," but time has shown that it was a wise move, for during the ten years the opera house has been in existence, it has steadily paid a small dividend to the stock holders and has every year made a small payment on the indebtedness.

Philadelphia Exhibitor Rally to Boost Motion Picture Week

The M. P. T. O. of Eastern Pennsylvania, Southern New Jersey, Delaware and Maryland will gather on November 11 at Fay's Theatre in the final rally for making Motion Picture Week the most successful in its history. Speakers will be Dr. J. H. Schad, Charles Rappoport and George P. Aarons. In promoting the publicity for Motion Picture Week the local association has postered all the central city stores, billboards, picture theatres and other avenues for drawing attention to the event.

After many years' service in a managerial capacity with the Appel Circuit at the Wizard in York, Pa., Jimmie Kelly is now transferred to the Orpheum at Reading, Pa., where he will be engaged in a similar capacity. The Rajah Theatre of Reading, which formerly was a legitimate house, has now been converted into a picture theatre under the same management.

It is the purpose of Jack Flynn and Sam Frank, who recently took over the Palace and Eagle theatres in Hammonton, N. J., having purchased the equities of Charles Culshaw, to go exclusively into the movie field. These two houses are the only film theatres in the town and are first links in a chain which the new owners propose to control. Both men have had long experience in the film business, having been identified with the F. B. O. for many years. Under the new management the Eagle Theatre will be opened only on Saturdays while the Palace will have a six day week program during the winter and the arrangements reversed during the summer.

Having purchased the Hippodrome Theatre of Allentown, George Bennethum has made plans for converting the structure into an office and store building. Mr. Bennethum, who is associated with the Wilmer and Vincent interests, also has an equity in the Victor Theatre of that town and will continue the operation of this house under the management of Walter Reinbold. There also has been added to the Bennethum chain the Karlton, in Quakertown, Pa., and with the remodeling and modernizing of the structure and equipment, it will be placed under the direction of Manager John F. Barrett, recently assistant manager of the Pottstown Theatre of Pottstown, Pa. Manager Kline Henderson, formerly in charge of the Bennethum theatres in Coatesville, York, Harrisburg and Baltimore, has been assigned to conduct the Broad Theatre at Souderton, Pa., just added to the Bennethum chain and making a total of eighteen theatres under its control.

J. Luke Gring, manager of the Pottstown, Pa., theatres under the Bennethum control, was given a testimonial dinner by the host of friends he enjoys in the town and surroundings, when they took over the Elks Club for the celebration of his birthday.

A change of date for the opening of the new Milgram Theatre, at 23rd and South streets, has been made by the proprietor, Myer Milgram, who set the date at December 1 instead of early November.

Thanksgiving day will be devoted to the opening ceremonies as arranged by George Hurd for his newly constructed Liberty Theatre in Pen Argyle, Pa. Friends in the film and exhibitor field of Philadelphia will join in the house warming.

Remodeling of the Fulton Theatre, under the management of Samuel Shapiro, will transform the house into a first class picture house.

Samuel Rader is to erect a picture theatre to seat 1,400 on the plot of ground which he recently purchased at the northeast corner of 58th street and Florence avenue.

DuBois, Pa., Theatre Opens; Dotson Heads Allegheny Co.

The new Elks' Theatre at DuBois, Pa., was opened the last week in October under the direction of W. P. McCartney, movie magnate of Punxsutawney, and other up-state points. The house manager is D. R. Vasbinder, prominent Elk and DuBois citizen. His assistant is L. R. Larson.

At a meeting of the stockholders of the Allegheny Theatre Company, Richwood, W. Va., which has recently taken over some new theatres and increased its stock from $10,000 to $30,000, the following officers were elected: President, James J. Dotson; general manager and vice president, D. T. Brooks; secretary and treasurer, J. D. Rake; chief auditor, C. W. Seeley. All are residents of Richwood except P. L. Dysard, who resides at Hinton, W. Va.

The company has under its management seven theatres in West Virginia: the Oakford, Richwood; Masonic and Temple, Hinton; Grand, Ronceverte; Lyric, Beckley; one at East Beckley and one at Stanaford.

Two of Rowland and Clark's theatres, the State and Blackstone, adjacent to each other in downtown Pittsburgh, will play "Rosita" day and date week of November 5. This is the first time any film production has had a day and date run in two downtown houses.

It is just eleven months since the old Colonial Theatre, Wilkinsburg, was closed to the public and on the site thereof has arisen one of the prettiest theatres in the country. Paul Jones, the manager, points with pride to the new temple of amusement and says he is determined to give the good people of the Burg of Wilkins the best there is in photoplay entertainment, not only in the matter of films but in building, environment and service.

The new Colonial seats 750, which includes 100 loge seats. The decorations are carried out in Colonial style throughout. The house was opened on November 1, the three-day attraction being "Ruggles of Red Gap." Mr. Jones says that hereafter attractions will be for six days each. The Rowland Theatre, "right next door," also under Mr. Jones's management, will continue its present policy of two and three-day pictures.

Work is being rushed on Harry Davis's new Ritz Theatre in downtown Pittsburgh, so that a Thanksgiving Day opening will be possible.

Joseph B. Feinberg, pioneer exhibitor of DuBois and Ridgeway, and later on the road with a Charles Chaplin attraction, more recently managing two theatres in Brooklyn, N. Y., has returned to DuBois and accepted a temporary position as exploitation and advertising manager for the Carlton and Avenue theatres.

W. P. McCartney, who owns theatres in DuBois, Ridgeway, Indiana and Punxsutawney, Pa., recently took the wife to the "big city" to do some shopping and see the sights, while he took in the world's series.

C. C. Davis reopened his Davis Theatre at Greensboro, Pa., on November 3, after having had extensive alterations made.

E. T. Claffey donated his Liberty Theatre, Sharon, to the Rotary Club week of October 29 for a benefit show for the crippled children of the vicinity. "The Drivin' Fool" was the attraction.

Indiana

Following a hearing at the state capitol in Indianapolis, Friday afternoon, the Indiana state securities commission took under advisement the Famous Players-Lasky Corporation theatre case, which has been pending for several weeks. The commission announced that no decision will be given until after additional briefs have been filed by attorneys for both sides.

As a result of the opening of the Conley Theatre at Frankfort, Ind., last Sunday afternoon and evening for the showing of moving pictures, Frankfort is now divided into two factions, eight persons are under arrest and a mass meeting to protest against the Sunday shows has been called by the ministers of the city.

M. L. Conley, owner of the theatre; Ray Thayer, a projectionist, and Jack McGowan, ticket seller, were arrested twice Sunday afternoon, and members of the orchestra were arrested once. Bonds were provided in each case. Despite the arrests, the theatre continued its program, playing to large crowds in the afternoon and evening.

Seventy-eight officials and security holders of the Consolidated Realty and Theatres Corporation from Evansville and vicinity were guests of the Vincennes branch of the corporation Saturday in an inspection tour of the company's latest acquisition, the Pantheon Theatre, Vincennes. The entertainment was arranged by H. L. Swaggerty, manager of the Pantheon.

A style show, in which the modeling was done by about thirty co-eds at Indiana University, featured performances at the Indiana Theatre, at Bloomington, last week.

Plans are being perfected by M. E. Remley, proprietor of the Lincoln Theatre at Mishawaka, for the erection of an attractive new picture theatre to cost between $50,000 and $75,000. Two sites are now under consideration and it is expected that one of them will be purchased within a few days. Mr. Remley's lease of the building now occupied by the Lincoln will soon expire.

Work of redecorating the interior of the Forsyth Theatre, on Forsyth avenue, Indiana Harbor, will soon be completed. Several thousand dollars in decorations and improvements are being expended by the S. J. Gregory Theatre Company, which recently acquired the Forsyth and Lyric theatres from Indiana Harbor interests.

Cincinnati

H. T. Snowden, who handled the publicity for the local Goldwyn office, and also looked after the exploitation of the pictures shown at the Dayton and Columbus houses of the Libson chain, has acquired the Opera House at Greenville, Ohio. He will continue it as a movie house.

Roy H. Beattie, manager of the Palace Theatre, who was confined in the Jewish Hospital for several months, and who recently returned from a rest in northern Canada, is again confined in the institution suffering from a relapse of his previous affliction. His physicians venture no opinion as to the ultimate result of the relapse.

Andrew Hettesheimer, who conducts the Orpheum Theatre, a neighborhood house, has advanced his admission prices from 20 to 25 cents. Another case of high costs, but Hettesheimer says his patrons expect additional pictures and an augmented orchestra for the extra admission fee.

The Margaret Theatre, Huntington, W. Va., a new movie house, with B. N. Johnson as manager, was recently opened. The theatre cost approximately $75,000.

"The Common Law" is now in its third week at Gifts Theatre and still going strong. It will probably be held over for an additional week. "Potash and Perlmutter" is repeating at the Family for the last half of the current week, having previously been seen at the Capitol.

Jones, Linick, Schaefer May Purchase the Woods Theatre

It is reported that negotiations are under way by Jones, Linick & Schaeffer and Marcus Loew for the purchase of the Woods Theatre, where "Scaramouche" is now running successfully, from Al H. Woods, the owner. It is said to be planned if the house is taken over by the new interests, to run feature photoplays there, as the long run of "The Covered Wagon" and the present run of "Scaramouche" has proved the theatregoers of this city and surrounding territory will pay top prices for top pictures. The McCormick estate has issued a denial that the Apollo Theatre will make way for an office building.

Frank A. P. Gazzolo, manager of the Studebaker, Imperial and Victoria theatres, has purchased for $50,000 cash the 50x175 feet of ground with old improvements on the northeast corner of West Madison street and Keeler avenue. Mr. Gazzzolo has no immediate plans for improving the corner.

Work will start within a month on a $750,000 theatre, store and apartment building at the northeast corner of Archer avenue and Leavitt street, it is announced by R. Levine & Co., theatre designers and builders, and E. P. Ruppert, architect. The theatre, to seat approximately 2,250, has been leased by the Gregory Amusement Company, which now operates fifteen playhouses in Indiana and has several houses under construction. The site of the new south side theatre fronts 380 feet on Archer. The apartments are on the Leavitt street side. Completion date is set for about May 1.

The Harris Theatre, after a few weeks' occupation by legitimate shows, will go back to pictures on November 4, when "The Hunchback of Notre Dame" comes for an extended run. There also is some thought of using the Garrick Theatre, for several years the home of Shuberts' leading attractions, for movies after the run of "The Gingham Girl" is finished.

Walter Downie, the well known manager, is back in harness after a three months' illness at the American Hospital. Downie will have charge of the New Apollo Theatre at Crawford and North avenue, which opens this week. This will make three Apollo theatres in the city, one in the loop for legitimate attraetions and one on the South Side with movies.

Paul Goudron is booking vaudeville into the Edwards Theatre on the South Side and this will give the house a mixed program.

W. G. Lloyd, movie manager here, has gone to Fort Atkinson, Wis., where he has sold the Lyric Theatre to Will Grant, who will improve the house.

The many friends of Lester Bryant, lessee of the Playhouse Theatre on Michigan boulevard, will be glad to hear that he has added the Central Theatre to his chain of houses and has leased the cosy little theatre on East Van Buren street for ten years and will make many improvements in the house, which will open under the new management on November 12.

Eddie Silverman has been re-elected president of the Chicago Film Board of Trade, J. L. Freidman, vice president, H. C. Hollander, secretary, and I. Maynard Schwartz, treasurer. Installation of the officers will take place at the annual banquet on November 10.

E. M. Newman opens up his fall season at the Orchestra Hall this week and will show travel films Wednesday and Friday evenings and at Saturday matinees during the winter season.

Manager McCurdy of the Randolph Theatre has a novel display in front of his house that attracts the crowds. Last week, with "The Drivin' Fool" as the feature, he had the minlature autos race continuously on a moving belt, and with the display at the State street entrance, it proved a good ad for the film.

It is understood that the plans for the new movie house that the Masonic Association plans to erect on the site of the Colonial Theatre on Randolph street will also include the site of the Randolph Theatre, and in that event the lease Universal has on that house will have to be taken care of, as it has almost four years to run, according to an official of Jones, Linick & Schaefer.

The many friends of Dee Robinson, movie theatre manager of Peoria, Ill., will be sorry to hear of the serious illness that confines him to his home. Dee is the head of the Madison and Palace theatres in Peoria and is interested in the chain of movie houses in that part of the state, and the trade hopes for his speedy recovery.

The Bell Theatre at 2407 West Madison street has been taken over by Frank Simec, who will make some improvements. He also owns the Crystal Theatre at 2401 West North avenue and will book for both houses.

The Hartley Theatre at East Chicago will reopen for business this week after a thorough overhauling and will be operated by the Gregory Brothers, who have a chain of houses in that distriet. The house will play feature movies with adequate musical programs.

The Victoria Theatre at Sheffield and Belmont avenue will be leased for a movie theatre in the near future, according to Frank Gazollo, owner of the property, who conducted the house for many years as a legitimate theatre. At the present time he is giving all of his time to the Studebaker Theatre on Michigan boulevard, which is playing to capacity business.

The Apollo Theatre at Peoria, Ill., put over a big hit with the movie fans of that city when it played Leah Baird in person and the feature, "The Destroying Angel," last week.

His many friends in film circles will be glad to hear that Will Hollander, publicity manager for Balaban & Katz, is recovering from an illness caused by a carbuncle, which kept him at the Michael Reese Hospital for ten days.

Now it's the women who are buying movie houses out here. Mrs. Frances Peart, owner of the Peart Theatre at Gillespie, Ill., has added the Frisina Theatre at Carlinville, Ill., to her string and will make improvements in the house. Here is Mrs. Bennett of the Princess Theatre at Whiting putting on a contest among her patrons for a kitchen outfit that is bringing in the business, far and wide.

S. R. Pirtle, who recently sold a couple of his movie houses, is adding to his chain again, just closing a deal with Jules Laurent and George Skouras for the Lyric Theatre at Mounds, Ill.

Maurice Carlson of Rosenfield and Hopp is receiving the sympathy of his many friends in the trade on account of the death of his wife at the family residence in Rock Island, Ill.

W. N. McConnell is now in active charge of the Empress Theatre at Decatur, Ill., and is playing both vaudeville and pictures. He also retains his interest in the Orpheum Theatre at Quincy.

Frank B. Mead and associates plan to build another movie house at Champaign, Ill., that will seat 1,000 and cost about $100,000.

A. G. Spencer and Charles Miller are building a movie house at Highland Park, Ill., and the house will open soon with feature movies. The new theatre will seat 600 and be located on Central avenue.

The Star Theatre at Evanston, Ill., has been renamed the Campus and Will Sturdivant will have charge of the house. He was formeriy manager of the Hoyburn Theatre.

Fitzpatrick & McElroy will build another movie house at Harvey, Ill., that will cost $125,000 and be the last word in theatre construction.

James Keough, well known exhibitor here, has gone to Milwaukee, where he has been made general manager of the Saxe Enterprises.

A. C. Boshee has been made advertising man for the Senate Theatre.

The assessor is still after some of the theatres in the Loop and several of them are not even on the assessment list, according to city law department.

Grover Barnard of Springfield, Ill., has bought the interest of Anton Bianchi in the American Theatre at Auburn, Ill.

Walter Strassheim has resigned his connection with Lubliner & Trinz and now is manager of the Ben Hur Theatre in Cicero.

The Ascher theatres are celebrating their fifteenth anniversary this week with a big program in each of the seventeen theatres. The houses have all been specially decorated for the event and record crowds have been on hand.

George Hickox is putting on presentations at the Chatterton Theatre in Springfield, Ill. James Douglass, who recently returned from an extended trip to South America, is helping him. Hickox also has taken over the Princess Theatre and will make some improvements.

Ralph Kettering reports that the Rialto Theatre will open its week with a "Greater Fall Season." In addition to first run movies it will have eight vaudeville acts, one of which will be a headliner from big time. He says that prospects are bright for one of the best seasons in the history of the house.

Joe Hopp of the Rosenfield-Hopp interests has returned from a trip to New York City, where he made arrangements to show some of the largest road attractions at the Fort Armstrong Theatre in Rock Island in addition to feature movies.

The advance reservation for movies has reached this city at last and Balaban & Katz report that many advance orders have been received for the present showing of "Little Old New York" at the Roosevelt Theatre. They seem logical, too, when one sees the line of people waiting to get inside the theatre to see this feature.

L. Rudolph, who sold the Violet Theatre at Milwaukee, has taken over the Emmett Theatre at 4338 Wentworth avenue from Brunhild and Young and will improve the house.

E. W. Seeley is erecting a movie house at San Jose, Ill., and he expects to open next month. This will be the only theatre in the town and he will feature both movies and musical programs.

E. L. Reid and Charley Nassau have organized a company at East Chicago to build a theatre there in conjunction with a new Elks Home. It is expected that the project will cost $300,000.

Kansas City

There is every indication that there is some truth to the rumor that Kansas City, Kansas, is to have another large theatre. The Electric Theatre of Kansas City, Kas., is the largest picture house in the state. It is expected that definite announcements will be made soon concerning the proposed theatre project.

The Brooklyn Theatre, Kansas City, opened October 20 after being closed four months. The house is running under a new policy and 10 cents is charged.

Northwest Clubwomen Voice Their Confidence in Films

Two hundred Northwest clubwomen, during a "better films" conference held in Minneapolis last week, voiced their confidence in the motion picture industry and expressed willingness to aid both producers and exhibitors in bringing about "clean, wholesome entertainment." It was the second regional conference of clubwomen and was arranged by Mrs. T. G. Winter, president of the General Federation of Women's Clubs. The first conference was held at Atlanta, Ga.

Among speakers who addressed the two days' conference were C. C. Pettijohn, general counsel of the producers-distributors' association; Theodore L. Hays, general manager of Finkelstein & Ruben theatres, and Mrs. Winter. W. A. Steffes was unable to attend because of illness.

Thirteen Southern Minnesota exhibitors who attended a regional conference arranged by W. A. Steffes last week at Windom went on record as being opposed to any general increase in admission prices at this time. Mr. Steffes, speaking before the conference, which was held in the Wonderland Theatre, said that reports of admission increases in the East were grossly exaggerated and that if any changes are to be made the prices should be lowered.

Exhibitors who attended the conference were: Redding and Stroud, Wonderland Theatre, Windom; W. L. Nichols, Strand, Fairmont; J. J. Casselman, Colonial, Tracy; F. M. Robinson, Comfrey and Grand, Springfield; A. C. Goodman, Star, Madelia; F. J. Armantrout, Lyric, Lakefield; George J. Ehlers, Grand, Worthington; R. E. Benson, Princess, Adrian; F. J. Beecham, Lyric, Brewster; John H. Themer, Cozy, Truman; E. D. Winter, Grand, Heron Lake; J. F. Roloff, Gem, Welcome; C. N. Carver, Star, Laberton, and John Campbell, Wonderland, Minneapolis.

This was the first of a series of conferences which Mr. Steffes plans to have with exhibitors throughout the Northwest during the next few months.

Manager Christ of Pantages, Minneapolis, scored a "beat" this week when he opened Monday with motion pictures of the Zev-Papyrus race. The films were brought here by airplane.

Albert Haugerud of Sanish, N. D., has made arrangements with Minneapolis exchanges to furnish him with films twice a week. He has rented a building for the purpose of presenting screen entertainment.

Plans for a $36,000 theatre at Chilton, Wis., were announced this week by Ernest Pfeffer, Milwaukee, and Ludwig Pilcher of Sheboygan, who will build the house. The theatre will seat 700.

A new theatre at Springfield, Minn., which replaces the Opera House, was opened last week by F. M. Robinson. The new house was made necessary when the Opera House was condemned sometime ago by the state fire marshal. It has been named the Grand.

The Majestic Theatre at Mazomanie, Wis., was taken over last week by Sadie Smith of Janesville, Wis. She will manage the house.

Manager Phelps of the Hennepin-Orpheum invited uniformed members of the naval reserve to be his guests on "Navy Day," and as an added attraction presented a picture showing the navy in action.

Jack Breheny Now Manager of Lurie Theatre, Oakland, Cal.

Jack Breheny recently tendered his resignation as western exploitation manager of "The Hunchback of Notre Dame" to direct the destinies of the new Lurie Theatre at Oakland, and his former duties have been taken over by M. H. Newman, general manager of the seven western theatres of Universal. William H. McStay, who has been handling the publicity work on the big Universal production, has also gone over to the Lurie Theatre and his place with the Hugo picture has been taken by W. J. Murphy, formerly house manager of the Granada Theatre.

The difficulties between theatre owners and operators at Fresno, Cal., over wages and working conditions have been ironed out and a contract has been signed embodying a 1924 wage scale. Roy Stephenson, Pacific Coast representative of the international organization of theatre workers, went to Fresno to effect a settlement after three theatres had refused to sign the union's proposal calling for an increased wage and a six-day week.

The Rivoli Theatre, on Market street, near Seventh, San Francisco, has been leased by the Western Theatre Company to William B. Wagnon and Ida M. Wagnon for a period of twelve years at an aggregate rental of $462,000. Extensive alterations and renovations will be made and a costly organ will be installed. The present lessee had a lease of three years still to run, but believed it good business to cancel this and enter into a new one, even at a great increase in rental. For several months the theatre has been operated as a 10 cent picture house.

The G. & C. Theatre Company has been incorporated at San Francisco with a capital stock of $10,000 by F. A. Giesa, H. F. Curran, Peter Wilson and F. J. Curran, all well known in the local amusement field.

Another incorporation of interest is that of the Herbert L. Rothchild Corporation, with a capital stock of $10,000, the directors being E. L. Brune, A. D. Duncan, L. Dunne, E. B. Smith, F. M. Moore, M. Giguiere and J. L. Begley.

The Alameda Theatres Company, Inc., also has been incorporated at San Francisco with a capital stock of $10,000, the subscribers being Louis Kaliski, Frances Kaliski, L. S. Hamm and James E. Colston. This concern will operate in an east-bay suburb.

Hats off to Charles Thall, the newly appointed assistant to A. M. Bowles, general manager of West Coast Theatres, Inc., of Northern California. Thall has been kidded for years because he consistently wears a four quart iron derby. Now he has come out with a statement that the derby is the only hat to wear and dares any one to deny it. Since all on Film Row are anxious to sell him the film the slaps and slams have ceased.

John Trigerio, pioneer exhibitor of Fort Bragg, Cal., has purchased the theatre there operated by the United Theatres, Inc., and after November 3 will operate the two theatres in that city.

John Ratto, theatre owner of Jackson, Cal., was a recent visitor. Mining operations are being resumed there on a large scale and business is showing an improvement. Jackson was the scene last year of one of the worst mining disasters in the history of the West and business was seriously affected for months.

Clem Pope, manager of the T. & D. Theatre, Oakland, Cal., is waling on air these days, his wife having presented him with a 9-pound boy who has all the earmarks of being a howling success as a theatre manager.

P. J. Hanlon, owner of the Virginia Theatre, Vallejo, Cal., where the Pacific Coast navy yard is located, will shortly make a trip to San Diego to visit his son, who is in the naval service.

Recent visitors at San Francisco have included Jules E. Smith and wife, of the Butler Theatre, Tonopah, Nev.; Frank Panero, Delano, Cal., and M. L. Keller, of Dinuba, Cal.

Contracts have been awarded for the erection of a picture theatre for Lenore C. Moulin on Foothill Boulevard, near Seminary avenue, Oakland, Cal.

Canada

Al Gillis, new western district manager of theatres of the Famous Players Canadian Corporation, Ltd., will have his headquarters in the Capitol Theatre, Winnipeg, Manitoba. Mr. Gillis, who is recently from Minneapolis, is making no changes in the management of various Winnipeg houses, so that Walter Fogg continues at the Capitol, Miller Stewart at the Metropolitan and Clarence Tremblay at the Province. Mr. Gillis lived for a number of years at Vancouver before going to Minneapolis. Famous Players will erect a large new theatre at Saskatoon, Sask., it is announced, for both pictures and vaudeville.

K. Kelty, formerly manager of the Strand Theatre, Yarmouth, N. S., has been appointed manager of the Capitol Theatre, a new theatre at Kentville, N. S., owned by F. G. Spencer.

The Manitoba Motion Picture Exhibitors' Association has moved its headquarters to the Marlborough Hotel from Manitoba Hall. Regular luncheons are held twice monthly. The Manitoba association is the oldest continuous organization of exhibitors in Canada.

The reopening of the Strand Theatre, Winnipeg, Manitoba, as a combination house, has been delayed because of the new demands made by musicians and stage employes. Ed Seamons is the manager of the Strand.

The Garrick Theatre, Winnipeg, Manitoba, one of the new medium-sized houses of the Manitoba capital, now is under the management of D. E. L. Fisher, one of the largest stockholders of the Garrick company.

Mrs. Wallace Reid is including Toronto, Montreal and Ottawa in her lecture tour with the picture, "Human Wreckage." She is appearing at the Palace Theatre, Montreal, the Loew Theatre in Ottawa and the Loew house, Toronto.

Los Angeles

Two of Sid Grauman's theatres that formerly were the bulwark for Paramount pictures are showing Associated Exhibitors' attractions. Charles Ray in "Captain Miles Standish" is in its fourth week at Grauman's Million Dollar Theatre, while Douglas MacLean in "Going Up" has gotten away to a big start at the Metropolitan. This is the first time that any releasing organization other than Paramount has had two pictures going at Grauman's downtown theatres. Sid expects to keep Pola Negri in "The Spanish Dancer" at the Rialto indefinitely.

"If Winter Comes" has broken the records for a long run at Taley's Broadway Theatre, having gone for the four weeks.

Marion Davies in "Little Old New York" is in its fifth week at the California and still going strong, according to Roy Miller, who is also carrying Elinor Glyn's "Six Days" over for its fifth week.

Pacific Northwest Booming; Exhibitors Are Optimistic

"What is one man's loss is another man's gain." The terrible earthquake disaster in Japan, followed by the disastrous fire in Berkeley, Cal., has given added impetus to the already booming lumbering industry of the Pacific Northwest. Lumber mills are all working on twenty-four hour shifts. There is no unemployment save of the voluntary variety. New mills are opening up, employing more men. Towns of 300 and 400 population have in many cases doubled and redoubled their growth.

This naturally means for Mr. Motion Picture Exhibitor an era of prosperity. It does not mean that the situation will remain permanently, but business at the present time in these districts, particularly in Washington and Oregon, is good enough to wring a smile from the most hardened pessimist. E. A. Lamb, traveling for Selznick Enterprises out of Seattle, is just back from a swing around all the key towns of Southern Oregon. He confirms the situation as told above and states that exhibitors are reporting excellent business. A new house has just been started in the Coos Bay district and will be rushed to completion.

The Manhattan Theatre, Charleston, Wash., which has been closed for many months, is reported sold by E. E. Wright to Dr. P. G. Schmidt.

Construction on the D. & R. Theatres Company's big house in Aberdeen is progressing rapidly. Dolan and Ripley are announcing a Christmas Eve opening with "The Green Goddess."

Managing Director S. K. Wineland of the Strand Theatre has secured the services of John Henry Lyons, who is proving a popular drawing card in connection with the first of the "Sing Them Again" series, "Close Harmony." The irresistible song leader is making the house ring with harmony, and sending 'em out in high spirits.

And speaking of music, the Coliseum Theatre is welcoming Osborne Putnam Stearns as its new orchestral conductor, succeeding Jacques Beaucaire, resigned.

It is further reported that Jack O'Dale has left the console of the Strand Theatre, where he was organist, and that Ernest Russell, who shared honors as organist with the renowned Oliver Wallace at the Liberty, has resigned. Mr. Russell will go to Tacoma for the Moore Amusement Company, the Tacoma J. & V. Company.

Heralded as probably the largest single deal of the year in this locality comes the announcement that Jensen & Von Herberg have contracted for the "Eighteen Specials" of the Warner Brothers for the coming season, for their entire circuit of Northwest theatres. L. K. Brin, of Film Classics, Inc., handles all distribution of the Warner product in the Pacific Northwest. The Classics will be given lavish presentation in J. & V. houses.

J. J. McIntyre, owner of the Columbian Theatre, Columbia City, Seattle, has sold out to Wm. Petrie. Mr. Petrie plans an exploitation campaign to put himself and his house on the map. Amateur nights and country store nights will be part of the program. The Columbian was opened last May.

Robert W. Bender, popular newspaperman, exploiteer and graduate of the University of Washington, this week succeeded Harold E. Daigler as manager of the Columbia Theatre. Mr. Daigler resigned but is not yet ready to announce his plans.

John Danz and O. T. Klawitter have consolidated their south end theatres, the Florence, Gem and Star, under one organization. The Danz houses are second runs. Mr. Danz has just announced the acquisition of the Educational short subjects 100 per cent. for his chain of five houses.

A rumor states that R. H. Glenn, who owns Glenn theatres in Newcastle, Burnett and Black Diamond, sustained a loss in the looting of the box office of the Black Diamond house last week.

The Film Theatre, Craigmont, Idaho, C. A. Warnacutt, is again telegraphing exchanges: "Discontinue service as I am no longer in business."

J. G. Beckman of the Rialto, Wenatchee, "where the big red apples grow," spent Tuesday in Seattle. It was visible that the mighty director tried to speak with repression and due modesty of his locality, yet admitted with alacrity that the bumper crop of magnificent apples is not only a sight worthy of coming miles to see, but spells success for the farmers and ranchers of the district. As Beckman is not himself a ranch owner, his enthusiasm is even more contagious. Incidentally while you are in Wenatchee, he will show you a capital program of pictures at his house.

W. H. Catherman of the Lyric Theatre, Huntington, Oregon, died last week. Mr. Catherman was also the express company's agent. The house is continuing, but no details of the present management have been received here.

The Coliseum Theatre is to have the first of the new Paramount pictures sold under the demonstration plan. It will open November 17 for an extended run. Pola Negri in "The Spanish Dancer" is the picture and it will be thoroughly exploited in co-operation with H. C. Eagles, Paramount exploiteer for the local territory, who will devote his entire time to this picture.

Manager LeRoy V. Johnson has promised a wild time for Hallowe'en patrons of his High Jinks at the Liberty Theatre on October 31. A genuine high jinks with trimmings will start promptly at 11 o'clock. Lots of the best features are being kept a deep, dark secret, but it has leaked out that a twenty-minute minstrel show, a free-for-all apple bobbing contest, and prizes for the best costumes and Hallowe'en pranks of all kinds, are on the list. Tickets are being sold in advance, up to seating capacity only.

Montana

Butte's pictures theatres have been dark since October 1, when the musicians and projectionists walked out after the managers had declined to consider their demand for wage advances. The new scale proposed an increase for orchestra men to $57.50 a week from $42.50, and $77.50 for leaders; the stage hands and projectionists asked $57.50 a week, an increase of $5. The houses made no effort to operate after the date set in the ultimatum of the employes. The doors were locked and have remained so, with signs explaining the situation.

Since the closing of the theatre doors there has at no time been any indication that either side would get together and adjust their differences. Clearly the theatre managers cannot afford to run the playhouses at a decided loss. On the other hand, the musicians claim that they cannot and will not return on the old schedule of salaries. It all points to a long deadlock.

The dance halls have signed up on the new schedule of salaries demanded by the union and the Empress Theatre likewise has complied. The Empress is a stock company and is benefiting by the local conditions. The theatre loving fans of Butte are visiting Anaconda, thirty miles from here, for film entertainment.

Connie Eckhart, manager of the Marlowe Theatre, was in Butte last week in conference with Merle Davis, general manager of the Ansonia Amusement Company.

Baumann in Hospital

Walter F. Baumann, who recently resigned as executive secretary of the Motion Picture Theatre Owners of Wisconsin after three years of service with that organization, was injured several days ago when his automobile collided with another machine. Mr. Baumann at present is convalescing at the Deaconess Hospital in Milwaukee, where it was found he had suffered severe injuries to his spine and lacerations and bruises to his face and head. Just when he will be able to leave the hospital it is impossible to say, according to the attending physicians.

Mr. Baumann, upon leaving the exhibitor organization, announced that he was entering the advertising field and he was laying his final plans for activities in that direction when the accident occurred.

Milwaukee

A move to name an attorney as successor to Walter F. Baumann, who resigned recently as executive secretary of the Motion Picture Theatre Owners of Wisconsin, has been started by Fred Seegert, president of the organization. Although Mr. Seegert denies that he has anyone in particular in view for the post and insists that the association will take its time about naming the new secretary, he has announced that he is fully convinced that it will profit the organization to have a lawyer in the office.

Since Mr. Baumann's resignation Mr. Seegert has combined the presidential duties with those of secretary and as a result speaks from personal experience when he declares himself in favor of such a step.

"An executive secretary of our organization is continually called upon for advice in regard to contracts," he declared. "Knowledge of law plays an important part in such matters. Besides, some knowledge of law also is required in dealing with the railroad rate and the industrial commissions. Lobbying is another argument for an attorney.

"By hiring an attorney for the post we would not only get the services of a secretary but at the same time would obtain the services of a lawyer, thereby killing off two birds with one stone."

With betterment of the entire industry as their aim, sixty-five members of the Film Board of Milwaukee participated in a dinner meeting on the night of October 22, discussing such subjects as the uniform contract, salesmanship, arbitration, co-operation with exhibitors, and bicycling. It was one of the greatest rallies of exchange men ever held in the city and demonstrated clearly the growing power and closer unity of the seventeen offices in Milwaukee.

Leading the discussion were George B. Levine, president of the organization and head of Universal in Milwaukee; William Aschmann, head of Pathe; Harold Fitzgerald, in charge of First National, and Attorney Ben Koenig, who has been retained as secretary of the Film Board.

When Zev walked away from Papyrus and crossed the tape a winner in the international sporting event, it ended one race but marked the beginning of another. As a result of the second race, Milwaukee was able to see movies of the Zev victory two days after it took place. International News, it is claimed, reached the city slightly ahead of Pathe. The first was shown at the Garden Theatre, managed by Leo A. Landau, and the latter was at Ascher's Merrill, managed by Roy C. MacMullen.

Saxe's Strand Theatre in Milwaukee, managed by Eddie Weisfeldt, took on the appearance of a real circus during the recent showing of Jackie Coogan's "Circus Days." Everything from the circus ticket wagon to the clowns was there, the clowns being members of the Strand's famous Synco-Symphony orchestra.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

McManus Says That Opposition Should Be an Incentive to Do Better Exploitation

DURING the past few years we have used a number of stunts from Charles F. McManus, who manages the Colonial Theatre, Tacoma, Wash., for H. T. Moore, whose theatres are in affiliation with the Jensen & Von Herberg circuit. Most of these have been sent in by the press agents, chiefly the First National, since the house uses that product as the backbone of its program.

The other day Mr. McManus licked the stiffest opposition he has had, and he made such a thorough job of it that he was moved to pass the ideas along. And while he was doing this he dipped into so many other angles and handled them so intelligently that we are not going to try to better his own language, but quote his letter intact, feeling that it must be of real help to other managers.

Note what he says about opposition. That should be in a frame over the manager's desk in every picture theatre in the world—not merely the United States, for opposition has defeated more otherwise good men than all the other causes combined.

Mr. McManus says:

Last week we featured First National's The Isle of Lost Ships. During this time the Western Washington State Fair was held in Puyallup, which is only 15 miles from here. The attendance at the fair was 200,000 and as the population of Tacoma is at present 125,000, this week was looked upon as a "jinx" by the local showmen. Notwithstanding this fact, I had a hunch that if the right kind of exploitation was used business could be done during this week.

I have always gone on the theory that the tougher the weather conditions are, or opposition is, these things can be overcome to a great extent if the right kind of exploitation is used. I have always maintained that if the right kind of good pictures were released during the summer months that the average theatre could make money. To supplement this statement, I could say I played the West Bound Limited during the month of July, in one of the hottest weeks of the year, and broke all box office records for the past twelve months. Of course this meant a lot of work and the right kind of exploitation, but it proved time and money well spent.

Started in Early

Coming back to my original subject, our business on The Isle of Lost Ships during the fair week was excellent and as far as our receipts were concerned it might never have existed. Of course to put this over meant a lot of work, but I opened up on the picture a month in advance, using a full page in our monthly announcement to announce it. Starting last June, I have announced the block of pictures to be shown each month at the beginning of the month. It seems to me that this group announcement makes a lasting impression.

The second week in September I ran the regular trailer which is exceptionally good.

The week before the opening of this picture I used a display on each side of the stage which was illuminated during the intermissions and ran a special trailer I had made. The foyer contained three atmospheric displays while I used the regular 30 x 40 oil paintings and four compo-boards cutouts that I had made in front of the theatre. From time to time I have heralded the coming of any special picture by sandwiching announcements of the production with the front I was using on the picture I was playing. When I first started this I received comments that this might hurt business as it would detract from the bill that I was running, but I have found that it does not do so because by marking everything clearly with the words, "Coming Saturday" (the Jensen & Von Herberg week starts on Saturday instead of Sunday or Monday.—Ed.), it creates a desire to see and an interest in the coming attraction.

Advance Is Best

One day of advanced exploitation is worth two while the picture is playing, so I always try to have my window displays in place at least four days before the picture starts. Also when I use a float I find that the same rule applies, so on the Wednesday before the opening of The Girl of the Golden West six window displays were in place and the float on the street.

In regard to my front: If a nice sales front is put out on the average production and the big spreads reserved for the bigger pictures, the people know that a big front means a big picture and come flocking in while our regular patrons and those sold on the star value or the title of the average production do not hesitate to come anyway. The inclosed picture of my front will give a fair idea of the display.

I think that nothing creates a better atmosphere than to costume the ushers, which I do whenever possible, as this breaks the monotony of the regular uniform and also makes a setting for the feature.

Another exploitation angle which I think helps is the using of a wall of an old building that is being torn down to make way for a new hotel. This building is situated on the main business corner of our city and very valuable. Through a special arrangement with the contractor I am enabled to hang a twenty-four sheet display without any cost to us except passes for his family.

Played Up the Pups

Police dogs for exploiting pictures have been old since Strongheart, but police puppies are still better. That's what H. C. Farley, of the Strand Theatre, Montgomery, Ala., discovered.

He had the proud parents chained to a cage containing a litter of police puppies and he did not really need the atmospheric lobby he threw in for good measure.

First National Releases

TWO STUNTS WHICH MEANT TANGIBLE DOLLARS TO THE BOX OFFICE OF THE COLONIAL THEATRE, TACOMA

On the left is a float which helped to offset the effects of a local fair of unusual importance. On the right is a sign on a blank wall next the new hotel which is the most interesting thing to residents of Tacoma just now. Getting this location ensures that a large proportion of the population will see it, most of them daily. Opposition never scares Mr. McManus.

Six Day Sales Are Help to a Feature

"Six Day Sales," with one special bargain for each day, was a real helper in selling Six Days in Washington, Pa.

Floyd Morrow, of the Regent Theatre, tied the leading stores to the idea and arranged to let them have single passes to give with each of the bargains, getting it back, and more, on the special advertising they did for the sale and the Elinor Glynn feature, not to mention the window displays.

This is a simple stunt and can be worked without the ticket angle, if desired, but where the ticket is included, these can be laid off at half price and charged to advertising, with the realization that most of them will bring in one or more full paid tickets.

Rush Campaign Was Financial Success

Because The Meanest Man in the World was a rush booking at Loew's State Theatre, Cleveland, Irving Lesser, of Principal Pictures, sent Harry D. Wilson over to help out M. A. Malancy on the job, though Malancy generally manages to put things over whether or not he has assistance.

Wilson found the stage nicely set, for George M. Cohan, from whose play the picture was made, was appearing at a nearby house in The Song and Dance Man while Lytell, the star, was a feature at Keith's Palace, not far on the other side of the State.

For a starter Wilson got out some teasers in one, three and eight sheet sizes, stating that the meanest man in the world was to be seen on a specified date, without telling the house. That is old stuff, but it never yet failed. At a proper time these were covered with block paper telling that he would be at the State, and giving plenty of space to both author and star.

The hotel where Lytell stopped was bannered in welcome and for a lobby kicker there was a bulletin board on which were displayed twenty-five telegrams from other picture stars wishing Lytell a big week in person and on the film.

Twenty thousand rotos were put out in the house the preceding week, and line drawings were used for teasers. A whirlwind campaign put the picture over to big business.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

ON the program of which "The Fighting Blade" was the feature picture were three stage presentations, one orchestral number, the Papyrus-Zev race pictures and the Topical Review, the whole running two hours and eight minutes, the average time for this house. Of these, one of the stage numbers was put on for the first time in any theatre other than the legitimate, it being from "Up She Goes," by permission.

The number from the musical comedy was "Journey's End," a ballad duet for tenor and soprano, for which Hyman used in addition eight girl dancers. It opened with a set-piece cottage center stage, backed up by a cut wood drop. Window flower boxes at the large double windows of the cottage. With this set lighted by blue borders, amber foots one-quarter, an amber spot, an orange spot and two pink spots from the sides, the eight girls came on and went through the verse and chorus with an eccentric symphony dance. At their exit the vocalists came on from opposite side, the soprano going through the number first and then the tenor, with both finishing the second chorus in duet, the girl having gone into the house, lighted the windows and opened them while the tenor was going through the verse. For the finish the girls came on with prop banjoes as if to serenade the couple. As the amber foots went to blue, the blue borders dimmed off and the orange and one pink spot were dimmed out, the lights at the window were switched off and a second later a light appeared at the upstairs window, and the shade on it was lowered as the curtains closed.

Strip lights were used at these windows, the bottom one being augmented by an orange box lamp. A long string tied to the blind of the upper window lowered it.

The Symphonized Jazz introduced "Marchita," "Bonnie," "I Love You," "Saw Mill River Road" and "Foolish Child." The silver draw curtains were closed on the small stage, and on these were blue foot lights, magenta x-rays across top and two Mestrum booth floods of light green. Two flood lights from the dome of 150 amperes were color blend on the orchestra. The transparent columns at each side of the stage were green from the top, with magenta in the base.

The Prison Scene from "Faust" was preceded by a special trailer on the screen, announcing the cast and a brief synopsis of the scene. At opening the amber foots were on one-quarter, revealing the prison interior for which a back drop was used. On a bedding of straw to the side Marguerite was seen, asleep, under a straw spot from the side. Later the blue borders came up. Four Mestrum floods, two from the booth and two from the dome, were deep blue on the orchestra and side drapes. This number ran 15 minutes, with soprano, tenor and basso.

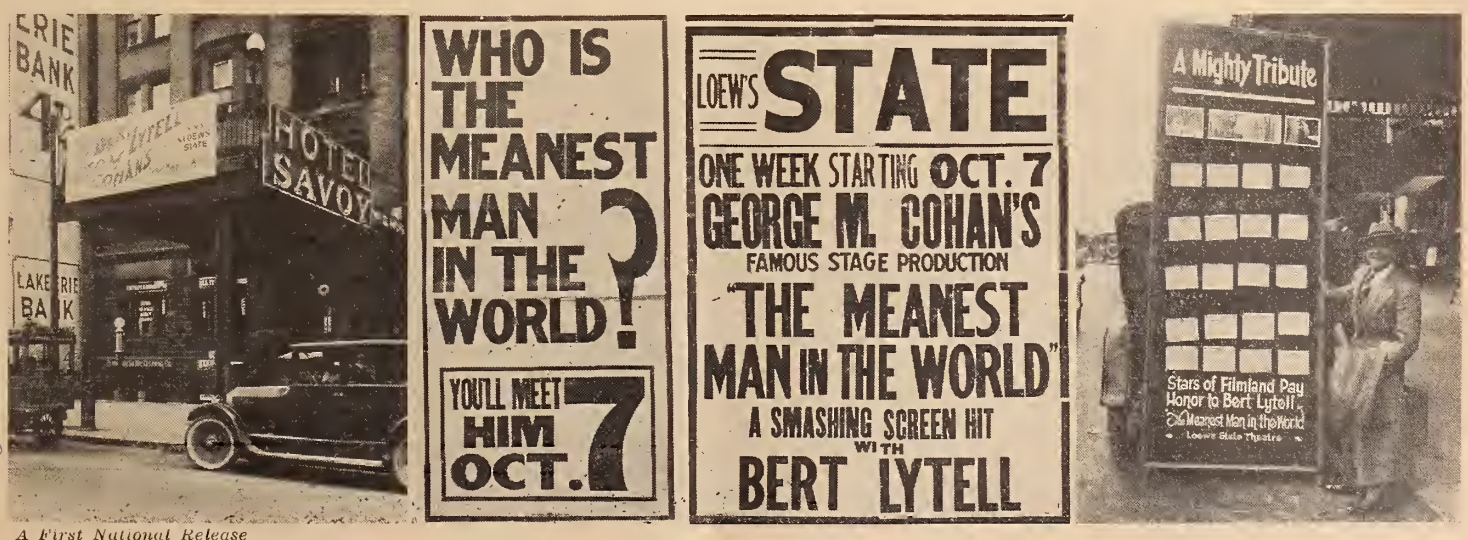
The dancers alone were put on in the Meditation from "Thais," with the silver cyclorama as background. Over this was draped the plush cyc so that the silver showed through. The ballet was costumed in white tarletan, wore red wigs and carried bouquets of red roses. At opening the llama cloth curtains at proscenium arch were closed, opening as the dance progressed. The concert-master playing the obligato was picked up by light blue overhead spot. On the dancers were light pink, rose pink and light blue spots. Magenta floods from the booth on the orchestra and sides, and rose pink floods from the dome on the orchestra only.

Hail to the Chief!

Most of the exploitation on The Midnight Alarm at the Rialto Theatre, Augusta, Ga., was supplied by the Chief of the Fire Department. He not only loaned Frank J. Miller a spare fire engine for a perambulator, but he made an interesting exhibit of duplicate apparatus in the lobby on the grounds that it would help advertise the fire department. It was costless and very effective exploitation.

Improved Amateurs

Bettering the crude "amateur night," Cliff Denham, of the Royal Theatre, Victoria, B. C., is using in its stead "discovery night." In this the idea is to try out three or four artists on a specified night with the idea of obtaining an attraction for the following week, and the plan is useful in that it gains the support of the music and dancing teachers, who are naturally anxious to place one of their pupils for the advertising advantage accruing.



A First National Release

FOUR EXHIBITS FROM THE CLEVELAND CAMPAIGN ON THE MEANEST MAN IN THE WORLD

These show, in order, the hotel at which the star was stopping, the teaser sheets, the later block announcement and the bulletin board on which were posted telegrams from other picture stars. George M. Cohan, the author of the play, was appearing in The Song and Dance Man on one side of the State and Lytell himself was at a vaudeville house on the other side.

A First National Release

ANDREE'S FEET MUST RUN PRETTY FAR UP HER LEGS

The press agent refers to the centrepiece in this display from Pantages, Kansas City, as a picture of Trilby's feet, but why argue just where the foot ends and the leg begins. It was the centre of an effective display that got the cash. Enough!

Goes Up to Corner After the Patrons

Because of a change over to another theatre, Inspiration Pictures are going strong after the casual theatre-goer. One of the stunts is the banner across Forty-ninth street, at Broadway, which tells that the Lillian Gish picture is "right here on 49th street." Net banners are reasonably new, though Harry Reichenbach is going to spit fire if he ever reads the press agent's declaration that "never before in the history of motion pictures" has a similar banner been used.

An Inspiration Release

THE DIRECTION BANNER

As a novelty the banner simply isn't, but there is reasonable novelty in going up to the corner after patronage, though Eddie Collins did it down in Texas a long time ago.

Brought in a Claque for Special Showing

One of the drawbacks of the average special showing is the lack of applause. Special guests somehow seem to feel that to betray a real interest in a picture is unworthy of their high estate and the punch which comes from applause is lacking.

Called in the Kids

Frank Woolen, publicity agent for the Garrick Theatres, Minneapolis and St. Paul, stages a special showing of Enemies of Women in both theatres, inviting the usual officials and officers of women's clubs. In the balcony were a bunch of newsboys who for ten days had been wearing a special button badge reading with the title and theatre. These badges were their admission tickets.

Plenty of Accessories

Their enthusiasm warmed up the bunch down stairs and as a result the important guests went away with a better idea of the audience reaction to the picture than if the house had been left to them alone.

In the line of regular work 10,000 blotters were distributed along with as many powder puffs and 15,000 mailed postals. There were 40 24-sheets used and 1500 stock one sheets and 1,000 block specials. In addition three dozen dolls were displayed in as many windows with free slips on which anyone could estimate the weight of the doll and a dozen showily dressed girls distributed "we dare you to give this to your wife unopened" envelopes.

Suited One Kid

A voting contest that suited one small boy was held by the Farragut Theatre, Brooklyn, N. Y. The voting was limited to those who purchased tickets for Penrod and Sam and the properly registered candidates were permitted to invade the lobby and ask for votes so long as they did not get to be too much of a nuisance. Some 40,000 votes were cast, which gives the low down on the business the Farragut did on this picture.

The prize was—how did you guess it?—a Penrod suit contributed by the manufacturer.

Another "Largest"

Fred Miller, of the California Theatre, Los Angeles, is the latest to come forward with the "largest" billboard. He threw three 28-sheet boards into one for Marion Davies in Little Old New York, achieving an 84-sheet board. It made a tremendous flash, but it is by no means the largest on record. England still seems to hold the record.

Selling Jackie

A circus tent of compoboard, guaranteed against blow and washdowns, was built on the marquise of the Metropolitan Theatre, Atlanta, Ga., just because they had Jackie Coogan in Circus Days.

In front of this cutouts from the Coogan and other lithographs were formed into a circus parade so realistic you could almost hear the calliope. It got all the kids who were able to walk whether in first or second childhood and of course the adults horned in with the usual excuse that the kiddies needed looking after.

A Goldwyn-Cosmopolitan Release

HERE IS THE LARGEST SIGNBOARD IN THE WORLD, NO. 728

It is an 84 sheet board, made by throwing three 28 sheet spaces together, and was used to announce the coming of Little Old New York to the California Theatre, Los Angeles. It is not really the largest, but it proved plenty large enough.

Blanche Sweet
and
Bert Lytell
in
"THE MEANEST MAN
IN
THE WORLD"
A
First National Picture.

"ALIMONY"
with
Derelys Perdue
and Warner Baxter
A Film Booking Office Picture.

Paramount presents "HIS CHILDREN'S CHILDREN"
a Sam Wood Production. A Paramount Picture.

Scenes from "DAVID COPPERFIELD"
An Associated Exhibitors Picture.

"APRIL
SHOWERS"
a
Preferred Picture
with
Colleen Moore
and
Kenneth Harlan

"DRUMS OF JEOPARDY" a Truart Production starring Elaine Hammerstein. Supported by Wallace Beery Jack Mulhall and David Torrence. Directed by Edward Dillon.

Metro Pictures presents Jackie Coogan in "LONG LIVE THE KING"
by Mary Roberts Rhinehart. A Metro Picture.

"RUTH OF THE RANGE"
a Patheserial starring
RUTH ROLAND

Produced by
Ruth Roland Serials, Inc.
for release by Pathe.

Uses Reichmarks as Matinee Souvenirs

The Hippodrome Theatre, Pottsville, Pa., has found a new use for the reichmark. Most houses have used them on money titles, but the Hip builds matinee business, as explained in a three seventeens.

In a nice display it announces that it has purchased one hundred million marks and will give a 10,000 mark note ("formerly worth $2,400") to all who attend the matinee on the argument that while the evening crowds have to stand until seats are vacated, there are always a few empties at the matinees. The conclusion runs:

"We are not even suggesting that they will ever be worth more than they are now, but they make an attractive souvenir, book-mark or what not, and perhaps some day your children can buy a gallon of gas for the old flivver or even a Rolls Royce, who knows?"

Marks are cheap and a novelty and they work better as souvenirs than as advertisements.

Boomed the Second

Figuring that if exploitation helped a first run it might be just as valuable to a second time, Earl Payne, of the Kentucky Theatre, Louisville, offered a bright shawl to the amateur scenarist who wrote the best new ending to the Barthelmess-Gish production. Of course he tied it to a newspaper and got a front page break for more than a week, and The Bright Shawl proved that its colors were not dimmed by age.

When more second-run managers get over this first run nonsense, more houses will make more money.

A Blanket Policy

Now the laugh insurance policy has invaded England. Horace Judge, who went to London to look after First National publicity in the United Kingdom, has taken out a blanket policy with Lloyds for £500 for each death directly caused by laughter at the antics of Douglas MacLean in The Hottentot. The insurance runs for six months.

A Fox Release

SAYING IT WITH FLAGS OVER IN NEWARK

This is how the Fox Terminal Theatre put over The Silent Command. The use of the flag is questionable even for a picture dealing with the Navy, but the house surely made a flash. Because of the flatness of the photograph the lobby looks more crowded than it is.

Style Show Ballyhoo

Realizing that his style show would bring an unusually large patronage to the house, George A. McDermit, of the Rialto Theatre, Macon. Ga., arranged to ballyhoo for the next attraction.

With the house lights all down and a white spot on the runway, a mysterious looking man in a voluminous cape and a slouch hat walked on the stage and down the runway while the orchestra played creepy music.

Well down the run, he drew from beneath his coat a large sign written "There is romance in Strangers of the Night. Next week." For a one-timer it beat out trailers or any of the usual stunts.

Played His Cards

Buying two dozen packs of playing cards, H. C. Farley, of the Empire Theatre, Montgomery, Ala., overprinted them "A gamble for big stakes—Life—in The Spoilers" with house and date. This gave him 1,248 throw-aways that were handed out to persons on the street away from the theatre. The cost was about $10, but the results justified the expense.

In painting a 20 foot banner, Mr. Farley selected a location exposed to the sun, lettering in a bright orange against a dark ground. It made a flash that could be seen much further than usual because of the color scheme and because the entire space was given to the eight letters required to spell out "Spoilers." More text would have brought him far less in the matter of advertisement.

One Third

Denying the old adage that it takes nine tailors to make a man, George E. Brown, of the Imperial Theatre, Charlotte, S. C., points out that he made A Tailor Made Man with only three tailors.

He had this somewhat aged First National and persuaded the three leading tailors to donate a window apiece to a display of unusual models and stills from the play, a sort of window fashion show in three acts.

Then he cut out the one sheet posting and used instead 200 window cards, which seemed to give him better results than the posters. With no special investment in exploitation, he did a nice business.

Took the Trolley

Hooking in to the annual Wheat Show in Wichita, through the United Commercial Travelers' Association, who are really behind the Kansas annual, the Kansas Theatre, Wichita, got the use of the Toonerville Trolley reproduction which, true to its type, met all trains and spent the rest of the time circulating the city streets with the Skipper and Katinka.

At the mere cost of writing the numerous signs Charles H. Barron was able to do a big week's business when similar opposition usually kills it off.

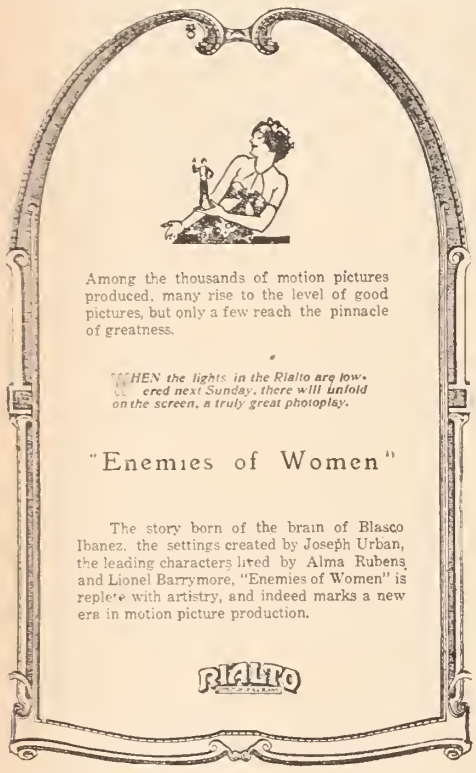
A First National Release

A SIMPLE AND YET VERY EFFECTIVE FRONT FOR JACKIE

Planned by Larry Richardson, of the Lyric Theatre, East St. Louis, for Circus Days. The little girl who impersonated Jackie was a professional, but the other children were amateurs who managed to get over an effective and pulling ballyhoo.

Good Display Is Not Satisfactory

Writing from the Rialto Theatre, Clinton, Iowa, Harold D. Barnes sends in a couple of displays and writes that it is seldom that the compositors give him what he aims at, even though he may mark the copy and then revise the proofs. Sometimes the printer ignores the revision marks completely. Either Mr. Barnes is sending in some super-exceptional results, or he is difficult to please. Any man, small town or big, who can coax as good as this display from a printing office should go out on the house-


Among the thousands of motion pictures produced, many rise to the level of good pictures, but only a few reach the pinnacle of greatness.
WHEN the lights in the Rialto are lowered next Sunday, there will unfold on the screen, a truly great photoplay.
"Enemies of Women"
The story born of the brain of Blasco Ibanez, the settings created by Joseph Urban, the leading characters lived by Alma Rubens and Lionel Barrymore, "Enemies of Women" is replete with artistry, and indeed marks a new era in motion picture production.
RIALTO

A Goldwyn Release

A PRETTY DISPLAY

tops and sing paens of joy. We can see that improvement can be made in this layout. The title can be displayed in a better face, perhaps the body type is not the precise best, but the present result is so much better than most managers get that we think Mr. Barnes is too difficult to suit. It has been a long time since better work has come from a town the size of Clinton, and Mr. Barnes does not know how truly fortunate he is. His second example is a pair of displays for Children of Jazz, evidently the two setups from the same copy by the two local papers. This is a more ambitious job. The example shown is merely three tens, with simple cut placement. The other pair drop the full length of three columns and advertise Jazz Week in conjunction with the Paramount title. Each employs the same layout with six stock cuts from the press book which admirably serve to advertise both the title and the week. In each the display is good, though not the best possible, but Mr. Barnes could get very little better in a big center. The two ads break about 50-50 in display, but both are above the average—well above—and if Mr. Barnes wants to sob on our shoulder, he will have to bring in more harrowing examples. We regard these as distinctly good, even though one printer does refer to a "spasam." We think that Mr. Barnes would get even better results if he would jolly the compositors instead of fighting them. Evidently he has two papers with better than average job men. He should put in a couple of weeks in—say Boston, and he would realize then how fortunate he is. High ideals are good things to have, but it is a saner thing to pitch the ideals closer to possible accomplishment and not try magazine standards on country newspaper offices. Mr. Barnes writes good copy and can do good work both with a running style as is shown in the reproduction and in the detached lines. He seems to be equally at home with either style. We would like more of his samples.

Shot a Dog

Borrowing a musket, said to have been the one from which the first shot was fired in a local riot some years ago, got Frank J. Miller a good dog story when To the Last Man was played at the Rialto Theatre, Augusta, Ga.

The history of the gun was written on a card for a lobby display and the additional facts supplied the reporter.

For additional lobby work a shadow box in the form of a log cabin was employed. This had a gauze window back of which a cutout was placed in the act of firing a gun through the window, lighted for a silhouette effect.

If Winter Comes Helps Fall Trade

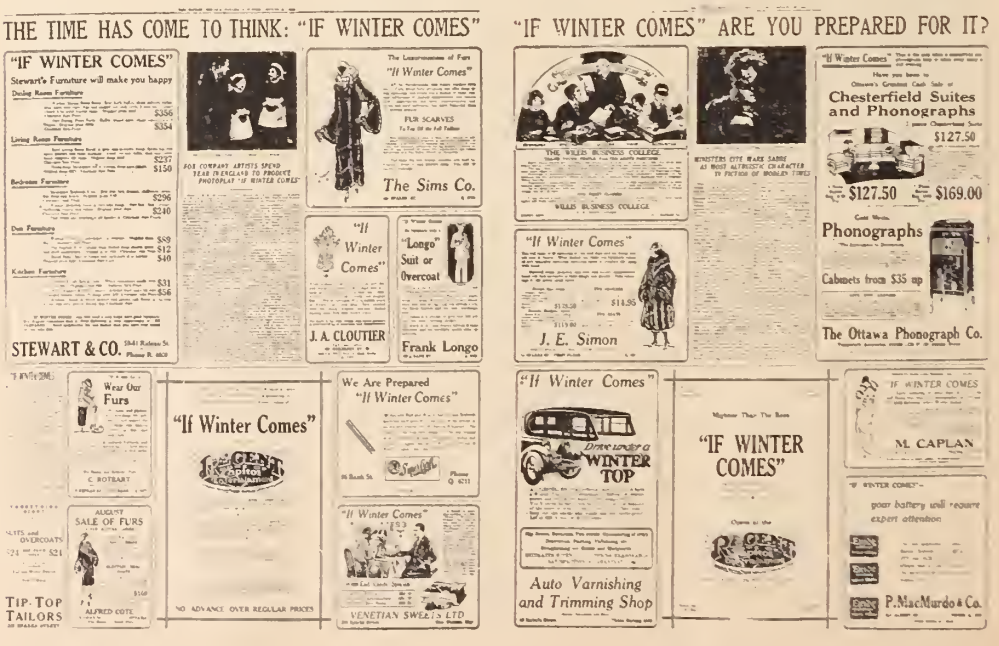
Fifteen merchants co-operated with the Regent Theatre, Ottawa, on the world premiere of If Winter Comes, in the campaign of Oral D. Cloakey recently described in this department. Naturally the fur companies came in on the catchline, for this was made to order for them, but some of the other hook ins are more unusual. A restaurant advises that when winter comes you will enjoy their hot meals, and phonographs are offered as an entertainment for Winter evenings. A business college will be open all Winter, and automobile batteries need closer attention in cold weather. It made a fine flash at small cost to the house and was useful in that it helped to surround the picture with the suggestion of the unusually important. If Winter Comes, released in the early Fall, is a decided aid to advertising managers and if you do not care to go to the trouble of organizing a page or a double truck, pass the idea along to the advertising manager of the newspaper. He may be interested, if you are not, and will probably be willing to go out and round up the merchants himself in consideration of the additional space he will sell. We think, however, there are few managers who have not trained their merchants to an appreciation of the hook-up. This is a splendid starter for others.

This Halftone Is a Guessing Contest

Here is another example of a halftone killing off the line work. We do not know where it hails from but if we had a house in the town where this Colonial Theatre is located, we think we would swear off halftones. The space would have been very much better had this head cut been removed

A First National Release

WHO IS HE?

and the type expanded. Perhaps it is Tom Ince or it may be Lew Dockstader in burnt cork. Whoever it is, it is a blot on the display. We do not altogether like the reverse title plates the First National is getting out

A Fox Release

A Double Truck on the Canadian opening of If Winter Comes

on some recent releases. They seldom show as well as a black letter in a white frame, but you do not have to use these unless you like them. This copy would interest the student of physiology for on the left your emotions are clutched "with fingers of steel" and on the right the thrills "run an icy finger up your spine." The allusions are too similar. Either one would be good, but the pair of fingers suggest a freak show. It is not a particularly good example.

Line Cuts Best for Isle of Lost Ships

Most of the halftones for The Isle of Lost Ships seem to have been made on the wrong screen. This looks like an eighty screen, where it is probable that even a sixty would have been a little too fine. It tries to crawl through the paper and succeeds in getting only half way through. This example is from the American Theatre, Columbus, Ohio, a town which should give fairly good press work, but this is muddy and uninviting, saved only by the unusually good copy

American Theatre Today and Thursday
"I will marry the man who saves me from that brute!" she cried in despair!
The novelty melodrama of the year!
M. C. LEVEE
Presents a Personally Directed
MAURICE TOURNEUR
PRODUCTION
From the story by
Crittenden Marriott
"The ISLE of LOST SHIPS"
A First National Picture
WITH AN ALL STAR CAST INCLUDING
Milton Sills, Anna Q. Nilsson, Frank Campeau, Walter Long
The kind of adventure that down deep in your heart, you would have loved to live!
Celebrated Comedy, "Oil's Well."
Admission 15 and 25c

A First National Release

MORE FINE SCREEN WORK

which the locale and story make possible. If you read the type, and it is planned so that the larger lines lead you into the six point, the chances are that you will desire to see the production, but the line cut is not going to help much. It would be better to burnish the cut down into a silhouette—at least it would then be a decent black instead of this grey blotch. It would have been much better to have shot the cut in favor of a larger type face for the selling talk, sinking the line cut to the extreme bottom of the space and moving the type

Type and Line Cut Good Combination

Building up a supplied cut with type gives James Hart, of the Rex Theatre, Oshkosh, Wis., as nice a display as he could ask for, and the house does not have to slap on a mortgage to pay an artist's salary. This is because Mr. Hart has arrived at an understanding with the compositors and has explained to them that if they do not get the bulk of the space too black, they can get good display for house and title in what a great many printers would insist upon using for body type. He knows that it is not the actual size of the letter, but its relation to the rest of the type that makes for display, with the result that medium size letters yield a better display than would let-

YOU'LL WANT TO SEE
"DRIVEN"
The Most Unusual Drama Ever Shown On An Oshkosh Screen!
BECAUSE
You will find there the romantic, heart-touching story of a boy and a girl — and a woman! They are real people, living in a real world, back of the green mountains of Kentucky! You will see them work out a curious destiny in this drama—and you will enjoy one of the finest motion pictures ever made.
STARTING TOMORROW
"THE REX"
LAST TIMES TONIGHT
"The Kentucky Derby"
with REGINALD DENNY
Latest News Events and Better Comedies With Every Program

A Universal Release

CLEAN AND INVITING

ters twice or three times the size in less carefully chosen company. Proper selection of type faces gives Mr. Hart a quarter page average display value from an investment in thirteen inches—a two six and a halfs—and helps to keep down the paper shortage. More than this, Mr. Hart does not stop with type, but he gets careful copy. In this instance he starts off with a challenge—"You'll want to see Driven because." You read on to see what makes him so positive, and you stand a pretty fair chance of being sold on the argument. When so much can be done with type, it seems strange that managers will cling so persistently to hand lettering.

The Fashion Show Delights Atlanta

Because it followed Hollywood, on which considerable extra effort had been expended, Howard Price Kingsmore put on a fashion show with Lawful Larceny and distributed reichmarks in conjunction with a prominent drug store.

The window of the store was turned over to a display of the marks with an offer to give one to each purchaser of goods worth a dollar or more. A blower kept the marks in circulation and gave basis for a sign reading to the effect that marks were "up in the air." Each bill was overprinted with "If anyone steals this from you it is Lawful Larceny. Do not report Lawful Larceny to the police. Find out why at the Hoard Theatre, September 10." The marks worked so well that the store cut the dollar limit, and made a more generous distribution, figuring that here was something that would not be thrown away.

The fashion show was in three parts, displaying sports clothes, afternoon frocks and evening gowns. The first two used exteriors and the last a handsome interior with a gilded stairway down which the models made their entrances, later promenading down a runway through the center aisle. The show added considerably to the volume of press work, the co-operating stores bringing their advertising pressure to bear on the dispenser of free space to help out the theatre.

Adds a New Kick to a Punch Line

The best thing in this display for Mighty Lak a Rose from the Colonial Theatre, Easton, Pa., is contained in the circle, where the six point text reads: "There is something in this picture that you don't see on the screen—and it will get you." There is almost too much description in the panel. It is all good stuff, but the picture does not need that much, and the matter in the circle could sell by itself on a pinch. The cuts do

THIS ENTIRE WEEK
Don't Miss This One at the
COLONIAL
THIS ENTIRE WEEK
"You're Yellow Jim! yellow since that girl came with her fiddle and talk of God"
Edwin Carewe presents
MIGHTY LAK' A ROSE
A symphony of life in the high and low places by Curtis Benton. Directed by Edwin Carewe.
A First National Picture

A First National Release

THE CIRCLE SELLS

not come through very well, and make less of a showing in the original than in this reproduction, but the cuts are not particularly important and this does not matter. The display is chiefly interesting in showing how the plan book cuts can be built upon.

True to Tint

Using a blacksmith in the lobby of the Rialto Theatre gave Frank J. Miller, of Augusta, Ga., both sight and sound attractors on The Village Blacksmith. The entire lobby was masked in with a board structure about ten feet high with a door giving on the box office. A real anvil, a portable forge and a smith who struck the anvil with a sledge hammer were the accessories.

To preserve the color unities Mr. Miller used a black smith, though possibly his consideration was the fact that a darkey could be hired more cheaply than a white man.

Shocking

Even a man with an absolutely quiet conscience is apt to be a little startled when he opens a letter and a diamond engagement ring drops out—and that in spite of the fact that the diamond is decidedly yellow and rather glassy. And when he fishes out a letter telling "Dearest" that the writer is returning the ring and must never see you again those with guilty memories are apt to wonder what time the next train leaves. It takes a turn over the page to discover that it is a decidedly clever advertisement for Maytime.

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

WHAT of the trailer as an advertising medium?

Should it merely announce, or tease, or sell with "reason-why" titles as well as with pictures, or should it do all of these things? Is there danger of a trailer showing too much and thus taking the edge off the picture itself? What is the ideal length of a trailer?

These and countless other problems confront the man who is preparing a trailer on a forthcoming production. We don't presume to be able to answer all of the foregoing queries, for there is no definite and final answer that will suit all cases and occasions. We merely bring them up because this is a department for discussion—discussion whose ultimate aim is the betterment of every advertising aid.

EVER since the trailer developed from its predecessor, the slide which still holds its important place as an advertising medium, the advertising brains of the industry have been competing with each other in efforts to devise trailers of such seat-selling power as to make a cash customer of every person who sees one. We have seen some mighty good trailers in our day—and some mighty poor ones. The good ones "sold" us absolutely—more so, perhaps, than we would have been sold by any other form of motion picture advertising; the poor ones made us glad that we had been forewarned of what to expect "next week." And after seeing the poor trailer no amount of newspaper advertising or any other kind of exploitation would have made us go to the theatre. And we think we are just about the same as most everybody else.

IN the film trade the trailer may be likened to the sample package of a manufacturer of a standard commodity. It is a free sample and, like most other free samples, is virtually forced upon the recipient. Thus it must first of all overcome a natural sales resistance. If the sample is good, the fact that it was "forced" on a person while that person was expecting only to be entertained otherwise is readily overlooked. Resistance is broken down and the sale is closed. If the sample is poor, not only is a prospective sale lost, but the picture patron is made sore—peeved because something was "forced" on him that he did not want to see and which was not worth looking at anyway.

BECAUSE it IS a sample, the trailer is the only form of advertising of which we know which has the power of KILLING sales unless it is good. For proof, consider, for example, a sample of soap. If the sample of soap is good, one will probably buy a cake of the soap, knowing what to expect. If the sample of soap is poor, certainly one will steer clear of soap the same as the sample. That's simple merchandising, isn't it?

Thus the sample is a more powerful, if not a more far-reaching medium than any other form of promotional publicity. A newspaper ad, a poster, a lobby display, an exploitation stunt may have the power to sell a picture, but seldom the power to unsell. It is only the sample that has that power—and in the case of motion pictures it is only the trailer which has such power.

AND, important as the trailer is in selling the picture to people ready to buy, vital as it is—especially to the neighborhood house with a "house" and not a "picture" clientele—it still remains the "houn' dog" of the advertising department. With its brother, the slide, it is allowed to shift for itself in most cases. The advertising man is "too busy" to bother with it. Rather would he spend more time in making newspaper ads or posters or something else that he can show the boss.

The fact is that, in nine cases out of ten, the advertising man seldom even sees a trailer on the production he is advertising. So the preparation of the trailer is left to some outsider—some one who may know a whole lot about cutting film and nothing at all about what constitutes the selling points of a motion picture. Often the trailer is prepared not by any individual connected with the company releasing the picture, but by an organization whose only function is the distribution of trailers.

Notice the extreme effectiveness of simplicity in both these twenty-fours. Merely further proof of the argument that over-many credit lines, tasteless display and a lot of other useless junk on a stand make it look like an order of scrambled eggs mixed with a crazy rainbow. Neither of these black and white reproductions do justice to the power of the color scheme in each.

That this procedure is radically wrong from the standpoint of the exhibitor who uses the trailer is only too obvious. For instance, a picture may have a Western angle, a thrill, a sentimental angle, a spectacular angle and a pictorial angle. Is any one who doesn't KNOW going to be able to combine all of those selling points in a trailer? And does any one who hasn't had real advertising experience in the film business know what is and what isn't a seat-selling angle? We leave the answer to those very advertising men who are in the practise of shoving off the work of getting out a trailer on some one outside of their department and organization.

We don't argue for one minute with the established practise of a separate organization distributing the trailer. That's sound and sensible. But we do register a most emphatic "kick" against the practise of allowing any outsider to prepare a trailer.

IF you, Mr. Advertising Man, do not think the trailer is one of the most important advertising aids for the exhibitor, just consider a case something like this:

A crowded house—say seating about 600. Your trailer advertises a Western picture. You have included the big thrill and just a taste of the dramatic action. Conceded, now, that you have "sold" every man and boy in the audience. What about the women? Were there not just one of two flashes that you could have included that would be particularly attractive to women? Wasn't there a shot showing some new gowns, some sentimental bit, some touching, softer moment?

Think it over when next you think of a trailer.

IT is our belief that the length of a trailer, too, has a great deal to do with its success or failure. With the over-long features and long programs today many exhibitors believe that their schedule of performances does not give them time to use trailers. Yet many of these same exhibitors permit a "stage wait" of a few moments between shows. It is our opinion that it is a much better plan to run a trailer between shows, while persons are leaving and entering the theatre and seats, than to have nothing at all going on except, perhaps, an organ solo.

Then, too, there are the exhibitors who overdo trailer and slide advertising. For instance, in some three-a-week-change houses the managers will run three trailers one after the other. Instead of closing a sale on any one of the three forthcoming productions this procedure most often succeeds only in making one or more patrons impatient for the regular show to go on. And one impatient person wriggling in a theatre seat can start a whole crowd wriggling and coughing, and put them in such a state of impatience that it takes a mighty absorbing picture to get them concentrated and quiet again.

Clips from the supplementary "news" trailer put out by First National, showing Anna Q. Nilsson being shorn of her beauty locks to play the part of a "youth" in "Ponjola." This is a darned good idea and should prove a good curiosity arouser.

BUT we digress. This is not a department on how to conduct a theatre. We were speaking of trailers. And, speaking of trailers, we hand the bouquet this week to Bob Baxter, of First National. In his own words, here's why:

"Trying to sell a feature to the public on a news-basis trailer is the new angle worked out by First National in connection with the release of 'Ponjola.'

"The plan accords with the stress laid by pictorial services and rotogravure sections upon 'news' stills and, like this branch of publicity and advertising, advocates that the public can be sold on a feature by news pictures through a trailer as well as through the newspapers.

"The theory has taken substance in a three-hundred-foot trailer prepared on 'Ponjola,' showing Anna Q. Nilsson having her hair cut to take the role of a youth in the picture. Outside of the fact that it represents an incident that probably never will be repeated, the sight of the screen star being shorn of her beauty locks has already attracted nation-wide attention, as has been evidenced by the demands made for stills of the clipping process.

"The trailer (which is illustrated in these columns) shows Miss Nilsson arriving at the barber shop, the preparations incidental to the operation and the final shearing of the locks. The humorous angle, combined with the unusual news angle, has made this trailer of unusual interest, especially when it is shown immediately following the showing of the regular news reel.

"The present plan of distribution is to have theatres show this special trailer about two weeks before the 'Ponjola' play date, and to follow it up, the next week, with the regular trailer on the picture."

NEWS" trailers, as differentiated from production trailers, have been used before with excellent results. But seldom has the news angle been as interesting to fans as the story of a star having her long locks actually clipped. More trailers with as interesting news subject matter would be welcomed by exhibitors and public alike.

We feel quite safe in saying that among the most elaborate and beautiful advertisements ever issued for motion pictures are the "de luxe" books furnished exchange managers by Warner Brothers. We have just received from Lon Young de luxe books on "Tiger Rose" and "The Country Kid."

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Long Live the King"

Jackie Coogan's First for Metro Is a Big Spectacular and Unusually Entertaining Picture

Reviewed by C. S. Sewell

Jackie Coogan's initial Metro production, "Long Live the King," based on Mary Roberts Rinehart's novel of the same title, is a big spectacular picture extremely rich in pathos and human interest with delightful comedy touches, which should pack any theatre, please the grown-ups and prove a delight for the kiddies.

Dealing with the story of a little prince, it has been produced on a lavish scale with big street scenes involving large mobs. There is a magnificent set of the exterior of an enormous castle, and gorgeous interiors befitting the type of story. Both from the standpoint of production and audience appeal it is one of the big pictures of the year.

Mary Roberts Rinehart's story provides an excellent vehicle for little Jackie, as the poor little orphan prince bereft of a mother's love and so surrounded by court formality and precedent that he is deprived of childish joys, the companionship of other children or even a puppy being denied him. He is a pathetic little figure and your heart goes out to him and when he eludes the palace guards and meets a typical American boy you enjoy with him his brief pleasure.

The adventures of the little prince are interesting and the melodramatic intrigue to prevent him from ascending the throne and thus bring about a revolution will hold your attention. This is enhanced by the truly fine acting of little Jackie and an excellent supporting cast. Jackie's handling of the situations, his body movements as well as his facial expression are convincingly natural and register with a bang. As an actor he again proves himself the superior of many grown-ups. His comedy moments are delightful and he seems to be enjoying them himself. Throughout he is just a real, lovable little lad, and this picture should increase many fold his already enormous following.

Victor Shertzinger, under the supervision of Jackie's father, has finely directed the picture and there are a number of clever touches. Particularly pleasing is the manner in which the comedy is used to offset the strong pathos, as for instance in the scene where Jackie is rescued from the conspirators. In an effectively melodmatic manner Jackie's guard overcomes one after another of the band in snappy hand-to-hand combat until you are inclined to feel it is being overdone, when Jackie himself takes a hand and the manner in which he puts several men out of business by breaking wine bottles over their heads will get many laughs; also tremendously effective comedy has been introduced in the scenes showing the little prince after he ascends the throne, giving orders that will make everybody happy. This comes as relief after the pathetic scene showing the lonely little boy being proclaimed king while a vast populace kneels in the street, and it leaves the spectator in a pleasing frame of mind.

Notwithstanding the magnitude of the production and the fine work of the cast, including Rosemary Theby, Vera Lewis, Alan Hale, Alan Forrest, Robert Browner and others, it is Jackie who "makes" the picture and provides wonderful entertainment.

Don't be afraid to boost this picture and by all means tell the grown folks not to forget to bring the kiddies.

Cast

Crown Prince Otto.....Jackie Coogan
Countess Olga.....Rosemary Theby
Princess Hedwig.....Ruth Renick
Archduchess.....Vera Lewis
King Karl.....Alan Hale
Nikky.....Alan Forrest
Chancellor.....Walt Whitman
The King.....Robert Brower
American Boy.....Raymond Lee
Adelbert.....Monti Collins
Black Humbert.....Sam Appel
Bobby's Father.....Alan Sears
Governess.....Ruth Handforth

Based on story by Mary Roberts Rinehart. Adapted by C. Gardner Sullivan and Eve Unsell.

Directed by Victor Shertzinger.

Length, 9,364 feet.

Story

The king of the mythical kingdom of Livonia is old and feeble and the hope of the country rests in the tiny Prince Otto, whom a band of revolutionists strive to keep from ascending the throne. The little prince longs to enjoy himself and play like other children. He runs away, meets an American boy and has a great time. Several attempts of the revolutionists fail, then on the prince's birthday he again runs away from the palace, meets his American friend and goes home with him. The tolling bells announce the death of the king, when the prince does not appear the people arise in revolution. The little prince hears the bells, and, seeking to return to the palace, gets into the hands of the revolutionists. He is rescued by his friend, Lieutenant Nikky, and arrives at the palace in time to save the situation. On the throne he handles affairs so as to make everybody happy.

"Woman-Proof"

Paramount Presents Thomas Meighan in Highly Amusing Production Based on Story by George Ade

Reviewed by C. S. Sewell

Excellent entertainment is provided by Thomas Meighan's newest Paramount picture, "Woman-Proof." With the same author, George Ade, and the same director, Alfred E. Green, who were responsible for one of Meighan's best vehicles, "Back Home and Broke," it would seem that "Woman-Proof" should duplicate the box-office success of that picture.

There is nothing especially original in the theme, which revolves around a provision in a will that the hero must be married by a certain date, but in characteristic style George Ade has complicated this situation and provided numerous opportunities for effective situations by making the inheritance of the fortune contingent on not one but four persons being married by the specified time. The title and the motive for the action is dependent on the fact that the hero is apparently utterly unmindful of the predicaments of his brother and sisters and pays no attention to their frantic efforts to produce a suitable wife for him. Add to this the plotting of a lawyer who would benefit if the hero remained unmarried and you have the plot.

The picture has many amusing moments and the subtitles, many of which are in George Ade's best style, are rich in humor and provide many laughs. The result is a production that while not to be taken too seriously gets you in a pleasant frame of mind, holds your interest and will make the average spectator leave the theatre entirely satisfied. Two characters who contribute largely to produce this effect are a sour old bachelor and his friend, who unceasingly seek to warn the hero of the perils of entering into the state of matrimony.

Thomas Meighan is excellently cast in the leading role and Lila Lee does good work as the girl who finally wins him, for of course he does not turn out to be really "woman-proof." Charles A. Sellon gives a fine performance as the sour old bachelor, and the remainder of the cast, including John Sainpolis as the lawyer, Mary Astor, Robert Agnew, Louise Dresser and Mike Donlin give good accounts of themselves.

Cast

Tom Rockwood.....Thomas Meighan
Louise Halliday.....Lila Lee
Milo Bleech.....John Sainpolis
Wilma Rockwood.....Louise Dresser
Dick Rockwood.....Robert Agnew
Violet Lynwood.....Mary Astor
Cecil Updyke.....Edgar Norton
Uncle Joe Gloomer.....Charles A. Sellon
Bill Burleigh.....George O'Brien
Celeste Rockwood.....Vera Reynolds
Col. Lynwood.....Hardee Kirkland
Wistful Wooer.....Martha Maddox
Isaac Dirge.....Bill Gonder
Foreman.....Mike Donlin

Based on story by George Ade.

Directed by Alfred Greene.

Length, 7,687 feet.

Story

The elder Rockwood, after amassing a big fortune, dies and leaves his wealth to his four children on the condition that they are all married by a certain date, otherwise the money is to be used for charity, and Bleech, a lawyer, is to handle it at a fat salary. Two girls and one boy are ready to comply with the terms, but Tom, a civil engineer, seems to be woman-proof and his family are in despair, until Louise Halliday comes along and Tom falls in love with her. Her guardian, Bleech, does all he can to break up the match and nearly succeeds. Tom starts for Europe, and in bidding farewell to Dick's English sweetheart, who is returning home in disgust, Louise fails to get off the same ship in time. She and Tom meet, all is straightened out between them; it develops that Dick is also aboard as a stowaway. The captain marries the two couples and Tom sends a wireless to his sisters, who marry in time to save the fortune.

FEATURES REVIEWED IN THIS ISSUE

Big Dan (Fox)
Common Law (Selznick)
Blow Your Own Horn (F. B. O.)
Country Kid, The (Warner)
Forgive and Forget (C. B. C.)
Long Live the King (Metro)
Men in the Raw (Universal)
Temple of Venus, The (Fox)
Woman Proof (Paramount)

"The Common Law"

Corinne Griffith and Conway Tearle in Entertaining Selznick Drama
Reviewed by Mary Kelly

Selznick's picturization of Robert W. Chambers' novel has much the same entertainment value as has been widely accredited to the book. The love affair between the artist, son of one of the first families of New York, and his model is alluringly presented, with an undercurrent of caste conflict to add to its intensity. Its box office appeal seems assured with Corinne Griffith and Conway Tearle in the chief roles, and Bryant Washburn, Eliott Dexter and Harry Myers in the supporting cast.

The action proceeds smoothly against backgrounds that are exceptionally beautiful. Director George Archainbaud has made any number of rich selections for the studio, apartment and residential settings. With this advantage the story, which of itself has at least average appeal, should give the fans what most of them are searching for.

Corinne Griffith is a good choice for Valerie West, the model. She gets away from a familiar fault in the scene where she is introduced to the artist. It soon develops that she is bluffing and has had no experience in posing, but instead of the usual extreme naive innocence she has a note of wistfulness and sincerity that is more effective. Her performance, which calls for nude posing, is discreetly and artistically handled. A possible inconsistency is her elaborate wardrobe and apartment, which is pleasing enough but not commensurate with her position. Conway Tearle plays with feeling and other prominent roles are well interpreted by Eliott Dexter, Bryant Washburn, Doris May, Wally Van and Harry Myers.

Cast

Valerie West.....Corinne Griffith
Louis Neville.....Conway Tearle
Jose Querida.....Elliott Dexter
Henry Neville.....Hobart Bosworth
Burleson.....Bryant Washburn
Stephanie.....Doris May
Cardemon.....Harry Myers
Lily Neville.....Miss du Pont
Rita Tevis.....Phyllis Haver
Samuel Ogilvy.....Wally Van
Mazie.....Dagmar Godowsky

Based upon novel by Robert W. Chambers.
Scenario by Edward J. Montagne.
Direction by George Arehainbaud.
Length, 7,500 feet.

Story

Valerie West, desperate for work, applies for a position as an artist's model at the studio of Louis Neville, son of an aristocratic family. They fall in love but Louis's family, scorning Valerie's position, interfere. Valerie refuses to ruin his life by marrying him but promises to be his common law wife on a certain day in the following summer. Before that time arrives the fiance of Louis's sister meets her and tries to make love to her, but she repulses him, refusing later to tell his name. Louis's family learn of her loyalty and decide to accept her as Louis's wife.

"The Temple of Venus"

Allegorical Fantasy Released by Fox Has Wonderfully Beautiful Scenes But Story Misses Fire
Reviewed by C. S. Sewell

In "The Temple of Venus," a Henry Otto production, Fox Film Corporation is offering a picture of unusual pictorial beauty. The story is an allegorical fantasy dealing with the quest of Cupid at the bidding of Venus to find if romance still exists on the earth. Cupid starts out in a swan boat and visits a humble cottage. Then unfolds a love idyl involving an unsophisticated young girl who falls in love with an artist, a rugged fisherman who is also in love with her, and an extremely worldly-wise woman, a devotee of ultra-modern jazz, who seeks to win the artist.

Into the modern romance is introduced a series of scenes where the artist, painting a picture of Echo, tells the girl the legend of how Echo, once a beautiful maiden, came always to have the last word. In filming this portion of the picture there are magnificent woodland scenes of the goddess Juno and her court, of Diana and her huntresses, of Thetis, the daughter of Neptune, and her rivalry with Juno for the love of Jupiter. It is doubtful if more gorgeous outdoor scenes have ever been pictured than these, especially the ones in a subterranean grotto, the court of Thetis with a large number of her maidens clad in filmy draperies, of the scenes showing these girls on the seashore sands or on the rockbound coast. These shots are a delight to the eye, and artistically beautiful without being really risque or daring. Some of the scenes are in color, many are beautifully tinted, the most magnificent spots on the Pacific islands have been magnificently photographed.

It would seem that the producers of this picture have staked its appeal on the strikingly idylistic angle and the presence of large numbers of beautiful girls scantily clad who indulge in wonderful diving from the cliffs or execute classical dances in beautiful surroundings, and that the modern romance has been used largely as a basis of contrast for these scenes. There is a consequent lack of interest or strongly dramatic moments. No great enthusiasm is aroused in the romance despite the excellent work of Mary Philbin, in fact this part of the picture somehow misses fire. Possibly this is due to the allegorical nature of the story which does not carry conviction and it is aided by the introduction of so many elements which, while attractive, serve to sidetrack the continuity. There are scenes at an ultra-jazz ball where the men unhook their partners' evening gowns, revealing bathing costumes beneath, there is a snappy beach party with many attractive women in up-to-the-minute bathing suits, there are striking shots of rocky coasts with myriads of birds, and of rocks on which there are hundreds of seals. These scenes with the seals introduce sequences in which the killing of a mother seal leaving her young helpless provide pathos, and the chase of the poachers over the rocks is accompanied by thrills. There are also moments of pathos in the development of the story and some thrilling action.

On the whole it would seem to be a production that will not satisfy the sophisticated, but for those who can enter into the allegorical mood of the picture, those for whom the beauties of the production outweigh its weak story, or patrons who may be attracted by the presence of a myriad of attractive girls in diaphanous draperies or snappy bathing suits, the picture should provide satisfactory entertainment. Certainly it is a picture which lends itself to advance exploitation and showmanship, and if properly handled, an exhibitor should have no trouble in getting them into his theatre.

Cast

Dennis Dean.....William Walling
Moria.....Mary Philbin
Micky.....Micky McBain
Peggy.....Aliee Day
Nat Harper.....David Butler
Stanley Dale.....William Boyd
Constanee Lane.....Phillis Haver
Phil Greyson.....Leon Barry
Venus.....Celeste Lee
Thetis.....Senorita Consuella
Neptune.....Robert Cline
June.....Marilynn Boyd
Jupiter.....Frank Keller
Echo.....Lorraine Easton
Diana.....Helen Vigil

Story and scenario by Henry Otto.
Directed by Henry Otto.
Length, about 8,000 feet.

Story

Venus sends Cupid to earth to find if romance still lives. He goes to the humble home of Dennis Dean, whose daughter Moria is loved by Nat, a fisherman. Moria meets an artist, who tells her the mythological story of Echo and scenes in the court of Juno. Thetis, the daughter of Neptune, and Diana are pictured amidst beautiful surroundings. Then the story changes to a modern ultra-jazz ball with the women in bathing costumes. The hostess, Constance, by her lack of modesty disgusts the artist, who returns to the forest and paints Moria's picture. In the following sequences Nat learns that Moria loves the artist and, after tying him to the wave-swept rocks, goes to free him and bring him back to Moria. Cupid returns to Venus and reports that romance still lives.

"The Country Kid"

Warner Brothers' Feature With Wesley Barry Has Heart Interest That Means Success
Reviewed by Mary Kelly

Wesley Barry and his two small confederates give the public something in this Warner Brothers picture that always meets with a warm response. They are the three orphans in a human interest story of many laughs and a few tears. Nine out of ten will be unable to resist the appeal made by the famous juvenile star, supported by "Spec" O'Donnell and an adorable youngster, Bruce Guerin.

Director William Beaudine has emphasized the sympathetic and humorous values of the story in many incidents that make a vivid impression. The story is of children unwillingly sent to an orphan asylum from which they eventually escape. There are intensely dramatic situations, such as the two youngsters taking refuge in the attic when the county wagon comes to take them off, and being quite safe until the dog gives them away. Again when they steal the warden's lunch and escape from the asylum on the old family nag.

These are the biggest moments in a picture of many minor thrills. One of the most amusing scenes shows them consuming quantities of dried apples. Result—castor oil and tears. There are plenty of laughs, and little Bruce Guerin's facility in making faces, wry and otherwise, counts high in this respect.

Probably some will object slightly to Wesley Barry's role as being too serious and "motherly" to be typically boyish. It is true that he is given very little opportunity to be anything but pathetic. But the majority will be moved by his performance of the big brother role and anyone will grant that he has unusual appeal. The adult characters are all in capable hands, as George Nichols, Helen Jerome Eddy and Edward Burns play these parts.

Cast

Ben Applegate.....Wesley Barry
Joe Applegate....."Spee" O'Donnell
Andy Applegate.....Bruce Guerin
Mrs. Grimes.....Kate Toneray
Hazel Warren.....Helen Jerome Eddy
Mr. Grimes.....George Nichols
Arthur Grant.....Edward Burns
County Judge.....George C. Pearce

Story by Julien Josephson.
Direction by William Beaudine.
Length, 6,300 feet.

Story

Ben Applegate runs the farm which his father left him and keeps house for his two small brothers, Joe and Andy. Their Uncle Grimes is left sole guardian, and, anxious to get the children's farm, he sends them to an orphan asylum. Ben rescues them and takes them to the court house where the uncle and the head of the orphanage protest against their escape. But Ben has made two strong friends in Arthur Grant and his sweetheart who decide to get married so as to adopt the whole family.

"Big Dan"

Good Entertainment Provided in Fox Production With Charles Jones Attractively Cast
Reviewed by Mary Kelly

Charles Jones' standing as a screen star has increased with each recent picture and "Big Dan" is no exception. It shows what

he can do with an average role because of his naturally pleasing manner and good taste in acting. He has the ability not common with his type, of appealing decidedly to both sexes. As this particular picture plainly illustrates, he can be "the strong man" whenever the occasion demands, without ever seeming to flaunt this physical fitness, and without losing a subtle emotional appeal that is greatly in his favor.

His scenes with the children in the boys' training camp should please any audience. The pugilistic atmosphere felt in much of the picture is a popular note and the fight which is postponed until the end will be a thrill for the majority.

The love interest is perhaps the weakest feature. It will no doubt not interfere seriously with the picture's appeal because of the other important features. But the character of the heroine is not convincingly drawn. The sentimental angle has been exaggerated and the idea of the girl being so pathetically dependent upon a perfect stranger, getting into the most direful predicaments and fainting always at the critical moment seems too much like the old-fashioned melodrama, and not up to the standard of the rest of the picture. Marion Nixon however plays this part in a sweet and charming manner.

"Big Dan" is a fine vehicle for Charles Jones and is good entertainment for any program theatre. It has been very well photographed.

Cast

Dan O'Hara.....Charles Jones
Dora Allen.....Marian Nixon
Cyclone Morgan.....Ben Hendricks
Mazie Williams.....Trilby Clark
Nellie McGee.....Jackie Gladsdon
Doc Snyder.....Charles Coleman
Aunt Kate Walsh.....Lydia Yeaman Titus
Tom Walsh.....Monty Collins
Father Quinn.....Charles Smiley
Stephen Allen.....Harry Lonsdale
Ophelia.....Mattie Peters
Pat Mayo.....J. P. Lockney
Muggs Murphy.....Jack Herrick

Story and Scenario by Frederick and Fanny Hatton.
Direction by William Wellman.
Length, 5934 feet.

Story

"Big Dan" who has returned from war to find his wife away with another man, runs a training camp for boys and also trains professional fighters. He rescues a homeless girl from a man who is insulting her and gives her shelter at the camp. His wife's health is so impaired that she is sent to Arizona, where Dan, pitying her, pays her expenses. A young fighter falls in love with the girl, Dora, and Dan is jealous. Another woman tells Dora that Dan is married but in the meantime he has received word of his wife's death and after a dramatic pursuit of Dora who is taken away, he wins her and tells her he is free to marry.

"Blow Your Own Horn"

F. B. O. Version of Owen Davis Stage Play Provides Good Entertainment for Average Patron

Reviewed by C. S. Sewell

Based on a stage play by the well-known dramatist, Owen Davis, the F. B. O. production, "Blow Your Own Horn," tells the story of a discouraged young man who achieves success and wins in the game of love by following the advice of a millionaire and "blowing his own horn" and not hiding his light under a bushel.

The picture has been produced in a peppy manner with plenty of action and should provide saitsfactory entertainment for the average patron even though the working out of the plot introduces situations which test the credulity of the spectator and seem at times rather far-fetched. It belongs to the type of productions that are built to entertain and whose themes will not bear too critical analysis along the lines of probability.

Effective comedy touches which have no direct bearing on the story have been introduced in the enmity between the tough little country lad and the pampered little wealthy boy; there are also several amusing situations arising from the efforts of the hero to "play his part" as a millionaire though he really hasn't even a cent. There is a melodramatic climax where the man of wealth who is responsible for the hero's line of action, finds himself being beaten at his own game and cuts the electric power wires, causing the intricate electrical machinery to short-circuit and nearly electrocute his own daughter.

Warner Baxter is capably cast as the hero and Ralph Lewis is effective as the millionaire who has achieved success by taking advantage of all opportunities and letting everyone know how clever he is. Derelys Perdue is attractive and entirely satisfactory in the leading feminine role. The remainder of the cast is adequate.

Cast

Jack Dunbar.....Warner Baxter
Nicholas Small.....Ralph Lewis
Ann Small.....Derelys Perdue
Augustus Jolyon.....Eugenie Acker
Dinsmore Bevan.....William H. Turner
Gillen Jolyon.....Ernest C. Warde
"Huldy" Dunbar.....John Fox, Jr.
Julia Yates.....Mary Jane Sanderson
Mrs. Jolyon.....Eugenie Forde
Mrs. Gilroy Yates.....Dell Boone
Percy Yates.....Billy Osborne
Timothy Cole.....Stanhope Wheatcroft

Based on play by Owen Davis.
Scenario by Rex Taylor.
Directed by James W. Horne.
Photographed by Joseph Dubray.
Length, 6,315 feet.

Story

Returning from the world war, Jack Dunbar, unable to land a job, is discouraged. On a country road he meets Nicholas Small, a war millionaire, and fixes his auto for him. Out of gratitude, Small tells Dunbar the way to succeed is to "blow your own horn" and tell everybody how great you are. Later, Dunbar wanders into an estate where Small is a visitor. To demonstrate his theory, Small introduces Dunbar as a millionaire. So successful is Dunbar in keeping up his end and adapting Small's slogan that he succeeds in convincing capitalists that young Jolyon has a great thing in his apparatus for the wireless transmission of power, helps him to perfect it and despite crooked work on the part of Small to prevent it, finally demonstrates its success. He also wins the love of Small's daughter, saves her from an explosion which Small's villainy has brought about and even wins Small's consent to the match despite the fact that Small has other plans for her.

"Forgive and Forget"

Good Suspense Is Outstanding Feature of C. B. C. Attraction with Well-Known Cast

Reviewed by Mary Kelly

Most of your patrons should find this to be fairly absorbing entertainment. Because of its compact dramatic construction, there is good suspense throughout and because of the general idea and style of the production it has audience appeal.

The fate of a packet of love letters carries the interest through some rather involved situations. There is nothing new in the idea of a wife trying to get hold of letters which she fears may shock her husband or the general public. But it has been handled here with some new twists. The letters are stolen, there is a quarrel, a murder and the woman's husband is arrested. Following this is a game between the woman and the blackmailer which is unusually interesting. It has a melodramatic ending in which the effect of the blackmailer's falling to his doom from a high window ledge is well managed.

It is good program entertainment and the performances are interesting from a box-office standpoint. Estelle Taylor has any number of smart costumes which she wears in a way that feminine patrons will admire. She photographs pleasingly and has some appealing moments. Philo MacCullough as the blackmailer, Wyndham Standing as the husband and Vernon Steele as the sweetheart all give well sustained performances. The picture has been capably directed and photographed.

Cast

Mrs. Cameron.....Estelle Taylor
Virginia.....Pauline Garon
Blake.....Philo McCullough
Standing.....Josef Swickard
Mr. Cameron.....Wyndham Standing
Merrill.....Raymond McKee
Sears.....Vernon Steele
Butler.....Lionel Belmore

Story by Charles Furthman.
Scenario by Jack Strumwasser.
Direction by Howard M. Mitchell.
Produced by Harry Cohn.
Length, 5,877 feet.

Story

Mrs. Cameron has amused herself with a flirtation with Ronnie Sears which ends in a mysterious summons to his apartment by Blake, Ronnie's roommate. Blake holds her letters to Ronnie but before she has bargained for them, Ronnie enters, there is a quarrel and Ronnie is killed. Mr. Cameron follows his wife to the apartment, is arrested for the murder and his release depends upon Blake's confession, which Mrs. Cameron cleverly secures after some suspense.

"Men in the Raw"

Universal Production With Jack Hoxie has Lively Action but Meagre Plot

Reviewed by Mary Kelly

As this Universal production plays almost entirely upon your patrons' susceptibility to spectacular thrills, its appeal can best be estimated by the individual exhibitor. There is practically no story. It is a series of stunts, all of it rather obvious and not constructed so as to build up an actual drama.

Most of it seems to have been based upon the assumption that Jack Hoxie's greatest forte is as a thrill-provider. He is cast, somewhat fantastically, as a cowboy notorious for prevaricating and his own account of his skirmishes takes up a large part of the picture. What actually happens to him and what he relates of his past is rather confusedly unravelled. But, regardless of the dramatic construction, there are a number of entertaining scenes.

Among these is his fight with the heavy in which amusing photographic effects show his opponent soaring and tumbling through the air; the fight in mid stream, the slide down the snow bank, the grapple with the steer and many scenes of swift riding. Exciting action is plentiful and the smaller theatre patronized especially by men should find this a profitable attraction.

Cast

Windy Watkins.....Jack Hoxie
Eunice Hollis.....Marguerite Clayton
Hill Spray.....Sid Jordan
Phil Hollis.....J. Morris Foster
Les Elder.....Tom Kerrick
Marshall Flynn.....Wm. A. Lowery
Tom Morely.....Art Manning

Story by W. Bert Foster.
Scenario by George Hively.
Direction by George Marshall.
Photography by Harry Fowler and Ray Ramsey.
Length, 4,313 feet.

Story

Windbag Watkins, noted prevaricator tells a stranger about a series of thrilling adventures, one of which involves trouble in Alaska where his friend Phil Hollis was killed and he was accused but made his escape. The stranger turns out to be a Federal marshal who has come to arrest Windbag, a chase ensues, Windbag locates the real murderer and makes him confess. All ends happily and Windbag returns to his sweetheart Eunice.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

Associated Exhibitors

COUNTERFEIT LOVE. (4,850 feet). Star cast. Not a big special but a program picture that pleases most small town patrons and you don't have to mortgage your house to get it. Usual posters brought good attendance. Draw mixed class in town of 1,300. Admission 10-25-35. A. O. Jones, Grand Theatre (250 seats), Burlington, Washington.

ALICE ADAMS. (6 reels). Star, Florence Vidor. Very much liked here. Voted a very natural and charming picture throughout, and I heartily concur with their opinion. Had fairly good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

First National

BELLBOY 13. (3,940 feet). Star, Douglas MacLean. Not nearly as good as "The Hottentot" but a pretty good farce comedy at that. Had no kicks and no great boosts. Star and Thos Ince advertising angles. Had average attendance, drawing all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand (500), Liberty (750 seats), Jonesboro, Arkansas.

BELLBOY 13. (3,940 feet). Star, Douglas MacLean. This picture is not nearly as good as his other one, "The Hottentot." If you have played "The Hottentot" do not advertise this one very strongly for your patrons will be disappointed. Threes, six and photos brought average attendance. Draw from rural and town of 1,100. Admission 10-30-40. E. L. Wharton, Orpheum Theatre (350 seats), Glasgow, Montana.

BELLBOY 13. (3,940 feet). Star, Douglas MacLean. A corking good comedy in five parts; but a very poor picture to get them in on. Heralds and posters gave poor attendance. Draw neighborhood class in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. Snappiest farce for some time. All who saw it liked it but on account of rain and a county fair held here did not make much. Showed "Ropin' Fool" and "Dogs of War" with it making an all comedy program. Everyone was smiling going out and said a fine entertainment. A. F. Jenkins, Community Theatre, David City, Nebraska.

BRAWN OF THE NORTH. (7,650 feet). Star, Strongheart. Excellent picture. A second run, but a mighty good one. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. Not one of his best but mighty fine picture. Draw family class in city of 17,000. Admission 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

CHILDREN OF DUST. (6,228 feet). Star cast. A decided hit with everybody. One of the most pleasing pictures of the year. Bert Woodruff (bless his old heart) just simply took the house by storm. This dear old man, you tell the world! is an actor—yes, A actor. We know of none better. If you have a critical audience, make them feel foolish by showing "Children of Dust." Moral tone excellent; indeed it is suitable for Sunday! Had good attendance of all classes in town of 7,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

CHILDREN OF DUST. (7 reels). Star, Lloyd Hughes. Old Bert Woodruff nearly stole the starship in this. Many smiles and chuckles, with a tear interspread. It is not a special but so good that a lot of so-called specials appear weak. Will please anywhere. Just guarantee satisfaction. Had fair attendance, drawing farmers and retired farmers in town of 2,500. Admission 10-20 and 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Excellent picture. Very entertaining, and Jackie's latest and best picture. Large patronage, all pleased. See it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

DANGEROUS AGE. (7,204 feet). Star cast. Here is a one hundred percent attraction, one that should please all classes. It pleased my patrons well and got many compliments on this one. It will stand a raise in admission. Had good attendance. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

ETERNAL FLAME. (7,453 feet). Star, Norma Talmadge. High class production. Over the heads of some people. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

FURY. (8,709 feet). Star, Dorothy Gish. Excellent production and very satisfactory. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

GIRL IN THE TAXI. (5,420 feet). Star cast. Not much to it, just a common program picture. Will please about twenty-five percent. Had fair attendance. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. Very good production that pleased. Story well told, scenery very fine and new to us. Made a big hit, pleased the bunch, and all were happy. Paper good and attractive—helps. Good moral tone, suitable for Sunday. Good attendance, drawing all classes in town of 7,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

HUNTRESS. Star, Colleen Moore. Excellent picture. Clean humor. Absorbingly interesting. Ludicrous to be sure, but still a worth while picture. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

HURRICANE'S GAL. (7,944 ft.). Star cast. A dandy. Will please any audience. Draw all classes in small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

HURRICANE'S GAL. (7,844 feet). Star, Dorothy Phillips. This picture went over strong here. It has lots of action and that's what they want here. It is a good story, well acted, and will get over in most any kind of a town. Here they ate it up and yelled for more. Usual advertising gave good attendance, drawing loggers, farmers, fishermen in town of four hundred. Admission 15-35. L. E. Silverman, Columbia Theatre (400 seats), Skamokawa, Washington.

Fox

BUCKING THE BARRIER. (4,566 feet). Star, Dustin Farnum. This picture is not as good as any of the previous productions made by this star this year. Had fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

CRUSADER. (4,780 feet). Star, William Russell. Just a fair program picture. Little comment either way. Advertising slants, star. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand & Liberty Theatres, (750-500 seats), Jonesboro, Arkansas.

DO AND DARE. (4,744 feet). Star, Tom Mix. Tom Mix always keeps our cashier busy, and this was no exception. More action than usual in this one and everybody got a kick out of it. Print very dirty and parts cut out. No introduction title. Has good moral tone and is suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

EXTRA, EXTRA. (4,160 feet). Star cast. An extra, extra good picture, very pleasing. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

FAST MAIL. (6 reels). Star, Charles Jones. While print was little rainy, picture extra good. Get good print, and you will have a good picture. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

FAST MAIL. (6 reels). Star, Charles "Buck" Jones. Print terrible first day. New print the second day. If your patrons like thrills play this and boost it. Usual advertising brought good attendance. Draw working class in town of 3,850. Admission 10, 10-15, 10-25. Walter E. Greenwood, Star Theatre (238 seats), Union City, Pennsylvania.

LONE STAR RANGER. Star, Tom Mix. An excellent picture, well played, full of pep and action. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

MADNESS OF YOUTH. (4,719 feet). Star, John Gilbert. Good program picture, a little different than the usual run of pictures. Had fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

MEN OF ZANZIBAR. (4,990 feet). Star, William Russell. If they like mystery drama feed them this and boost it. For a program picture it's extra good. Had good attendance. Draw small town and rural class in town of 1,474. Admission 5-10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SKID PROOF. (5,505 feet). Star, Charles "Buck" Jones. This is the most intensely interesting Jones picture I have seen. Audience appreciated it better than "Fast Mail." Good print of fine, moral picture. Usual lobby brought poor attendance. Draw factory people in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

SKID PROOF. Star, Charles "Buck" Jones. Best picture for action and thrills that Charles Jones ever made. In fact the best auto racing picture I ever ran. Jones no good here since he changed his name from "Buck" to Charles. They think him a new star. Had poor attendance. Draw rural class in town of 955. Admission 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Pleased all who saw it and believe me I had some crowd. Used ones, paper. Had excellent attendance. Draw working class in town of 3,850. Admission 10, 10-15, 10-25. Walter E. Greenwood, Star Theatre (238 seats), Union City, Pennsylvania.

WEST OF CHICAGO. Star, Charles Jones. Very good western, just what my patrons like. Ran a Lee Kids comedy "A Pair of Aces" with this and did best Tuesday business in months. Has good moral tone and is suitable for Sunday in some localities. Had good attendance. Draw mixed class in town of 1,028. W. C. Geer, Princess Theatre, Vermont, Illinois.

WEST OF CHICAGO. (4,694 feet). Star, Charles "Buck" Jones. Oh Boy! That's a real western picture. Your patrons will be more than delighted, especially those that love western dramas. Has good moral tone. Had good attendance. Draw all classes in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

Goldwyn

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. Somewhat creepy but a good picture of this type. Lon Chaney plays two parts and resembles the same man about like "Bella Donna" resembles "Quincy Adams Sawyer." Had good attendance. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. The poorest picture from an entertainment standpoint, in a long time. Chaney's acting wonderful, but such grewsome "stuff" don't appeal to the masses. Not suitable for Sunday. Had fair attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall, (225 seats), Grand Gorge, New York.

POOR RELATION. (4,609 feet). Star cast. A good program picture. Nothing extra, nothing bad. At least ninety percent was satisfied. Used threes, slides. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

RAGGED EDGE. (6,800 feet). Star, Mimi Palmira. Good picture. Pleased. Did good business. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Between Ourselves

A get-together place where we can talk things over

Is the exhibitor who planks out ten or fifteen bucks for a day's feature entitled to a print anywhere near as good, in physical condition, as the boy who dishes out fifty silver cart-wheels for the same feature earlier in its life?

Well—it depends on whether the producer figures to continue in business with the confidence of his public.

You can pay a heap of money for Turkish towels—and then you can buy them in the ten-cent store.

BUT Mr. Woolworth didn't build a fortune on selling towels with holes in them, edges frayed out, full of torn pieces.

The public is still buying towels at Woolworth's. How long will it continue to pay for picture entertainment that isn't all there?

VAN.

VANITY FAIR. (7,668 feet). Star cast. For those who had read "Vanity Fair," this was a treat, to those who had not read it, this was two hours of misery. Luckily those of our vast audience had read the story else all would have been bored to a finish. Hardly a safe bet for the picture show man. Not suitable for Sunday nor any other day. Had fair attendance. Draw all classes in town of 7,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

WALL FLOWER. (5,500 feet). Star cast. Played this on family night, entire family forty cents. Would class it as a good program picture, sold at a fair rental. The new Oklahoma branch furnishes brand new prints on all their pictures and their prices are fair. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum Theatre (300 seats), Quinton, Oklahoma.

WHEN ROMANCE RIDES. (5,003 feet). Star cast. One of the oldest pictures we have shown, and one of the most entertaining according to our audience. Used this one to open the fall season and made a clean-up with it. Used lobby, newspaper. Had fine attendance. Draw working people in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

Hodkinson

YOUTHFUL CHEATERS. (5,700 feet). Star, Glenn Hunter. Stay off of this. Not very harmful but insipid. Glenn Hunter can act, but he'll have to get scenarios; this isn't. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. This picture was a knockout. It sure did please all. Satisfied the entire audience. Kept them in suspense throughout, very exciting. Did well for me. Has very good moral tone and is suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 15-25. Joseph L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey.

FAMOUS MRS. FAIR. (7,000 feet). Star cast. One of the best pictures I have had the pleasure of running for a long time. Everyone praised this. Boost it. Used paper, programs, photos. Had good attendance. Draw working class in town of 3,850. Admission 10, 10-15, 10-25. Walter E. Greenwood, Star Theatre (238 seats), Union City, Pennsylvania.

FIGHTING' MAD. (5,436 feet). Star, William Desmond. An old one but a good one. Supporting cast helps make this western thriller a success. Nothing exceptional, but will please most of 'em. Has poor moral tone and is not suitable for Sunday. Had poor attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. An exhibitor's picture in every sense of the word. Cast splendid. A rural comedy-drama that pleased ninety-five per cent. at increased admission. Extra advertising yielded good attendance. Draw rural and small town class, town of 286. Admission, usually 10-25, raised. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

TOLL OF THE SEA. (4,600 feet). Star cast. In colors; six reels. Don't take it for four reels as listed, it's six. Wonderful picture for ladies and children. Men will not care for it. Draw family class in city of 17,000. Admission 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

WOMAN OF BRONZE. (5,643 feet). Star, Clara Kimball Young. A good heavy drama. Clara is getting old but she's still good, although she overdoes the emotional scenes in several places. Regular advertising gave fair attendance. Draw rural and town class, small town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

YOUR FRIEND AND MINE. (5,700 feet). Star, Willard Mack. Can't give this much in the way of praise; it just came and went and created no ripple of excitement either on the screen or the box office. Buy it accordingly. Usual advertising brought poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

ADAM'S RIB. (9,526 feet). Star cast. This would have been a one hundred percent picture if the reflection to primitive man had been much shorter. Had this picture come in about eight reels instead of ten it would please far better. My patrons enjoyed it very much with the exception of the dragging of the part which reflects to primitive man. Fair attendance. Draw better class in town of 800. Admission 10-30. T. Leal, Leal Theatre (246 seats), Irvington, California.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. This is a picture our patrons like, in fact all Paramount pictures go good here in Albany. Had full house. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. An excellent picture for any sized town or crowd. Will hold interest for all. Pleased here one hundred percent. Has excellent moral tone and is suitable for Sunday. Had good attendance. Draw mixed class in town of 1,000. George E. Neel, Crescent Theatre, Woodville, Texas.

BEAUTY'S WORTH. (6,751 feet). Star, Marion Davies. Was well liked by the

women. Had some good humor in it and would class it as a good program offering. Usual advertising brought good attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

WHITE FLOWER. (5,131 feet). Star, Betty Compson. Fair program picture that pleased the majority. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. This picture registered a complete box office success, and on the whole pleased everyone. The only kick was to the effect that the story did not correspond with that of the book, but to my estimation the snow scenes are far more beautiful than the swamp scenes that would replace them, were the book followed to the letter. The price was right and had there been fess fairs in this vicinity, I would have cleaned up more money. A good feature for Sunday or any day in the week. Moral tone is splendid. Had good attendance. Used slide heralds, billboards. Draw townspeople and farmers in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. A wonderful picture. Broke records with this. It is suitable for Sunday. Had extra good attendance. Draw tourists in town of 470. H. Jenkinson, Victor Theatre (250 seats), Minocqua, Wisconsin.

Preferred

ARE YOU A FAILURE? (5,700 feet). Star, Lloyd Hughes. Played this on a Saturday night. Larry Evans the author lives here and that was all that was necessary. He's a big favorite and his friends could and did fill the house. A neutral review on my part (aside from friendship for Larry), is that it is a clever idea that went wrong in the direction. At that it's a good picture and properly set on the proper day you can do well. It has some inconsistencies but as before stated that's direction. Buy this right and play it. Usual advertising brought big attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

United Artists

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Best since "Birth of a Nation." Everyone well pleased. Suitable for any day. Had extra good attendance. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

SALOME. (6 reels). Star, Nazimova. Did not think much of this one. Served as a good filler on a vaudeville program and brought some who wanted to see the star in "crazy" stuff as they call it. Picture is not worth running as a special feature. Not suitable for Sunday. Draw general class in city of 15,000. Admission 10-30. Ben L. Morris, Temple, Elk, Grand, Olympic Theatres, Bellaire, Ohio.

Universal

ABYSMAL BRUTE. (7,323 feet). Star, Reginald Denny. Very good picture with fine cast. Reginald Denny fast gaining popularity. Life drama of a fighter, suitable for Sunday (in some communities). Fine attendance, drawing middle and lower class in residential district of a big city. Admission 15 matinees, 25 evenings. J. F. Enos, New Lyceum Theatre (1,260 seats), San Francisco, California.

ABYSMAL BRUTE. (7,373 feet). Star Reginald Denny. This is a wonder picture of the class, as good as "The Flirt" from same firm. Denny has the making of a great popular star and in this, his first real picture, scores immense. Mabel J. Scott was also fine in this. Story has everything that appeals to the typical movie followers —humor, punch, action and romance. Good moral tone, suitable for any day. Draw general class in city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

You Bet It Helps

"Enclosed please find a Straight From the Shoulder report.

"Trusting that it will be of help to my fellow producers."—George Jacob, Grand Theatre, Terre Haute, Indiana.

AFRAID TO FIGHT. (4,600 feet). Star, Frank Mayo. The best Mayo picture since "The Brute Breaker." Old, but it pulled them in and pleased close onto a hundred per cent. Had a great prize fight scene which is realistic—and punchful. Good moral tone; suitability for Sunday depends on community. Above average attendance, drawing family (mostly labor) class in city of 80,000. Admission ten cents straight. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

BOLTED DOOR. (4,126 feet). Star, Frank Mayo. This star is popular here and all of his pictures go over well. This is not his best, nor his worst—about average. Drew us a large, pleased Sunday audience. Good moral tone, suitable for Sunday. Above average attendance of family (mostly labor) class in city of 80,000. Admission ten cents straight. M. F. Meade, Olive Theatre, (450 seats, St. Joseph, Missouri.

BURNING WORDS. (4,944 feet). Star, Roy Stewart. A fine Mounted Police story. The cast is good throughout. Roy Stewart looks like a good bet for exhibitors. Pleased ninety percent (rest, too sad). Regular advertising brought good attendance. Draw rural and from town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

DON QUICKSHOT OF THE RIO GRANDE. (4,894 feet). Star, Jack Hoxie. Jack sure looks like a real find for Universal. A good comedy, western drama. Pleased ninety-five percent. Has fair moral tone. I ran it on Sunday. Had excellent attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

DRIVEN. (5,400 feet). Star, Charles E. Mack. Here is a picture that contains the best character portrayal of any that has ever played our house. Very little padding in this one. Used posters, heralds, window cards. Had fair attendance. Draw mixed class in town of 1,300. Admission 10-25-35. A. O. Jones, Grand Theatre (250 seats), Burlington, Washington.

FLAMING HOUR. (4,508 feet). Star, Frank Mayo. A one hundred percent program picture; a little extra expense would easily have made a special out of it. Had many favorable comments. It also made several new patrons for us. Very good moral tone, suitable for Sunday. Above average attendance drawing family (mostly labor) class in city of 80,000. Admission ten cents straight. M. F. Meade, Olive Theatre, (450 seats), St. Joseph, Missouri.

FLIRT. (8 reels). Star, Eileen Percy. This show went over nicely. The men thought it was wonderful; the women were inclined to think the heroine got off easier than she deserved; but they were all interested. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FLIRT. (8 reels). Star, Eileen Percy. A fine picture that went over in our town with a bang. The author's name draws them in, and the cast will do the rest. A good picture for Sunday, and one that has an excellent moral tone. Used slide, ones, threes. Played to a good attendance. Be sure to get a good print on this and you're all set. Admission 10-25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

GALLOPING KID. (4,783 feet). Star, Hoot Gibson. Lay off this one, boys. My patrons knocked this one to pieces. Those that are strong on Hoot said it is a shame to put him in a picture like this and Hoot can't make much friends if he gets into too many of these. Fair attendance of general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

GOSSIP. (4,488 feet). Star, Gladys Walton. A dandy little flapper picture that seemed to hit the spot with our patrons. Story does not amount to much, but it had Gladys who is popular here. Played it with Baby Peggy in "The Kid Reporter" and stood them up. The kid probably did it. Good moral tone, suitable for Sunday. Big attendance of family (mostly labor) class in city of 80,000. Admission ten cents straight. M. F. Meade, Olive Theatre (450 seats, St. Joseph, Missouri.

HUNTING BIG GAME IN AFRICA. (8 reels). Very good. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

HUNTING BIG GAME IN AFRICA. (8 reels). Not as good as Mr. and Mrs. Johnson's "Big Game" picture. Too long, too many scenes about the natives, not enough about big game. If I had shown this before I did the Johnson's picture would have pulled better, while this was a good picture of its class it could not come up to the Metro picture of the same kind. Had fair attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

HUNTING BIG GAME IN AFRICA. (8 reels). We put this over to good business and pleased them, but we came out flat and told them what it was, practically an educational and a personally conducted tour through Africa while they were seated and comfortable; I can see where this picture, if handled differently and they were not told that there is no plot, no story, might disappoint; as it was it satisfied both the audience and the box office. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. A very good melodrama. Print in poor condition and lost money. Price a little too high and had a rainy night. Had poor attendance. Draw farmers in town of 450. Admission 13-22. J. R. Rush, Pastime Theatre (240 seats), Pearl City, Illinois.

KINDLED COURAGE (4,418 feet). Star, Hoot Gibson. A good "western" program picture that pleased all. Lots of action with plenty of humor. Well directed and photographed. Hoot very popular with the younger set. Moral tone good; suitable for Sunday. Drew fair attendance of general class in town of about 1,000. Admission 10-20. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana,

LOVE LETTER. (4,426 feet). Star, Gladys Walton. As nice a little picture as anyone would want to see. Used ones, threes, newspaper. Had fair attendance. Draw farmers in town of 450. Admission 13-22. J. R. Rush, Pastime Theatre (240 seats), Pearl City, Illinois.

McGUIRE OF THE MOUNTED. (5,020 feet). Star, William Desmond. This is above

the average for a R.N.W.M.P. story. Cast is good. Believe Desmond is going to stick for us. Has fair moral tone and not suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. Audience went wild over this one. Made money on this one, as I always do with Universal pictures. Have yet to run a sorry one and the rentals are always fair. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 2,958. R. T. Wade, Palace Theatre, Morehead City, North Carolina.

SAWDUST. (4,800 feet). Star, Gladys Walton. A nice little program picture if bought at a program price you'll not regret. Pleased here with the addition of a Larry Semon comedy which gave the program good balance. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SELF MADE WIFE. (4,960 feet). Star cast. One of their "box office" melodramas but did not work in that capacity for us. This type does not do so well as the star series that Universal puts out, yet they put this one in a higher price class. Just an ordinary movie story. Draw general class in city of 15,000. Admission 10-30. Ben L. Morris, Temple, Elk Grand, Olympic theatres, Bellaire, Ohio.

TOWN SCANDAL. (4,604 feet). Star, Gladys Walton. Very enjoyable picture. You will be glad if you run this one. I had read the story in Cosmopolitan and was more than pleased with the pictured version. Some very delightful comedy touches. A good lesson for old reprobates. Suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

Vitagraph

MIDNIGHT ALARM. (6,000 feet). Star cast. This picture went over for us in good shape; it has story, plot and action; that's what they want, these common folks of a rural town. I sense a disgust and resentment sometimes when we show a picture that is all sets and society. The farmers in the last two years have it in their heads that they are largely footing the bill for the extravagance shown as being the life led by upper strata picturized. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

Exhibitors can use tips on films as old as you run them and also on the first runs. Do your part to make Straight From the Shoulder the dependable tip department.

NINETY AND NINE. (6,800 feet). Star cast. A very good picture with plenty of action that pleased. Very good fire scene. Film in good shape. Ran Larry Semon in a "Pair of Kings" and my patrons did not hesitate to say it was an excellent program. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

Warner Bros.

BRASS. (8,000 feet). Star cast. Harry Myers is himself in the comedy role; he can be depended on in anything he plays; makes his role stand out. This is a whizz of a feature, nothing better in its line have we ever shown and that is not judging it from "Take." The trouble with these good pictures, the exchange holds the price too high to be shown by a small town house until the flush of the first run advertising has died, it is then hard to put them over for a profit adequate to the rental paid. Of course the film salesmen try to tell you that a picture is not old until it has played, but anyone who has tried it knows different, especially if you are against a larger city. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

MAIN STREET. (9 reels). Cast includes Florence Vidor, Monte Blue, etc. A good picture, well acted and directed. Does not follow book but is an improvement on book. It has more drawing power (and will satisfy) than anything released in months. It's humorous, also dramatic. Advertising slant, give wide publicity to title of book. Draw farmers and retired farmers in town of 2,500. Admission 10-20 and 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

Comedies

ROLLING STONES. (Educational). This was good, especially after running Christie's "Pair of Sixes" with its bunch of tragedians. Lloyd Hamilton has any of the Christie bunch beat by a mile or two. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

SATURDAY MORNING. (Pathe). A good enough comedy. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

SOLID CONCRETE. (Vitagraph). The poorest one to date for us. Nothing but a couple of chases about alike. Will go over if feature is strong. Has fair moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

SOME CLASS. (Universal). Star, Brownie. This is one of the two best dog comedies we've ever had from Universal. Print poor; but say, Brownie is some dog! Regular advertising gave fair attendance. Draw rural and small town class, town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

VAGABOND. (Chaplin Pict.). One of Chaplin's old ones, but still liked by everyone. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

State Rights

FICKLE WOMEN. (D. N. Schwab Prod.). Star, David Butler. Just a fair program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

STREETS OF NEW YORK. (Arrow). Star cast. (7 reels). Audience confuses it with the Fox story of a similar name, but this is a much better picture. Story runs easily and seemed to please the many who saw it. Not suitable for Sunday. Draw general class in city of 15,000. Admission 10-30. Ben L. Morris, Temple, Elk, Grand, Olympic theatres, Bellaire, Ohio.

WESTERN BLOOD. (Independent Film Corp.). Star, Pete Morrison. Good, clean western action drama with a star who knows and looks the typical western movie hero. That gets over big in a house where they like that type of picture, and this is one of the good stories. Draw general class in city of 15,000. Admission 10-30. Ben L. Morris, Temple, Elk Brand, Olympic theatres, Bellaire, Ohio.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**.....**Producer** .....

Your own report.....

.....

.....

Moral tone .....**Suitable for Sunday?** .....**Attendance** .....

Size of Town .....**Type you draw from** .....

Name .....**Theatre**..... **City** ..... **State** .....

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Lubitsch Finishes Warner Film

According to reports received from the Warner Brothers West Coast Studio, Ernst Lubitsch has completed the filming of "The Marriage Circle," his first production under his contract with the Warner organization. The Warner Classic is now going through the cutting, editing and titling process under the skilled hands of the famous producer-director himself.

"The Marriage Circle" has aroused unusual curiosity, as the nature of the production is different than anything that Lubitsch has heretofore undertaken. The photoplay is the first production the famous producer has ever made in America using a modern setting, and it does not call for the usual massive settings and mob scenes for which Ernst Lubitsch is noted.

New Players Added To Metro Cast

Several new players have been added to the cast of "The Fool's Awakening," the Metro picturization of William J. Locke's brilliant novel, "The Tale of Triona." The entire cast of principals now consists of Enid Bennett, Harrison Ford, Mary Alden, Alec Francis, Harry Northrup, Arline Pretty, Lorimer Johnston, D. R. O. Hatswell, Lionel Belmore, John Sainpolis and William Humphrey.

The title of "The Fool's Awakening" was announced previously as "The Living Past." The new title strikes more emphatically at the heart of the story and incidentally avoids confusion with a novel, recently published, which by a strange coincidence was given the earlier title.

To Appear in Person

Kenneth Harlan, who plays the title role in the Preferred Picture, "The Virginian," will make personal appearance throughout the two-week run of that production at the Broadway-Strand Theatre in Detroit, beginning November 11. The arrangement for the personal appearances was made by Phil Gleichman, proprietor of the Broadway-Strand, with B. P. Schulberg, producer of "The Virginian." Harlan has prepared an effective act, appearing in his "Virginian" costume.

Sets New Records

"If Winter Comes" continues to set new records for attendance and length of runs all over the United States. The Fox-Washington Theatre in Detroit is among the houses to extend the original engagement of the picture. It is now in its third week in the Automobile City.

Viola Dana Given Powerful Vehicle

Metro will present its popular star, Viola Dana, in "Revelation," as the first of a series of elaborate dramatic productions as announced by the organization a short time ago. This was decided upon partly as a reward of merit to Miss Dana, whose Metro pictures have proved unusually successful, and partly because of hundreds of requests from exhibitors in all parts of the country that Miss Dana be starred in more pretentious offerings.

"Revelation" is an adaptation of Mabel Wagnells' novel, "A Rose Bush of a Thousand Years," and will provide Viola Dana with a role that should prove the finest this capable actress has ever portrayed on the screen. The story concerns Joline, a dancer and model of the Latin Quarter, who learns that she has a soul and finally poses as the Holy Mother with such realism as to make a monk believe he has seen a miracle.

The story is one of the most entrancing ever written, absorbing and dramatic with a leading character that lifts it far above the ordinary run of screen offerings. Metro announces that "Revelation" will be given an elaborate and painstaking production, in short, everything possible will be done to surround Miss Dana with the very finest in settings, locations and a supporting cast of well-known players. Monty Blue is the only player thus far cast.

Sam Wood Starts "The Next Corner"

Sam Wood has launched the filming of his new production for Paramount, an adaptation by Monte M. Katterjohn of Kate Jordan's novel and play, "The Next Corner." "Trust to luck! Be a gambler!" This, the advice a mother gives her daughter in the story, is exactly what Director Wood is not doing. Instead of relying on fickle fate plans for the picture have been worked out with extraordinary care.

Conway Tearle, in the leading masculine role, has the part of Robert Maury, globe-trotting mining man who leaves his wife to the destinies of Paris for three years. Dorothy Mackaill, former Follies beauty who is making her Hollywood debut in the production after notable appearances in stage and screen plays in the cast, is the wife. Lon Chaney, renowned delineator of unusual types, has a leading part in the character of Serafin, intriguing foster brother of Don Arturo, a Spanish Apollo who plays upon the hearts of women and pays dearly.

Others in the cast are Louise Dresser, Ricardo Cortez and Remea Radzina.

December Date on Schertzinger Film

Victor Schertzinger has completed production on "The Man Life Passed By," one of the Premier Features on the Metro 1923-1924 program. The production is now in the cutting rooms, where it will be edited under the personal supervision of Mr. Schertzinger who, aided by Winifred Dunn, wrote it.

Mr. Schertzinger gathered a notable cast for his picture. It includes such famous names as Hobart Bosworth, Cullen Landis, Eva Novak, Percy Marmont, Jane Novak, Lydia Knott, Gertrude Short, Lincoln Steadman, Andre de Beranger and William Humphrey.

"The Man Life Passed By" is scheduled for a December release. The adaptation of it was made by Winifred Dunn and it was photographed by Chester A. Lyons. J. J. Hughes, who was associated as art director with Mr. Schertzinger when the latter directed Jackie Coogan's Metro picture, "Long Live the King," acted in the same capacity for "The Man Life Passed By."

Jane Novak was loaned for this production by Chester Bennett.

Good Reports

Grauman's million-dollar theatre in Los Angeles, Gordon's Capitol and Olympia, Boston, and Fay's, Providence, are among the many first-run houses that have reported good business with the Hodkinson picture, "Michael O'Halloran," Gene Stratton-Porter's picturization of her novel of the same name.

Under Water Views in Ince Film

After experimenting for several weeks a new method of photographing under water, work has been evolved by Thomas H. Ince for his new comedy special, "The Galloping Fish," which has just gone into production for First National. Some of the novel "punches" of the story come from shots made of "the fish" played by Freddie, a trained seal, in a mammoth tank which has been specially constructed for the picture.

Louise Fazenda, as "Undine," the diving beauty, merrily disports in the tank with Freddie, while Syd Chaplin, Ford Sterling and Chester Conklin also have unlimited opportunity to display their aquatic skill in shots of the picture made in flood waters.

"The Country Kid" Has Premiere

The new Warner Classic "The Country Kid," starring Wesley Barry, had its world's premiere at the Rialto Theatre, New York, opening on Sunday, October 28. The feature is one of the Warner Classics which has been booked by the Paramount houses and other important theatre chains throughout the different territories.

Hardly had the play date been set when the Warner Bros. Exploitation Department started work making exploitation tie-ups with prominent stores and shops dealing with the different merchandise that is included in the many commercial tie-ups with Wesley Barry.

Claire MacDowell Added

Claire MacDowell, whose screen appearances are without number, has been added to the cast of Fred Niblo's new production, "Thy Name Is Woman," which is now in the early stages of production under Mr. Niblo's direction. The cast now includes Ramon Novarro, Barbara La Marr, Wallace MacDonald, Claire MacDowell and William V. Mong.

Opens in Wisconsin

"Down to the Sea in Ships," Elmer Clifton's whaling picture, begins its premiere engagement in Wisconsin at the Alhambra Theatre, Milwaukee, next Saturday. John K. Edwards of the Hodkinson Publicity Department, left Monday for Milwaukee, where he will assist Leo Landau, manager of the Alhambra, with his exploitation and advertising campaign.

Morris and Lesser Enthusiastic After Visit to Warner Studios

Upon their return to New York, following their visit to the Warner Brothers' West Coast Studio, Sam Morris, of the Warner organization and Myer Lesser, advertising director, manifested the greatest amount of enthusiasm for the future in all matters where Warner product is concerned.

During the visit of the Warner officials, conferences were held with H. M. Warner concerning important matters for future consumption, such as distribution, future product, advertising schemes and general discussions concerning the productions that are now facing the cameras, or are about to go into production.

"I do not believe I have ever been filled with such great enthusiasm as I am now after this visit to the studio," declared Sam Morris upon his return. "Never before have conditions been so clearly brought home to me and never before has the realization come that we are building such a splendid foundation for the future.

"In the first place, the beautiful Warner Studio impressed me as a colossal monument—a monument dedicated to the accomplishments of the present and future of an organization that has sprung to the foremost ranks in an unusually short time. Then to step inside and see the marked efficiency, the different facilities that have been established to aid production, the set upon which the master hand of Ernst Lubitsch is guiding a big production and the set that John Barrymore can be found on from 8 o'clock in the morning until 12 o'clock at night, putting every ounce of his energy in making 'Beau Brummel,' a picture that will live forever—naturally, it all creates the greatest amount of enthusiasm.

"Perhaps my most impressive moments were spent on the 'Beau Brummel' set with John Barrymore, and on 'The Marriage Circle' set with Ernst Lubitsch. Barrymore is throwing everything aside to make 'Beau Brummel,' under the direction of Harry Beaumont, his greatest picture. The same can be said of Lubitsch, who works like a human dynamo with his players. Monte Blue, Florence Vidor, Marie Prevost, Harry Myers, Creighton Hale and Adolphe Menjou are all contributing remarkable characterizations.

"Exhibitors can also look forward to a fine picture in the Sidney Franklin production, 'Tiger Rose,' starring Lenore Ulric. And the Harry Rapf production, 'Lucretia Lombard,' starring Monte Blue and Irene Rich, promises much. I witnessed previews of both of these Warner Classics in Hollywood and can say that they are two of the very finest productions I have ever seen. 'Daddies,' the screen version of David Belasco's famous play of the same name, also will be an outstanding screen contribution. Under the direction of William Seiter, Mae Marsh and Harry Myers are working like clockwork together and the different flashes I saw of them at the studio made me extremely enthusiastic, and eager to see the finished product."

Ingram Has Arrived In Egypt

Rex Ingram, whose "Scaramouche" is making Broadway talk these days through its sensational popularity at the Forty-fourth Street Theatre, New York, arrived safely in Cairo, Egypt, according to a cablegram received at the Metro offices last week. Mr. Ingram's journey to Cairo was by way of England, from which point he turned into Ireland, where he visited his father, and then through Paris, where he spent several days gathering equipment.

With Mr. Ingram are Alice Terry, his wife, who plays the leading feminine role in "Scaramouche"; Marian Burton, noted scenario writer, and Curt Rehfeld, Mr. Ingram's production manager. Several noted European experts are to join Mr. Ingram in Cairo, where the entire party will make special researches for Mr. Ingram's next several productions for Metro. He and his party will return here around the first of the new year.

Smith Completes Cast

David Smith, who is directing "A Tale of Red Roses," the picturization of George Randolph Chester's novel of American city life, has completed the cast. It had already been announced that Dustin Farnum and Patsy Ruth Miller had been engaged for the leading roles.

Others in the cast are Niles Welch, William Norris, Edith Yorke, Sidney De Grey, Violet Palmer, George Webb, Margaret Landis, Miles McCarthy, Milton Ross and Charles Meakan.

"Fashion Row"' in Hands of Editors

Several new players, not announced hitherto, were added to the cast of Mae Murray's latest Metro starring picture, "Fashion Row," while it was in the course of production. The entire cast appearing in support of Miss Murray now consists of Elmo Lincoln, Earle Fox, Freeman Wood, Mathilde Brundage, Sidney Franklin, Madame Rosonova and Craig Biddle.

"Fashion Row," which Miss Murray completed last week, is now in the cutting rooms where it is being edited for an early eastern premiere. This new production follows close upon the heels of "The French Doll," which now is one of the big current Metro successes. Another production, the third Mae Murray picture of the Metro 1923-1924 program, is "Mademoiselle Midnight," which probably will go into production within the next several weeks now that Miss Murray has completed "Fashion Row."

"Fashion Row" is scheduled for December release. It was written for Miss Murray by Sada Cowan and Howard Higgin. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions, of which Mr. Leonard is director-general and M. H. Hoffman general manager.

Vitagraph Prints Arrive

Vitagraph laboratories are printing "The Man from Brodney's," the picturization of George Barr McCutcheon's famous romance, produced by David Smith and shipments are being made to the branches.

With Mr. Kerrigan in the cast are Alice Calhoun, Wanda Hawley, Miss DuPont, Pat O'Malley and Kathleen Key.

"Why Worry" Fills Each Inch of Standing Room

Reports reaching the Pathe Home Office from various sections of the country continue to relate how "Why Worry," Harold Lloyd's latest release for Pathe, is gathering them in at leading motion picture theatres.

Following the opening of "Why Worry" at the Adams Theatre in Detroit, John Kunsky wired the Pathe Home Office as follows: "Delighted to say that 'Why Worry' attendance on the opening day of engagement greatly exceeded the opening attendance for 'Safety Last.' I am hoping for record business."

Another showman who hails "Why Worry" as a "veritable sensation," is Sam Harding, of Kansas City. After the opening of Lloyd's feature comedy at the Liberty Theatre in that city, Sam Harding wired the following dispatch: "'Why Worry' at the Liberty Theatre has proved a veritable sensation. Opened to the biggest receipts ever taken in at this theatre in any one day. Look for all records to be broken this week."

Schulberg Busy Again in West

B. P. Schulberg, producer of Preferred Pictures, left New York last Sunday for Los Angeles after several weeks in New York discussing distribution and producing plans for Preferred Pictures Corp.

As soon as Mr. Schulberg reaches his studios in Los Angeles, he will start work on "Poisoned Paradise," the Robert W. Service novel to be produced by Gasnier. This production, the story of which is laid in Monte Carlo, will be one of the most pretentious of the Preferred Fifteen. The screen adaptation has been written by Waldemar Young. Casting is now under way. One of the principal roles will be given to Clara Bow, who has recently completed work in "Maytime" and "Black Oxen."

As soon as "Poisoned Paradise" is under way, work will begin on "The Triflers" and "White Man." "The Triflers," adapted from the novel by Frederick Orin Bartlett, will be a richly mounted production with its locale in Paris and the Riviera. "White Man" is a thrilling adventure story laid in the jungles of Africa.

Off At the Flash

People stood for over an hour waiting to secure standing room in the Cameo Theatre last Sunday night when "The Drivin' Fool," a Hodkinson picture, began its New York premiere. Not only the public but the critics agreed that it is one of the speediest pictures of the season.

Vitagraph to Film Sabatini's Latest

World rights to "Captain Blood," the latest novel by Rafael Sabatini, now being presented on the screen and on the legitimate stage on Broadway have been purchased for production by Vitagraph.

The purchase of "Captain Blood" was among the European missions planned by Albert E. Smith, president of Vitagraph, who arrived in London last week. The transfer of the rights to the story was completed through the New York agents of Sabatini, Messrs. Brandt & Kirkpatrick. The announcement of the purchase was made on a cabled permission of Mr. Smith.

The price paid for "Captain Blood," it is reported, exceeds that of any novel or play purchased for the screen in the last year.

Big in Los Angeles

Tom Forman's latest Preferred Picture, "The Broken Wing," is playing to big business in Los Angeles where it opened last Sunday at Lund's New Broadway Theatre. A report of the picture's success was received by B. P. Schulberg in New York in a telegram from Larry Lund, who said:

"'The Broken Wing' opened in my theatre last night. Business more than satisfactory. Packed house. Critics mightily pleased with production. If 'Broken Wing' is criterion of what 'B. P. Schulberg Presents' means then the coming season spells success in large letters for both exhibitors and your organization."

"Gentle Julia" Done

The William Fox screen version of Booth Tarkington's story, "Gentle Julia," has been completed at the producer's West Coast Studios, under the direction of Rowland V. Lee. Bessie Love plays the title role.

Important Announcements Coming Regarding "Birth of the West"

Important announcements regarding author, star and cast of "The Birth of the West" are expected to be forthcoming within the next few weeks from Frank J. Carroll, of the Colorado Pictures Corporation. Mr. Carroll is now on his way to Denver for a series of conferences, after which he is likely to proceed to Los Angeles to complete contracts in connection with the Colorado organization's initial production.

Regarding "The Birth of the West" Mr. Carroll declared to a representative of Moving Picture World:

"The picture business has reached a stage where it is dangerous to divulge too much of story and theme until a production is actually on the screen.

"For that reason I have little to say at this time about 'The Birth of the West.' Film men who remember 'The Cavell Case' and 'For the Freedom of the World' will appreciate, however, that when I start to work on a production bearing so valuable and important a title as 'The Birth of the West' that I have in mind a picture that will measure up in every way to its wonderful possibilities.

"I have always been a believer in box office names, and when announcement is made in the near future regarding the identity of author and players I feel certain that exhibitors will grant that I am holding true to my policy.

"The rest had better remain unsaid until the picture is on the screen. You hear so much these days about spectacular scenes, effects involving thousands of people, thrilling climaxes, and so on, that the words mean little.

"When it comes to selling the picture to the exhibitor, and the exhibitor's problem of selling the picture to the public, it is the screen that gives the answer. I am willing to let the screen tell my story."

The Colorado Pictures Corporation, with headquarters at Denver, Col., is composed of many of the most representative business men of the Rocky Mountain metropolis.

Dwan Cutting

Allan Dwan is busy these days at the Paramount Long Island studio cutting and titling "Big Brother," Rex Beach's story, which he finished filming recently. Tom Moore, Edith Roberts, Raymond Hatton, Joe King, Charles Henderson and Mickey Bennett have the principal roles in the production.

Fine Tie-up for "Michael O'Halloran"

That the W. W. Hodkinson picture, "Michael O'Halloran," Gene Stratton-Porter's screen adaptation of her popular novel of the same name, offers unlimited possibilities to the exhibitor for tie-ups of nation-wide scope, was demonstrated recently at Springfield, Mass., when the Kiwanis Club unanimously indorsed the picture and voted it one of the most entertaining productions of the year.

The occasion was a special meeting of the Kiwanis Club held in the Nayasset Clubhouse. The speaker of the evening, Dr. Juniper of St. Petersburg, Florida, took as the subject of his discourse, "Be Square," the theme of "Michael O'Halloran," and emphasized the importance of this principle being brought home to every boy in America.

After the showing, the Kiwanis Club, by a viva voce vote, gave Joseph O'Sullivan, special exploitation man who effected the tie-up, a letter of indorsement and thanks to the W. W. Hodkinson Corporation.

Large Organization Is Going to Make Picture

While a complete list of the artists who will accompany Director Edwin Carewe to Algeria to make exteriors for "A Son of the Sahara" has already been announced, the production, technical and business staff has only just been rounded out.

Louis M. Jerome will have charge of the business of the company. Robert Kirrle will be chief cameraman. Wallace W. Fox, Mr. Carewe's brother, will act as his assistant. Adelaide Heilbron, who prepared the scenario on "A Son of the Sahara," will be with the company in Algeria. Miss Heilbron prepared "Mighty Lak a Rose" and "The Girl of the Golden West" for production. Rene Plaisetty will act as Mr. Carewe's co-director. Al Greene will act as second cameraman and Dick Easton will accompany the troupe as second assistant director.

Three Hodkinson Book Week Films

"The Affairs of Lady Hamilton," "Down to the Sea in Ships" and "Puritan Passions," all Hodkinson releases, have been listed by the National Committee for Better Films as "better pictures having a book source" and suggested for use especially during Motion Picture and Children's Book Week, November 11 to 17th.

The committee has urged exhibitors to show book-films during this week and suggested that they confine their showing to only book-films. When this was done last year, they state, it attracted a great deal of attention besides obtaining fine audiences.

Motion Picture and Children's Book Week offers a fine opportunity for tie-ups with schools, libraries, women's clubs, parent-teacher associations, book dealers and newspapers.

Sells Preferred Pictures Abroad

The foreign rights to all Preferred Pictures produced in the past and to all those produced in the next five years are acquired by Ben Blumenthal, president of Export and Import Film Co., Inc., as the result of a deal completed between Mr. Blumenthal and B. P. Schulberg and J. G. Bachmann of Preferred Pictures Corporation.

Export and Import Film Co., will be selling agents for Preferred Pictures Corporation in all countries except the United States and Canada as a result of this important contract.

"I have acquired the rights to a group of pictures of unusual box-office value," said Mr. Blumenthal, "and I have absolute faith that B. P. Schulberg will continue to deliver pictures of the type of 'The Broken Wing,' 'Mothers-in-Law,' 'April Showers,' 'The Virginian' and 'Maytime.'"

"Puritan Passions" Drawing Big Crowds

During the second week of its engagement at the Cameo Theatre, New York City, "Puritan Passions," the Film Guild picturization of Percy Mackaye's "The Scarecrow," did even more business than during the first. Hundreds of people were turned away the first night of the second week.

This increased business was due largely to the tremendous amount of word-of-mouth publicity the picture received and to the lavish praise of the critics. The distinctiveness and beauty of the production, Glenn Hunter's admirable acting of a role different from anything he has ever done, the weird and haunting musical score written especially for the picture by the eminent composer, Frederick S. Converse, not only brought new patrons, but brought many back the second time.

Vitagraph Will Release Blaney Stage Successes

Vitagraph announces that it will release for the screen a number of the Charles E. Blaney stage successes. These productions are made under the personal direction of Mr. Blaney, who recently organized Charles E. Blaney's Pictures Corporation. The first to be screened is "The Love Bandit."

Doris Kenyon, Victor Sutherland and Cecil Spooner are featured players in the cast which Mr. Blaney assembled for his first picture. Dell Henderson was chosen as director and the continuity was written by Lewis Allen Browne.

Blaney's stage successes include "Little Church Around the Corner," "More to Be Pitied," "The Curse of Drink," "Dancer and the King," "Across the Pacific," and "Nell of the Circus."

Pathe Official Back; Extols Companies' Coast Activities

"The production boom which hit the Los Angeles producing center some time ago continues, as far as the Pathe production units are concerned, with no immediate signs of diminishing," declared Victor Shapiro when interviewed concerning his observations during his five-weeks' business trip to the Pathe producing plants on the West Coast.

"'The Girl Expert,' Harold Lloyd's first independent venture, will be about two months more in production and should be ready some time in January. This will introduce Lloyd in a new type of role.

"Under William R. Fraser, secretary and general manager of the Harold Lloyd Corporation, affairs at the Lloyd plant have gotten away to a brilliant start. The same staff that has assisted Lloyd in his previous work has been retained, including John L. Murphy, Sam Taylor, Fred Newmeyer, Tim Whelan, Joe Reddy, Ted Wilde, and others. Tommy Gray, prominent among Broadway vaudeville circles, has been engaged by Lloyd as a gag man.

"At the Hal Roach studio I found things moving at a fast pace under the pressure of getting out one single-reeler and one two-reeler a week in addition to the feature comedy drama activities on which Hal Roach is just starting, the first subject being "The Fighting Family." Mr. Roach will shortly announce the elevation of Charley Chase to stardom to be co-featured with Blanche Mahaffey in a series of single-reel comedies.

"Will Rogers is now adapting his wit and humor of the stage to the screen, and at the time of my visit to the Roach lot was starting work on "Uncensored Movies," the third number of his two-reel series. It will be a novelty innovation. Mr. Roach said that due to the success attending the "Dippy-Doo-Dads" this series would be continued in more lavish form, special stories being prepared that will embody parodies on conventional dramatic plots, the human roles being enacted by monkeys, ducks, geese, dogs, etc.

"One of the most striking personalities that I met during my entire trip was Bob McGowan, director of the "Our Gang" comedies. In the handling of this bunch of kids Bob displays a genius of a unique order. The 'Gang,' under McGowan's direction had just completed a pirate story with the action laid along the San Pedro coastline and aboard the U. S. Battleship California. This promises to be one of the most hilarious numbers of the entire "Gang" series. Mickey appears in this offering as the blood-thirsty chief of the pirate band. McGowan talks of his diminutive players with as much enthusiasm as a Broadway producer does of his world-famous stars. Among other things, he tells the cross-orbed world that in Farina he has the greatest colored actress on the screen.

"Fred Jackman had just completed the direction of "Rex, King of Wild Horses," a story written by Hal Roach. One of the few survivors of the almost extinct breed of wild horses of the Northwest was secured by Roach for the principal role. This production is now being cut and titled and should be shipped East about the middle of November. Additional announcements concerning the Hal Roach plans are forthcoming upon the return of W. B. Frank, Roach's newly appointed Eastern representative, who leaves for the coast on November 1st.

"Sennett is now breaking in Harry Langdon, who will be featured in a series of two-reelers for Pathe release. At the time of my visit, the Sennett comedians, Harry Gribbon, Billy Bevan, and Madeline Hurlock were at work on a lighthouse location, a novel background for comedy incident and situations. Alberta Vaughn, Mack Sennett's seventeen-year-old find, is being developed with a view of making her a featured comedienne in the near future. Irene Lentz has been elevated to the position of featured player and has been cast opposite Ben Turpin "Dick" Jones, director of Mabel Normand, has just started work on a new Normand feature titled "Marianne."

"The preliminaries for the production of a serial version of the James Fenimore Cooper's "Leatherstocking Tales," under the direction of George Seitz, have been completed, and Mr. Steitz will leave shortly for Great Bear Lake to film exteriors on that location. This chapter-picture will be in ten reels with Harold Miller and Edna Murphy in the leading roles. The continuity was prepared by Robert Dillon. Another serial story in preparation is "The Fortieth Door," to be adapted from the novel of the same title. Allene Ray will share stellar honors with Harold Miller in this episodic production."

WILLIAM R. FRASER

Secretary and general manager of Harold Lloyd Corporation, under whose management the independent Lloyd producing organization has gotten away to a flying start.

Mack Sennett, producing series of two reel Ben Turpin and Mack Sennett comedies for Pathe distribution, and Vic Shapiro, Pathe's exploitation and publicity manager at the Mack Sennett lot during "Vic's" recent business trip to the Pathe Coast for Pathe.

Ruby Promoted

O. J. Ruby has been appointed branch manager of the Pathe office at Cleveland. He began with Pathe seven years ago as assistant cashier. In 1917 he became cashier and served in that capacity until he was made a salesman in 1920, except during the period when he was abroad with the A. E. F.

Universal Making Two Elaborate Productions

Within thirty feet of each other on one of Universal City's big stages, two of the most elaborate productions which will be offered by Universal Pictures Corporation in the coming year are well into production. These are "My Mamie Rose" and "The Turmoil."

"My Mamie Rose" is the first starring vehicle of the "Merry Go Round" girl, Mary Philbin. Irving Cummings is directing the filming of the Owen Kildare novel.

"The Turmoil" is the Hobart Henley production which will follow "A Lady of Quality" on the screen. It is Booth Tarkington's novel, which will be produced with the purpose of making it twice as big a success as "The Flirt," another Tarkington story which Henley made some time ago and which was an exceptional success.

Palmer Photoplay to Get Wide Publicity

Palmer Photoplay Corporation intends to have a staff of high-calibred men doing pioneer advertising and publicity work in every important center throughout the country, months before the release of its first production, "Judgment of the Storm."

Fifty-seven of these skilled publicity ambassadors are already in the field, operating out of forty-two leading cities from coast to coast. Directed by a capable, experienced field director from his office in Los Angeles, each one of these men is making an intensive drive for business at the local box-office.

Not only are they in close personal contact with Palmer Photoplay Corporation's big army of 281,000 ambitious screen writers, who are already boosting "Judgment of the Storm" as an example of an everyday individual success through taking the Palmer course in photoplay writing, but, with the numerous social facilities at their disposal, they are arousing the curiosity compelling, human interest of the general public in the persevering little woman who wrote the fine scenario for the picture. The value of this extraordinary advance publicity service to exhibitors will be apparent to every live-wire showman, Palmer Photoplays say.

Laurel Burlesques Big Features

In the new Hal Roach series of two-reel comedies starring Stan Laurel, a novel note is struck. In each a popular screen production is burlesqued. The first, "Roughest Africa," released September 30, has proved a success. It is a travesty on H. A. Snow and Martin Johnson's jungle adventure pictures.

The second, "Frozen Hearts," is a burlesque of Ibanez' "Enemies of Women," and is scheduled for October 28, while the third, "The Soilers," is a laughable travesty on the Rex Beach story "The Spoilers." The hero's remark, 'I broke him with my own hands," is said to have been made the basis of genuine laughter. It will be released November 25.

Turns to Schools

To secure suitable material for the series of Century Comedies starring Buddy Messinger, Julius Stern has sent a hundred letters to principals of schools in New York inviting the boys and girls to send in idea themes or names of stories which they believe would make good vehicles for the thirteen-year-old star.

Order Extra Prints on "Critical Age"

In order to meet the anticipated demands on the W. W. Hodkinson exchanges for "The Critical Age" during Children's Week Ernest Shipman has ordered extra prints of that picture for all branches.

This picture, which is based on the well-known Ralph Connor story, "Glengarry School Days," is especially suited for the special Children's Week programs. It is a picture of children, with swift, stirring action throughout.

Made true to the Shipman type, it is a clean, wholesome story, with a real nature background. "The Man from Glengarry" and "The Rapids," two other Shipman pictures, which the W. W. Hodkinson Corporation is distributing, are said to be of the same type.

"Mitsi" Bought for Mary Philbin

Universal announces the purchase of "Mitsi," the celebrated French novel by Delly, or Marie Petitjean de la Rosiere, published last year by Ernest Flammarion. "Mitsi" is scheduled as a vehicle for Mary Philbin.

Begin Gibson Film

Work has been started on Hoot Gibson's new special production, "Hook and Ladder," at Universal City.

Six Cosmopolitan Pictures Ready for Release Through Goldwyn Co.

With photography on "Mary of Burgundy," Marion Davies' next big super feature, practically completed, the Cosmopolitan Corporation now has six pictures for release through Goldwyn Cosmopolitan in the ensuing few months. This sextet of new films is in addition to "Enemies of Women," the Cosmopolitan production featuring Lionel Barrymore and Alma Rubens, already released through Goldwyn Cosmopolitan.

Of the six new pictures, "Little Old New York," starring Marion Davies, has had a brilliant pre-release showing at the Cosmopolitan Theatre, where it played twelve consecutive weeks, and is now playing record-breaking engagements at the Roosevelt Theatre, Chicago; the California Theatre, Los Angeles, and the Empire Theatre, London. "Unseeing Eyes," a screen version of an Arthur Stringer story, is now playing a pre-release engagement at the Cosmopolitan Theatre. In the latter film Lionel Barrymore and Seena Owen are featured. E. H. Griffith directed from the scenario by Bayard Veiller.

The remaining four pictures, in addition to "Mary of Burgundy," include "Under the Red Robe," "The Daughter of Mother McGinn" and "Cain and Mabel."

"Mary of Burgundy," the next Marion Davies special, is a picturization of Charles Major's historical romance, "Yolanda." It is said to be the biggest thing that Miss Davies has done for the screen, and, in lavishness of production, beauty of settings, historical accuracy and excellency of acting, is said to excel Miss Davies' epoch-making "When Knighthood Was in Flower."

The same combination which created the latter film is responsible for "Mary of Burgundy." In addition to Charles Major as author and Miss Davies as star, this combination includes Robert G. Vignola, director; Luther Reed, scenario writer, and Joseph Urban, scenic designer. The cast includes Lyn Harding, Holbrook Blinn, Ralph Graves, Maclyn Arbuckle, Leon Errol, Johnny Dooley, Theresa Maxwell Conover, Mary Kennedy, Ian MacLaren, Paul McAllister, Roy Applegate, Martin Faust, Gustav von Seyffertitz and Thomas Findlay.

"Under the Red Robe," a picturization of Stanley Weyman's famous story of the same name, has as its featured players Robert B. Mantell, John Charles Thomas and Alma Rubens. Alan Crosland directed from the scenario of Bayard Veiller, and Joseph Urban designed the settings. The supporting cast includes William H. Powell, Sydney Herbert, Genevieve Hamper, Ian MacLaren, Evelyn Gosnell, Gustav von Seyffertitz, Andred Dillon, Rose Coghlan, Otto Kruger, Mary McLaren, George Nash and Charles Judels.

"The Daughter of Mother McGinn," filmed on the Coast, is a picturization of a Jack Boyle "Boston Blackie" story. Colleen Moore is featured and the cast includes Forrest Stanley, Tom Santschi, Eddie Phillips, George Cooper, Margaret Seddon, Carmelita Geraghty, Wade Boteler and Kate Lester. George Hill directed under the supervision of Frances Marion, who adapted the story to the screen.

"Cain and Mabel," from H. C. Witwer's story of the same name, is described as the most thrilling sporting picture ever filmed. It has been filmed on a big scale and in addition to its prize-fight, includes a stirring horse race, a musical comedy in which the famous Ziegfeld "Follies" chorus appears, a realistic fire and numerous other high-lights. Luther Reed made the screen adaptation and E. Mason Hopper directed. Joseph Urban designed the settings.

Anita Stewart is featured with T. Roy Barnes and Oscar Shaw. The cast also includes Dore Davidson, Tom Lewis, Hal Forde and others. Many famous sporting and literary celebrities appear in the film, including Tex Rickard, Johnny Gallagher, who refereed the Dempsey-Firpo fight; Joe Humphreys, H. C. Witwer, Irvin Cobb, Damon Runyon, "Kid" Broad and "Bugs" Baer.

Big Bookings on Davies Success

The Goldwyn-Cosmopolitan Distributing Corporation has recently closed a number of big bookings for Cosmopolitan's "Little Old New York," Goldwyn's Elinor Glyn picture, "Six Days," and Distinctive's "Green Goddess," starring George Arliss.

Phil Gleichman has booked "Little Old New York" for a minimum of four weeks at the Broadway-Strand Theatre in Detroit, starting November 25. Tom Moore has booked "Little Old New York" for his Rialto Theatre in Washington, D. C., beginning November 18. C. E. Whitehurst has booked "Little Old New York" for a showing of two weeks at the New Theatre in Baltimore.

Balaban & Katz have booked "Little Old New York" for showing at the Riviera, Tivoli and Central theatres in Chicago after its run at the Roosevelt Theatre. The Marion Davies film is now in its third big week at the Rosevelt, where it broke the records of both "When Knighthood was in Flower" and "Enemies of Women." "Little Old New York" has been booked at the Capitol Theatre, Dallas, for ten days, opening on Thanksgiving Day.

"Six Days" has been sold to the A. H. Blank circuit. After doing a big business at the Blue Mouse Theatre in Seattle, "Six Days" opened the Blue Mouse Theatre in Portland, where it had a most successful week. It played two weeks in Seattle, and has been retained for a second week in Portland. It was retained for a second week at Ascher's Merrill Theatre in Milwaukee, where it broke all records for week-day receipts. It has closed a big booking at the Empire Theatre in Syracuse.

Goldwyn-Cosmopolitan have just sold Distinctive's "Green Goddess" to Nicholas Schenk for the Loew Circuit in New York City. Balaban & Katz have booked it. This production was recently shown at the Metropolitan Theatre in Atlanta, where it did a big business. It has just closed two big weeks at the Capitol Theatre in New York, where it did a record business after a five weeks' showing at advanced prices at the Sam H. Harris Theatre.

"In the Palace of the King" has been booked at the California Theatre in San Francisco, beginning November 10.

Rawlinson Finishes

Herbert Rawlinson and Robert F. Hill have finished their first team product at Universal City, "His Mystery Girl." This is the first time that Hill has directed Rawlinson. Rawlinson's next will be in the film version of "Clay of Ca'lina," which Calvin Johnson wrote. L. G. Rigby has prepared the continuity.

Special Showing for "The Steadfast Heart"

By arrangement with the executive board of the Boy Scout Foundation of Greater New York, the Distinctive Pictures Corporation's production, "The Steadfast Heart," will be given a special showing for Scoutmasters and Assistants of the entire Metropolitan district. There are nearly 2,000 of these young men who exercise command over 25,000 boy scouts of Greater New York. The showing will be held at the Town Hall, New York City, on November 8.

Arrangements for the larger showing of this picture were made after a private showing given to representatives of each of the five borough councils of the Foundation. The executives assembled to view the picture were so impressed with the outstanding quality of it that they requested a showing be arranged for the entire leadership of the city.

Shortens Title

The title of the Metro picture heretofore announced as "The Man Whom Life Passed By" has been shortened to "The Man Life Passed By," according to a Metro announcement. This is a Metro Premier Feature production, written by Victor Schertzinger and Winifred Dunn and now in production at the Metro Hollywood studios under the direction of Mr. Schertzinger.

Desmond Starring in New Universal Serial

Universal announces the commencement of production this week on a new chapter picture starring William Desmond. The new serial will be called "Hands in the Dark." William Craft will direct it.

Helen Holmes will take an important role in "Hands in the Dark." She has not been seen in Universal pictures for several years.

"Hands in the Dark" probably will be ready for release late this year. It will be in 15 chapters of two reels each.

To Be at Cameo

Emory Johnson's latest F. B. O. special, "The Mailman," has been booked into the Cameo Theatre, to open November 25 for an indefinite run.

IN THE INDEPENDENT FIELD

Weiss Releases Big Biblical Film on Independent Market

Max Weiss, vice-president and general manager of Artclass Pictures Corporation, announces that his organization will release their big Biblical production, "After Six Days," on the independent market. This announcement may come as a complete surprise to those in the industry due to the fact that this production has been rumored at different times, as being ready for release by at least three of the large chain organizations.

The picture is unique in film history, having taken several years to produce at a cost of several million dollars. Starting with Adam and Eve it ends with the immortal Songs of Solomon.

Mr. Weiss, when questioned regarding this move by Artclass, said: "We have taken some time to arrive at this decision, due mainly to the many propositions that we have had offered us by distributing organizations, and also on account of our desire to investigate the condition of the state right market at the present time. The several propositions we had with the chain organizations, while attractive, left some doubt in our mind regarding the financial advisability of this move and, after investigating the condition of the market, we came to the conclusion that if this set of exchange men were offered something really big and attractive, they not only would be willing to pay for it but had the money in hand to finance this undertaking.

"Immediately on our announcement we closed three very exceptional deals for the release of 'After Six Days'; namely, for the Greater New York and Northern New Jersey territory to the Kerman Films; for Eastern Pennsylvania and Southern New Jersey to Standard Film Attractions, and the Dominion of Canada to Charles Lalumiere of Montreal. In addition, we have received propositions from almost every territory throughout the United States, aside from having sold every foreign territory with the exception of South Africa, India, Burma, Ceylon and the Strait Settlements, and the territory of Australia, New Foundland, Tasmania and New Zealand, all of which gives us added encouragement and leads us to believe that we have made the right move.

"The Kerman Exchange in New York is doing the most exceptional business with this production that has ever been known for an independent. They have closed some very astounding contracts both for runs and the price received.

"It has been invariably shown in over ninety per cent of the cases where the picture was booked for a given number of days, it has either been held over for an equal number of days of the original booking or booked for a return engagement and played to more money on the return than the original showing.

"The production has also demonstrated itself as the most exceptional box office record-breaker of all time. As an instance of this, the first showing of the picture in Brooklyn was held at the Premier Theatre. After the Sunday opening, Mr. John Turtle decided that the only way possible for all the patrons of his theatre to see it was first to extend the booking from a week to two weeks and secondly to add three extra shows each day. Mr. Turtle started his first show at eight o'clock in the morning and began his last at twelve o'clock midnight.

"The result was that more people visited this theatre during the run of this picture than ever before in the same number of days. This house seats over twenty-five hundred people and he ran seven shows a day.

"What is happening to the Kerman Exchange in New York is repeating itself in Eastern Pennsylvania. David Starkman, manager of the Standard Film Attractions of Philadelphia, wired me last week for five extra prints, due to the tremendous amount of business placed on his books by the exhibitors in his territory.

"It is the intention of Mr. Charles Lalumiere of Montreal to organize five road shows for this picture, dividing the Dominion in five zones, having each of the shows play every city, town and hamlet. All told, I think we have made a very wise decision because there is no question that this year is the year for big pictures and big profits, and in "After Six Days," we have one of the greatest productions from every point of view that has ever been offered on any market, particularly the independent market.

Naomi Childers Back To Screen

Naomi Childers returns to the screen in a leading role with Doris Kenyon in C. C. Burr's society melodrama, "Restless Wives," which is being directed by Gregory La Cava at the Burr Glendale Studio.

Miss Childers began her screen career some years ago at the Vitagraph studio and appeared in prominent roles for this company.

Burr McIntosh in C. C. Burr Film

Burr McIntosh, one of the best known personages of the screen and stage, has been engaged to play a prominent role in C. C. Burr's new society melodrama "Restless Wives," with Doris Kenyon, now in the making at the Burr Glendale studio under the direction of Gregory La Cava.

Jack Cohn of C. B. C. Goes to Coast with Normal Negative Cost Plan

For the past six months Jack Cohn and Joe Brandt of the C. B. C. Film Sales Corporation have been collecting data as to the actual earning power of motion pictures throughout the United States, primarily with a view to bringing the cost of pictures to a level with the actual rental earning possibilities of productions.

These data were secured for the object of eventually setting all the facts gathered before the directors and stars at the coast to show the fallacy of the policy of inequitable prices for salaried stars and indiscriminate expenditures on the part of directors, irrespective of the possible returns for the money they have spent.

Mr. Cohn left for the coast last week with this data in hand to confer with Harry Cohn. He will first arrange a meeting with the directors who are now making pictures for distribution by the C. B. C. Corporation. Then Mr. Cohn hopes to be able to convince his actor and director friends, who have known him and worked with him for a period of twelve years, that their present attitude on salaries is responsible for the present uncertain situation in production.

There is no intention on the part of C. B. C. Film Sales Corporation to change its present plans of engaging the best possible star for every picture it makes, and to have its other producing units do the same, but Mr. Cohn hopes to be able to convince both stars and directors that they are killing the goose that lays the golden egg by continuing the costs that have prevailed.

Several big pictures which the C. B. C. have planned for the balance of the season are ready to go into work, but Mr. Cohn believes that his personal chats on the coast will at least bring about a tendency to deflate the salaries of stars and engender a more business-like attitude on the part of directors toward expenditures for the production of pictures.

It is Mr. Cohn's intention to confer not only with those stars and directors who are engaged by C. B. C. and the producers distributing through C. B. C. but also to effect a clearing house at the coast whereby the actors will receive a fair wage for their work annd a steady one.

Mr. Cohn hopes to be able to show the producing factors at the coast that the way to normal conditions of productions throughout the year is to get salaries and productions down to where they belong instead of having abnormal costs and seasonal periods of production activity.

Mr. Cohn believes unhealthy costs can be avoided if the matter is handled on a basis whereby directors and actors are made to understand the normal amount of money a picture can earn.

Providence Premiere of "The Unknown Purple"

The world's premiere presentation of "The Unknown Purple," directed by Roland West and adapted from the stage-play by Mr. West and Carlyle Moore, took place on Monday, October 29th, at the Strand Theatre, Providence, Rhode Isalnd.

Manager Reed of the Strand Theatre used an extensive exploitation and advertising campaign in putting this picture on and at the time of going to press reports the most phenomenal business of the year in Providence. Besides using space in all the newspapers Reed made an entire change in his lobby, predominating it with purple hangings and purple rays from baby spots, in keeping with the theme of the picture, distributed over fifty thousand pieces of literature and devised many tie-ups throughout the city.

"The Unknown Purple" is enacted by cast including Henry B. Walthall, Alice Lake, Stuart Holmes, Helen Ferguson, Ethel Grey Terry, James Morrison, Brinsley Shaw, Frankie Lee, Richard Wayne, Johnny Arthus and Mike Donlon. It was produced by Carlos Production and is being franchised on the independent market by Truart Film Corporation. M. H. Hoffman, vice president of Truart, and William Shapiro, of the Franklin Film Corporation, Boston, who control the Truart franchise for the New England territory, arranged the world's premiere showing at Providence.

Editorial Praise for "The Santa Fe Trail"

The Arrow Film Corporation is in receipt of a copy of the Sunday "Observer," Charlotte, N. C., date of October 14, wherein that publication praises, in its editorial columns, Arrow's serial special, "The Santa Fe Trail."

In a letter accompanying the article, Arthur C. Bromberg, president of Progress Pictures, which is distributing "The Santa Fe Trail" in the South, says: "For your information, the Charlotte 'Observer' has been the 'Bible' of a great many showmen. It has been their policy in the past to recommend and endorse very few shows or motion pictures and this editorial on 'The Santa Fe Trail' is therefore extremely interesting."

The editorial says in part: "Motion picture producers are fast coming into appreciation of what the people are demanding. The frivolities of the screen are being educational. In the Ottoway, last week, there was begun a historical story of the blazing or the Santa Fe Trail, in which the hardships of the pioneers are depicted and in which the progressive development of the country will be staged. It proves a fine school of instruction."

Burr's Latest Binney Film in Boston Debut

"Three o'Clock in the Morning," the new C. C. Burr production starring Constance Binney, has been booked at the Modern and Beacon Theatres in Boston by Samuel Moscow, of Moscow Films, Inc. This double booking of an independently produced picture is interesting, as Jake Lowry's houses in the Hub center have long been considered the criterion of what is best in pictures.

The C. C. Burr organization produced and distributed "I Am the Law," "Burn 'Em Up Barnes," "Sure Fire Flint," "The Last Hour," "You Are Guilty" and others that made picture history in the high spots. But big as these pictures were they were not considered big enough for the Lowry houses in Boston.

Therefore, with the booking of "Three o'Clock in the Morning" in these theatres the officials of Mastodon Films, Inc., feel they are proving their contention that their productions for the 1923-24 season would be of the first quality as to story, stars and production.

F. Heath Cobb Back from Boston with More Plans

F. Heath Cobb, director of publicity for the Grand-Asher Distributing Corporation, who has been in Boston for the past two weeks with Samuel V. Grand, president, and Elliott Dexter, Bryant Washburn, Mabel Forrest, etc., has returned to New York City. Here he will carry to completion negotiations for a very well known story to be used by Elliott Dexter in a large New England feature shortly to be made for Grand-Asher.

While the Grand-Asher executives and stars were in Boston, R. William Neill, director for Elliott Dexter, toured the entire Boston district to decide upon possible locations to be used in the feature. He seemed well satisfied with the ground and believes that those places of outstanding historic interest will add to the atmosphere of the picture.

The picture will be the second Dexter has made for Grand-Asher. The first is named "The Way Men Love," from a story by Adam Hull Shirk. Cutting and titling have just been completed and that film will have a special trade showing at the Grand Ballroom of the Astor Hotel on Wednesday morning. In this picture, Elliott Dexter is supported by Mildred Harris, Anders Randolf, Grace Carlisle, De Witt C. Jennings, Sydney Bracey and Jeanne Carpenter.

Semon Prepares to Film Truart Picture

Larry Semon, who has been in New York for a number of weeks completing final arrangements for the filming of his first production under his contract with Truart Film Corporation, has left for Los Angeles to commence shooting immediately. While in New York Semon conferred with M. H. Hoffman, vice president of Truart, with reference to cast, direction and all other production details.

"The Girl in the Limousine," adapted from the A. H. Woods stage success of that name, written by Wilson Collison and Avery Hopwood, will be Larry Semon's first picture. It will probably be ready for release about January 1.

Ben Wilson to Release Ten Thru Grand-Asher

Carrying in his pocket a signed contract with Grand-Asher Distributing Corporation for ten more all-star features, which he will produce following the completion of the present ten, Ben Wilson has just arrived from New York.

"I cannot help feeling optimistic," declared Mr. Wilson, "following my discussions with numerous exchange men. It seems to me that the coming season belongs to the independents. All of my productions will be based upon the principle of common sense. The stories will be good, the pictures will be well made, the casts will be the best that I can get, and the character of the stories will be widely varied. They will be made with a view to a reasonable price."

It is understood that Bryant Washburn, Elliott Dexter, Mabel Forrest and others of the Grand-Asher organization will leave Boston the latter part of the present week and on their arrival in Hollywood will resume activities.

"Superstition" Widely Discussed in Industry

Speculation is rife in film circles as to what distributing organization will release the big independent production, "Superstition," now being cut and edited at the Hollywood Studios where it was filmed by Creative Productions.

According to W. H. Carr, general manager of Creative Productions, the picture, which is from I. W. Irving's original story, "Trapped," is one of the most lavish and entertaining independent films created this year and several offers have already been made for the negative.

"Superstition" boasts of an all-star cast, including such well-known names as John Bowers, Margaret De La Motte, Cesare Gravina, Edward Burns, Joseph Dowling, Claire McDowell, Sheldon Lewis, Spottiswoode Aitken and Martha Marshall.

Has Canadian Premiere

Hepworth's production, "Lily of the Alley," had its Canadian premiere at the Pantages Theatre, Toronto, the week of October 15. It is being released in Canada by Regal Films, Ltd., under the title, "In the Shadow of Whitechapel."

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Associated Exhibitors Announces Great Lineup of Productions

By ARTHUR S. KANE,
President of Associated Exhibitors, Inc.

With pride and gratification Associated Exhibitors invites attention to its fall schedule, revealing what we consider one of the greatest lineups ever presented.

In two and one-half years experience in marketing Harold Lloyds we have found that the big picture is 'the thing." In keeping, we have been moved to get big pictures of the calibre of those named in our announcement. Harold Lloyd in "Why Worry?" Charles Ray in "The Courtship of Myles Standish," Douglas MacLean in "Going Up" and Mabel Normand in "The Extra Girl" are the kinds of attractions we are proud to sponsor.

When it started on its career as a purveyor of screen entertainment, the reorganized Associated Exhibitors declared its determination to obtain and serve the very cream of independent production. It pledged itself to study closely the wants of the public and to exert itself to the utmost to merit the public's approval.

We have kept the faith. The theatregoer has given his answer in a way that can be neither mistaken nor misconstrued.

We have grown consistently. Each succeeding season has seen a steady, logical advance in the quality of Associated Exhibitors product, just as we promised it should. Our productions during the season of 1921-22 were good; those in 1922-23 showed a decided forward step. Now, in 1923-24, we are going far beyond anything that has been before.

The overwhelming success of each of the offerings named in our current announcement—and every one that has been released has been put to a fair test—is evidence that they have struck the popular chord, that they are meeting the wants of the public in full measure.

ARTHUR S. KANE
President, Associated Exhibitors, Inc.

We realize the extreme difficulty of surpassing this fall's attractions. Yet we feel that with Harold Lloyd's mid-winter picture, Douglas MacLean's "The Yankee Consul," and Mabel Normand's "Mary Anne," following the current successes of these stars, together with other big product which we hope to negotiate, the season's supply will be a group of pictures as high in quality and as big in box-office possibilities as any in the market—if they are not, indeed, actually higher and bigger than any others.

Charles Ray's tremendous success on the speaking stage is at once a source of deep gratification and a promise of yet greater film triumphs. Everywhere Mr. Ray is being acclaimed as one of our greatest actors. I confidently believe that his next picture for Associated Exhibitors will reflect a further advance in his artistry, that he will return to the screen refreshed by his experience in other fields, with new and valuable ideas and a surer grasp of his great art. And, even aside from his present helpful experience, "The Courtship of Myles Standish" would, in itself, have inspired him to greater things.

In the meantime, while realizing that quality production is making a deeper appeal than ever before, and striving earnestly and—admittedly—with success—to make our contribution to that high quality, Associated Exhibitors has recruited a live, capable, enthusiastic sales force which, working under the efficient, energetic direction of Mr. J. S. Woody, our general manager, has placed this organization at the top of the heap in marketing also. Hence we have a double reason for facing the future with entire confidence.

Throughout the motion picture industry the movement is definitely forward. Great attractions will continue to be the rule rather than the exception, for in the main the producer and the distributor are in perfect accord with the exhibitor in his fixed determination to meet the public's wants. The high standard reached in recent years will be more than maintained. It will be surpassed. And the advance will continue, gathering impetus as it goes on.

In this definitely forward movement Associated Exhibitors, proud of its success and deeply appreciative of the many manifestations of approval which have met its past efforts, confidently expects to keep well in the van.

Mabel Normand Scales New Artistic Heights

It was in July last that a contract was signed under which Associated Exhibitors was to distribute the future Mack Sennett productions starring Mabel Normand. Immediately the prediction was made that with this affiliation Miss Normand would rise to new heights as a universally popular comedienne. This has been justified in overflowing measure by the reception accorded "The Extra Girl," in her first picture under the new management.

While therefore Mabel Normand had adhered closely to the portrayal of light dramatic and comedy roles, in "The Extra Girl" she demonstrates her right to be classed among the foremost emotional actresses of the screen. This is the testimony of the critics.

"The Extra Girl" was written as well as produced by Mack Sennett, who prepared it especially for her, with her particular abilities in mind during the time of writing. It tells the story of a "movie-struck" country-town girl who seeks fame and fortune in Hollywood, only to find disappointment.

All the attendance records for the Mission were smashed, not only on the opening night of the indefinite run, but consistently during the ensuing week, though the picture encountered uncommonly strong competition. The newspaper comments were unanimously favorable. "Mabel is at her best," wrote Edwin Schallert in the Los Angeles Times. "She has, for her, a perfectly believable role. It's one that matches her personality much better than Suzanna, and she doesn't have to act." "The whole play is built for entertainment," said Florence Lawrence in the Examiner, while Guy Price declared in the Herald, "You're going to thrill over Miss Normand."

Mabel Normand is much more than a comedienne in "The Extra Girl." That is one of the points that the reviewers have united in emphasizing—that she shows in her new characterization her ability to follow the laughter of one moment with tears the next. Especially in the home scenes, and again when the family is faced with disaster, there are tugs at the heart-strings, and in such situations Miss Normand rises to heights which she had little opportunity to attain in her earlier pictures.

The contract between Mack Sennett and Associated Exhibitors calls for two, but not to exceed three productions a year, these to be pictures of the super-type exclusively. "The Extra Girl" was directed and produced under the supervision of F. Richard Jones, Mack Sennett's production manager.

The second of the Normand features for Associated, which is now in course of production, is "Mary Anne," which also is by Mr. Sennett and in which Miss Normand is again to have a role giving opportunity to her irresistible personality to force itself yet deeper in the affections of screen fans.

Associated Exhibitors Pictures Are Based on Public Demand

By J. S. WOODY,
General Manager of Associated Exhibitors, Inc.

Gone is the day of the make-it-and-seek-a-market-later class of motion pictures. The present is the time when the public is making its wants clearly known to the exhibitor, when the exhibitor transmits that information to the distributor, and the distributor, in turn, orders from the producer a picture to be made after given plans and specifications—for an already prepared market.

Associated Exhibitors is proud to be playing a part in this process. We believe we are giving the picture fan what he desires most. We base this belief partly on the fact that we cause to be made for distribution by us the character of production that the exhibitor avowedly requires. And the exhibitor buys pictures simply and solely on the basis of values and box-office returns.

That the public does know what it wants, that the exhibitor is heedful of the popular demand, and that Associated's policy is the correct one we consider amply attested, moreover, by the box-office reports on those of the productions named in our current announcement which already have had showings: Charles Ray in "The Courtship of Myles Standish," Douglas MacLean in "Going Up," Mabel Normand in "The Extra Girl." and Harold Lloyd in "Why Worry?" Each of these has met a reception from theatregoers and critics such as is accorded only an outstanding attraction of the very first order.

Associated is proud—justly proud—of this array of product. It is product in keeping with the policy we are sedulously careful to follow—to offer no production that is lacking the stamp of either character of quality. It is gratifying to know, too, that it is just such big time entertainment as this that the public insists upon having.

J. S. WOODY
General Manager, Associated Exhibitors, Inc.

The advantage of the process followed by the independent distributor and which is the fundamental basis of the Associated Exhibitors policy are many and manifest. Our close contact with the exhibitor, maintained through a carefully-selected and well-organized field staff, enables us to know exactly—or with as close an approach to exactness as is humanly possible—what kinds of pictures the exhibitor requires. It is our constant aim to keep our hand on the pulse of the man who runs the theatre. Thus, we are in a position to transmit exhibitor opinion and preference to the producer, to supply him with a vast fund of information and data of very great value to him.

In other words, we hand the producer a pattern to cut out and make up into a finished garment—in this case a motion picture whose character is in accordance with the consensus of exhibitor opinion throughout the country. Then we endeavor to exercise extreme vigilance, to the end that all mistakes may be detected and corrected while the picture is in the progress of making. Close supervision of whatever is made for us is essential to assure our receiving and delivering to the exhibitor what he wants. In the final analysis, then, the product is virtually exhibitor-made.

The adoption by many leading first run exhibitors of the policy of indefinite runs—retaining a film as long as it continues to attract—is only one demonstration of the independent distributor's importance to the industry as a whole. For it is obvious that only product of the highest quality can be used profitably in an indefinite run, and that product is most certain to be found in the wider field of selection which the independent distributor offers.

It is an axiom in our industry—in every industry that has to do with the furnishing of public entertainment, indeed—that close association with the exhibitor is based upon confidence. That we enjoy this confidence—as evidenced by results—is a source of deep and lasting gratification to us. Confidence is predicated on delivery of the goods, on achieving results, on making good.

So, Associated Exhibitors believes that in following consistently and steadfastly along the lines it early set out for itself and to which it has always adhered it is performing a service of very real value to the industry of which it is a part; to the exhibitor; without whom the business could not exist, and to the great pleasure-loving but thoughtful and discriminating public, to which, after all, the producer, the distributor and the exhibitor alike must look for continued life and prosperity.

Harold Lloyd Working on Another Big Comedy

The Harold Lloyd comedies are progressively popular. That is to say, each succeeding one of his attractions proves a greater drawing card, a bigger money-getter than the one just before it. As "Why Worry?" is Mr. Lloyd's latest it might be said to have brought him to the climax of his fame,—had he not scaled to climactic heights several times before, and were he not even now at work on another production which, too, is certain to be a world-beater.

"Why Worry?" was the feature at the Mark Strand Theatre, New York, during Labor Day week, and it packed 'em in so thickly and regularly that it was held over for a second week to accommodate the overflow. It caused Don Allen to observe in the Evening World: "Take it from us, if you see Harold in this, his most uproarious farce for months, you won't have a cause to worry."

The Evening Telegram's reviewer found "Why Worry?" Mr. Lloyd's "greatest humorous achievement to date," though he recalled "such admirably fine works of laughter as 'Grandma's Boy,' 'Dr. Jack' and 'Safety Last.'" The Evening Mail described the picture as "another of the successes which this gifted comedian is using to climb the ladder of fame to a place all his own in film comedy."

Such comments as these are typical of thousands which are uttered throughout the country during the triumphal march of the Lloyd picture. All the Lloyds enjoy the unique distinction that they excite no adverse criticism anywhere. Not only that, but it is doubtful if any ever read a Lloyd review which was merely lukewarm in its praise. Announcement of the coming of one of Harold's films is the signal for a run on every reviewer's stock of superlatives.

Just to cite one or two instances of "Why Worry?" triumphs, in addition to that on Broadway, New York, it should be said that this latest of big comedy features smashed every known record of Eastman Theatre, Buffalo, with a total attendance for a single week of 64,923 paid admissions. And at the West End Lyric, St. Louis, it opened to a capacity house, with an overflow crowd of two thousand, and the capacity houses and the overflows continued every day of the entire run.

But while each succeeding Harold Lloyd offering sets a new high water mark, the appearance of a new Lloyd never means the rejection of others which have gone before. Each of them possesses "lasting" qualities. Thus even now, while "Why Worry?" is approaching the zenith of its popularity, "Grandma's Boy" released more than a year ago, and others of his successes continue to smash records.

For one thing, the Lloyd pictures are all "different"—so different that frequently they inspire editorial praise in leading newspapers, which, except in the case of this superlative player is almost unheard of among picture actors. Perhaps the chief reason for this is that Harold does not resort to cheap humor of the slapstick, pumpkin pie variety to put his offerings across. Each of his screen plays is based on a real story, a definite purpose. In this connection it is interesting to note that it was Harold Lloyd who gave real comedy a definite place as the feature offering in theatre programs. None of his pictures is presented as the comedy supplement to a feature of another character. It is the whole works.

Mr. Lloyd is now at work on another production. All that is necessary to say of it is that it will be typically Lloydian—hence a mirthquake.

Title Changed

The title of the William de Mille Paramount production, which, filmed as "Everyday Love," features Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and Rod La Rocque, has been changed to "Holiday Love."

Charles Ray Achieves Ambition of His Career

CHARLES RAY

In producing "The Courtship of Myles Standish," the most ambitious effort of his career, Charles Ray satisfied a life-long ambition. "I have had my heart set on just such a venture as this for a long time," he confided shortly before the premiere of this super-production, " and I am getting immense satisfaction out of the prospect of giving the public a picture it will remember longer than anything else I ever attempted."

No longer as a barefoot boy does Charles Ray appear on the screen, deeply as he endeared himself to the public in that very human and appealing characterization. He has attained full stature as the central figures in one of the colossal productions of all time.

In "The Courtship of Myles Standish" Mr. Ray has entered the limited realm of independent producer-stars who are seeking to draw from the art of the silver sheet the highest expression of its powers. Based on Longfellow's epic poem, in which America's first love story is told in the legend of John Alden and Priscilla Mullins, it unfolds a thrilling chapter of American history, the Great Adventure of the Pilgrim Fathers. The picture might aptly be titled, "The Founding of America."

"The Courtship" took Los Angeles by storm at its world premiere in Grauman's Million Dollar Theatre, Los Angeles. The house was packed to capacity, the audience gave audible demonstration of its pleasure, and crowds continued to besiege the box-office at all subsequent showings.

"When you see the brilliant and dramatic film which Charles Ray has constructed out of the old Longfellow poem you will stand amazed," declared Florence Lawrence in the San Francisco Examiner. "It will thrill every spectator. You will like Ray in his new characterization." "There is plenty of suspense," wrote L. B. Fowler in the Daily News. It is most thrilling. Don't miss this production. Don't pass it up."

The greatest thriller in the picture is the series of sea storm scenes, showing how the plucky little Mayflower was all but lashed to pieces in her memorable voyage to an unknown land. Such realistic scenes, declare the reviewers, never before were shown. The Mayflower, by the way, is an exact replica of the original, save that it is of steel construction, and represents a cost of $64,000. This "set" the most expensive of its dimensions ever built, is such a remarkable work of art that patriotic societies have urged that it be purchased and placed in a Los Angeles city park as a permanent memorial. From seventy to 100 men were employed for eleven weeks in this single construction.

"The Courtship of Myles Standish" is many-sided in that it makes a stirring appeal to every element of the picture-loving public. Its entertainment lure has been thoroughly attested by the newspaper and magazine reviewers. Fred Niblo, one of the most able and best known of picture directors, declared in a telegram to Arthur S. Kane that "In story, production, action, direction, it surpasses anything else in recent years."

As a literary, historical or educational document of value it probably has never been approached. Delegates to the convention in California of the National Educational Association, after witnessing a preview, acclaimed it the greatest educational work ever produced in film, and students of New England colonial history declare it shows the beginnings of America as they have never been revealed elsewhere, either on the printed page or on the silver sheet. And to the chorus of approval from students is added the testimony of the every-day picture-going layman, who finds in it a series of amazing thrills which arouse the enthusiasm of every onlooker. Frederic Sullivan, who had proved his genius in earlier offerings, directed the production.

Announcement that Charles Ray Production, Inc. had decided to make a number of super-productions, all of which would be placed with Associated Exhibitors for distribution, was one of the important news events of the past year in picture circles. Production work on "The Courtship of Myles Standish" was then well under way, and enough was known of the prodigiousness of the enterprise to give assurance that Associated had captured the picture prize of the last twelve-months. This was confirmed with the picture's premiere, in Los Angeles, a few weeks ago. The original announcement then proved of secondary importance only to the presentation of the production itself.

Douglas MacLean's Popularity on the Increase

The recent rapid rise of Douglas MacLean as a young comedian of considerable ability and deep appeal has been so marked as to attract the almost universal attention of picture-goers. He caused somewhat of a sensation in "23½ Hours Leave," and there was yet wider recognition of his sterling worth when he achieved an even greater success in "The Hottentot."

The announcement a few months ago, therefore, that he had organized his own company and was about to start independent production was greeted with enthusiasm, the public recognizing the broader opportunity to develop his ideas and give expression to his talents. Almost simultaneously came the news, likewise welcomed, that the young star had enlisted under the banner of Associated Exhibitors.

Accompanying these announcements was the information that Mr. MacLean's productions would be big comedy specials of the type of "The Hottentot," picturizations of successful plays or well known stories by noted authors. To this policy the young actor has adhered, his first independent production being a screened version of the Broadway musical comedy hit, "Going Up," and his second, now under way, being adapted from the equally popular stage success, "The Yankee Consul."

What Mr. MacLean has accomplished with "Going Up" is perhaps best attested by Frank Craven, star in the stage production, who, having seen the screen offering declared: "I want to tell you how thoroughly I enjoyed my preview of 'Going Up.' All the old laughs and situations were there and your additions to the comedy as we played it really add."

The story concerns the young author of a book about flying who is forced through a chain of comic circumstances actually to make a flight, though he has never been in an airplane. The high point of the stage drama was reached where the young author was up in the air, risking his life in a 'plane which he didn't know how to bring back to earth. Stage craftsmanship proved incapable of showing the aviator up among the clouds, trying to control his machine—side-slipping, whirling into spinning nose-dives and breath-taking loops.

In the screen version, on the other hand, Douglas MacLean is shown braving the dizzy heights of thin air, making a thousand hair-breadth escapes in a series of aerial manoeuvers which leave the spectator dazed with excitement. Thus, in his first production he not only has proved himself a star of the first magnitude but has gone far to win a decisive victory for the silent drama in the long controversy over the respective merits of stage and screen productions.

The Free Press, of Detroit, where the MacLean picture recently closed a highly successful run in the Madison Theatre, declared: "Going Up" is one of the most delightful of recent pictures and will endear this clever young actor-producer to screen producers everywhere." John H. Kunsky, the Madison's owner, added even more enthusiastic praise, inspired in part by tremendously gratifying box-office report.

In New York "Going Up" enjoyed a remarkable run and blase Broadway was demonstrative in its approval. "The laughter almost drowns out the work of the musicians," wrote the reviewer of the New York Times. "'Going Up' is a better picture than it ever was a play or musical comedy," said Harriette Underhill in the Tribune, and Robert E. Sherwood, picture critic of the New York Herald and of Life described Mr. MacLean as "one of the few adroit farceurs of the silent drama. He is suave, graceful and well-finished in his methods, he can get along comfortably without the aid of obvious gags. He is excellent all the way through."

Jack Partington wired to J. S. Woody from San Francisco: "'Going Up' is far better than 'The Hottentot' or '23½ Hours Leave.' It gave us one of the most successful weeks, artistically and financially, in the Granada's history. You have a winner." From Pittsburgh, Kansas City, every city and town, indeed, in which "Going Up" has shown, have come equally demonstrative experssions of approval—all of them affording convincing evidence that Douglas MacLean made the ten-strike of his life when he struck out as his own producer.

Mr. MacLean's selection for his second production, that other well knockout musical comedy, "The Yankee Consul," will be remembered as the vehicle which brought fame to Raymond Hitchcock.

DOUGLAS MacLEAN

A. S. Kane Goes to Los Angeles to Negotiate for New Product

To look after matters affecting productions now being handled by his organization, and to negotiate with producers who have in mind the making of new product of the same high calibre, is the double purpose of Arthur S. Kane, president of Associated Exhibitors, who is leaving for Los Angeles in a few days. Mr. Kane expects to remain in California several weeks at the least.

"I have long coveted the opportunity to devote more time to production affairs," said Mr. Kane yesterday. "This has been made possible since the acquisition by Associated Exhibitors of Mr. J. S. Woody as general manager.

"Associated Exhibitors is immensely pleased with the reception accorded the 1923-24 attractions it has so far placed before the public. 'Going Up,' now appearing in every territory of the country, has given to theatres that have shown or are showing it their best weeks of the season so far.

"With Charles Ray in 'The Courtship of Myles Standish' well launched on an indefinite run in Grauman's Million Dollar Theatre, and Mabel Normand indefinitely at the Mission Theatre, Los Angeles, in 'The Extra Girl,' these two great features have started their careers in a wonderful way and proved themselves among the outstanding hits of the current season.

"Harold Lloyd in 'Why Worry?' is enjoying the greatest success ever attained by this remarkable comedian. 'Tea—With a Kick!' meanwhile, and Leah Baird in 'The Destroying Angel' are off to a great start. These attractions illustrate the standard Associated Exhibitors has set for itself and which it is determined to maintain."

HAROLD LLOYD
Who is working on another big comedy

"Going Up" Scores at the Big Eastman Theatre in Rochester

Everyone who has seen Douglas MacLean in his super-flying comedy release for Associated Exhibitors, "Going Up," agrees that it is his outstanding success to date and one that will take a lot of trying to produce a better, says Associated Exhibitors, and bidding for first runs among exhibitors throughout the country has been extremely keen.

During the run at the Eastman Theatre, Rochester, N. Y., recently, the manager arranged with the Eastman School of Music to lend him some of its pupils for the occasion, and several of the melodies from the musical comedy, "Going Up," were sung as a prologue to the picture.

William P. Costello said of the picture in a review in the Rochester Journal: "Mr. MacLean is splendid, as usual. Here is a young comedian who amuses quite consistently."

R. F. said in a New York letter to the Christian Science Monitor, Boston: "Played by marionettes, 'Going Up' would still be a comedy prize. Now that it has reached the screen, with the added serial adventuring that the camera makes possible and the infectious pleasantries of Douglas MacLean to boot, the film version is particularly rich in kindling humors."

F. N. Phelps Praises "Tea—With a Kick"

The Hennepin-Orpheum Theatre, in Minneapolis, is known throughout the country for the high quality of its offerings and the astuteness of its management. There is very little that gets by such a live-wire showman as F. N. Phelps, the manager. In a letter to Associated Exhibitors he praised "Tea—with a Kick" highly.

Gives Big Praise to "David Copperfield"

Under the heading, "A Model of Condensation," the Minneapolis Journal of a few days ago warmly praised the showing of Associated Exhibitors' "David Copperfield" at the Hennepin-Orpheum Theatre, and declared: "If we were Will Hays we would sentence every maker of 12-reel films to a weekly viewing of this picture." The Journal said in part:

"To film David Copperfield in sufficient detail to satisfy the confirmed reader of Dickens would be to produce a photoplay of inordinate length; even a production which included in its scope all of the numerous characters in this book strikes one as impractical, even if not inconceivable.

"The photoplay at the Hennepin-Orpheum this week has condensed in seven reels the life of David Copperfield, and because there are so few sins of commission in the picture we can readily forgive those of omission—even the excluding from the film of Little Em'ly.

"We regard the picture as a model of condensation; a picture which, if memory of the book has grown rusty in years, will pleasantly recall the characters that once sprang from its pages in flesh and blood—David, Micawber, Peggoty, Dora, Agnes, Uriah Heep, the Murdstones and others. The simplicity with which the film has been produced is admirable; big scenes and lavish sets have been entirely subordinated to the more important task of character delineation.

MABEL NORMAND
Who achieves new fame in her first production for Associated Exhibitors

Darnton with Fox

Charles Darnton, who has been dramatic critic on the New York Evening World for the last twenty-one years, has joined the scenario department of Fox Film Corporation, and is now at the West Coast studios of the company.

Charles Ray Triumphs in "The Girl I Loved"

Three weeks ago Charles Ray opened his stage tour of "The Girl I Loved" at the Spreckles Theatre in San Diego, and was hailed by the newspapers as a genius in the role he portrays as the bashful farmer boy. So great was the ovation at the premiere that it almost reached the magnitude of a Broadway opening.

From San Diego Mr. Ray moved on to the Broadway Theatre, Denver. The reviewers for the papers also were flattering to Mr. Ray and the stage presentation, and the Denver audiences were more than enthusiastic. How greatly the play pleased the critics is shown by the following reviews from Denver papers:

George Loons in The Denver Express: "Charles Ray is a magnificent actor. His is the art of pantomime developed to the highest degree. But besides this he has a voice that takes its color from the situation as subtly as do the muscles of his body and the expression of his face. 'The Girl I Loved,' too, is a poignant, poetic and exquisite bit of romance. It is a faithful presentation of youth and youth's love as they used to be before youth was slain by the war. Ray's style tends toward the simple, the pathetic, the unsuccessful. And he is an artist."

F. E. W. in The Denver Post: "At the Broadway is 'The Girl I Loved,' in which Charles Ray gives one of the finest and most original exhibitions of acting I have ever seen. It is well worth seeing just for Ray's acting. * * * It is after he has grown to man's estate and has to convey to the audience, without the aid of words, the torment of his secret that he is masterful. Such pantomime I have never seen! * * * His work is probably prophetic of a new and convincing style of acting that the movies may give the stage."

Helen Black in The Rocky Mountain News, Denver: "There are certain interpretations of an awkward, shy youth who, even when he grows up, never quite achieves poise that will always be associated with Charles Ray, and the character of the farmer boy provides him with an opportunity to display all of these in addition to a dramatic ability which is best disclosed in the half-mad dreams of the half-crazed youth. Charles Ray is the whole show."

Added to Cast

Immediately after the completion of Universal's "Lady of Quality," Earl Foxe accepted the offer of the C. B. C. Film Sales Corporation to play the light-heavy in "Innocence." He will therefore appear opposite Anna Q. Nilsson, who was secured for the principal female role in this production.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

First of "Secrets of Life" Leads Educational's November Schedule

Included in Educational's November schedule which calls for four two-reel comedies and five single-reel subjects, is "The Ant," the first of the new series of single-reel subjects recently acquired from Principal Pictures Corporation. This series issued under the general title of "Secrets of Life," is the work of Louis H. Tolhurst, a young inventor who perfected a "cool" light process which has enabled him to secure wonderful microscopic pictures of insect life. At previews in Los Angeles and New York these single-reel subjects received great praise from the press because of the manner in which they have cleverly combined entertainment and instruction and it is predicted that they will find a ready welcome with all classes of patrons. "The Ant" will be released the first week in the month.

The four two-reel comedies are as follows: Two Christies, "Fool Proof," starring Neal Burns, released first week of November, and "A Perfect 36," released the third week of the month, starring Bobby Vernon; a Mermaid Comedy, "Uncle Sam," which is the second of this brand featuring Lee Moran and a star cast including such well-known comedians as George Ovey and Hank Mann; and a Tuxedo Comedy, "No loafing," featuring "Poodles" Hannefor, the celebrated Hippodrome clown, who was so well received in the first Tuxedo "Front." It will be released the last week in November.

In addition to "The Ant," the single-reel comedies include two Cameos, "Hang On," released the second week, featuring Cliff Bowes and Virginia Vance, and "Hot Sparks," for the last week featuring the same players. There will also be a Lyman H. Howe "Hodge Podge" entitled "The Bottom of the Sea," for release the final week, and the fourth of the "Sing Them Again" series under the title, "Memories," for the third week in November.

Grantland Rice Making Series of One-Reel Sport Films for Pathe

Another instance of Pathe's expanding activities in the short subject field is the announcement that plans have been completed for the distribution of a series of single-reel sport pictures to be known as "Sportlights." They will be produced by J. L. Hawkinson from stories by Grantland Rice, the well-known newspaper and magazine writer on sporting activities and editor of the American Golfer.

It is stated that these pictures will be different from any previous sport films and will present such phases of the different sports as are characteristically thrilling and dramatic, at the same time presenting in constructive fashion the technique that has made champions.

"Sportlights" will be released every two weeks beginning with December 16. The first will be "Wild and Woolly" which visualizes a typical western rodeo. The second which will appeal particularly to the women is "The Super-Sex," which in a humorou sand thrilling manner contrasts the girl of yesterday with the amazingly dashing and vigorous and robust out-door girl of today.

The third, "The National Rash," deals with golf, shows Sarazen, Bobby Jones and various women "champs" in action and traces the development of the game from its origin in Scotland until the present day. The fourth, "Taking a Chance," presents thrilling moments in football, horsejumping, etc., and aims to demonstrate the value of nerve at the crucial moments in creating champions.

The fifth is "Great Competitors" and shows Devereaux Milburn and Thomas Hitchcock in polo, Babe Ruth and Frank Frisch in baseball, Tilden and Johnson in tennis, Max Marsten in amateur golf, and Alma Mann in swimming. The sixth, "Stadiums and Solitude," affords flashes of quiet and secluded out-door sports like hunting and fishing contrasted with frenzied arenas of football and baseball.

Extensive newspaper co-operation is planned to assist in exploiting this series. Mr. Rice's articles are syndicated under the title applied to the series and his newspaper "Sportlights" have won a large following. This should prove of great value in winning new patrons.

Pathe's exploitation department is also preparing elaborate campaign material, and tie-ups with local sport writers will be effected in the key cities. A syndicate mat service on "Kings of Sport" will be another feature of the campaign.

Four Century Two-Reel Comedies Scheduled for November Release

For November Universal will release four Century comedies. Each is the product of a different director, and are said to be characterized by fast action and numerous original and decidedly humorous touches.

"Golfmania" heads the list as the first release. In this comedy Earle is assisted by Billy Engle in his golf antics. Both are would-be champions, who meet with a variety of comedy adventures.

"Down to the Ship to See," starring Pal, the dog comedian, was directed by Al Herman, and is said to be an exceptionally suitable vehicle for Pal. Roscoe Karns plays the leading human role in this two-reeler.

"She's a He" is Buddy Messinger's offering for the month. Buddy is cast as a plumber's assistant and he also appears in a girl's garb in certain scenes. Several of Century's popular comedians are in the supporting cast.

"Miles of Smiles," starring Baby Peggy, is said to be her most unusual offering.

"All-Stars" Liked

Hodkinson reports that enthusiastic reports have been received from exhibitors throughout the country on the series of thirteen All-Star Comedies produced by C. C. Burr, starring Charles Murray. Each of these two-reelers is based on a real plot, around which is woven comedy incidents, and continued heavy booking attest their popularity, says Hodkinson.

Novelty in "Topics"

Beginning with No. 42 Pathe announces that "Topics of the Day" will present each week a "Sketchograph" by Julian Ollendorf, the celebrated artist and creator of screen novelties. They will deal with items of timely interest.

Julius Stern Here

Julius Stern, president of Century Comedies, is in New York for consultation with his brother Abe particularly with reference to Baby Peggy features. The two brothers are also arranging details for their contemplated cross - country tour of exchange centres. Mr. Stern will remain in New York for an indefinite period.

Pathe Announces New Comedies

Pathe announces that Will Rogers' newest comedy will be "The Two Covered Wagons," a travesty on "The Covered Wagon." Rogers has a dual role, appearing in the widely different roles portrayed by J. Warren Kerrigan and Ernest Torrance in the feature.

"Ten Dollars or Ten Days" is the title of the latest Mack Sennet comedy for Pathe, starring Ben Turpin, who appears as a soda dispenser in a department store. Harry Gribbon is cast as a ribbon clerk.

Another Mack Sennet comedy for early Pathe distribution is "The Light-House," which was filmed around light-houses on the coast, and offers thrills as well as laughs. Billy Bevan, Harry Gribbon and Kalla Pasha are in the cast.

Hodge-Podge Praised

Educational reports that the series of Lyman H. Howe "Hodge-Podge" single-reelers is meeting with great success in England, and is receiving praise from the trade press. The "Film Renter and Motion Picture News" said regarding a portion of one of the issues which showed "A Hurry-Up Excursion to Washington, D. C.," it is even more exciting than a "Ride on a Runaway Train," which it resembles, and which played six times on Broadway, New York. "A more striking and entertaining short feature series has never been offered to the trade," says that publication.

Injects Novelties

Louis H. Tolhurst, whose series of single reel "Secrets of Life" are being distributed by Educational, states that the fourth subject in this series will show the most unusual scenes ever screened—that of a caterpillar transforming from its worm-like form into the cocoon stage.

Unusual Feat

In search of novelty F. B. O. has injected a pirate sequence into Episode 9 of "Fighting Blood," while in number eight of this series there is a barge fight fashioned after the historic barge battles between Corbett and Joe Choyniski and other fighters.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Dear Ol' Pal (Pathe)
Do Women Pay? (Pathe)
Goldmania (Universal)
Heads Up (Educational)
Hustlin' Hank (Pathe)
Lucky Rube (Grand-Asher)
Mark It Paid (Grand-Asher)
So Long Sultan (Universal)
Southbound Limited (Grand-Asher)
Twilight Trail (Universal)
Up in the Air (Fox)
Uncle Sam (Educational)

"Heads Up"

(Educational—Comedy—One Reel)

In this single reel Cameo comedy distributed by Educational there is, as usual, an abundance of rough and tumble action and though there are some familiar stunts the comedy throughout should prove entirely satisfactory to the average audience and get many laughs. Cliff Bowes appears as a clerk in a general store with George Ovey as the storekeeper and Ruth Hiatt as his pretty daughter. There is a good comedy sequence involving a little negro and a can of glue, a trio of village musketeers who do stunts around the store stove and a chase between the villain, who has kidnapped the girl, and the hero on a motorcycle.—C. S. S.

"Golfmania"

(Universal—Comedy—Two Reels)

Amatcur golfers are guilty of amusing blunders in this comedy on the pursuit of the elusive white ball. The caddy willingly loses a loose tooth while one of the men learns while the othcr one has to do some deep sea diving to recover his ball. The game ends in the appearance of a big, black bear who creates havoc in the country club. The subject should be particularly appealing to some, and the treatment is entertaining, on the whole. Billy Engle and Jack Earl are featured—M. K.

"Southbound Limited"

(Grand-Asher—Comedy—Two Reels)

The business of concealing a dog from a train conductor's watchful eye produces a lot of fun in this Monte Banks comedy. Our hero boards the train with neither fare nor ticket, but grafts his way easily enough, until a pretty young woman hands over her dog to his charge. There are a good many laughs in this one and a vivid train wreck as a closing thrill—M. K.

"So Long Sultan"

(Universal—Comedy—One Reel)

While this is rather obvious amusement, the harem scenes carry some appeal and Chuck Reisner's buffoonery will bring a few laughs. He disguises himself as a dancer in order to break into the Sultan's domain and gets material for a story on the paper which he represents. His deceit is detected but a "Detroit baby" comes to his rescue.—M. K.

"Do Women Pay?"

(Pathe—Cartoon—One Reel)

The favorite theme of the innocent girl being lured away by a villain who locks her in a lonely cabin and then proceeds to get drunk is handled by Paul Terry in exceptionally vivid style. The mouse and his sweetheart are finally reunited after no end of melodramatic feats. All of it, including the aeroplane finish, will recall the usual screen thriller and its powers of amusement should be great.—M. K.

"Up in the Air"

(Fox—Comedy—Two Reels)

Thrills and laughs are rather abundant in this Imperial Comedy in which Charles Conklin and Harry Sweet do most of the stunts. Falling down elevator shafts and balancing on a narrow edge of a high building, they provide some highly sensational moments. The comedy has been well directed and will keep the average fan amused throughout its entire length.—M. K.

"Lucky Rube"

(Grand-Asher—Comedy—Two Reels)

Sid Smith makes the best of the material here which is only fairly amusing. It is the story of the country blacksmith, who goes to the city on a mission for his sweetheart's father and comes back with new clothes and ideas. Under his reformed sway cow-paths are discarded for motor thoroughfares and the smithy goes out of business. It has a few laughs and Sid Smith's pantomime is a great help.—M. K.

"Dear Ol' Pal"

(Pathe—Comedy—One Reel)

"Snub" Pollard and Paul Parrott in Alphonse-and-Gaston roles are the polite rivals in a love affair. The number has some good comedy and some vigorous action after the girl's pearls are stolen, and the two rivals, tied for a one-legged race at the picnic, start after the thief. The general mood is rather different and should go well.—M. K.

"The Twilight Trail"

(Universal—Western—Two Reels)

Universal is offering the usual amount of entertainment in this Western which features Margaret Morris. The plot concerns a frame-up on a rancher who fights an honest duel but is accused of murder when his opponent is mysteriously shot. There is good riding, fair suspense and a pleasing heroine to make it interesting.—M. K.

"Uncle Sam"

(Educational—Comedy—Two Reels)

Lee Moran makes his second appearance in Mermaid comedies in this number in which he appears as the favorite heir of a wealthy relative who feigns death to get a line on his would-be heirs. Through the timely assistance of an onion, which another "heir" is eating, Lee weeps and wins out. The picture has an unusual comedy cast from a box-office standpoint, for in addition to Moran, Han Mann, George Ovey and Brownie, the well-known dog, have prominent roles while Ruth Hiatt appears as the girl. There are a number of clever subtitles and situations that the majority of patrons will enjoy and this comedy should prove a good box-office attraction.—C. S. S.

"Hustlin' Hank"

(Pathe—Comedy—Two Reels)

Will Rogers scores again, this time as camera man to a feminist determined to get some photographs of wild life. The scenes where he pursues the bear in an effort to get his picture are hilarious, as are some of Rogers' esthetic poses and his manners at the first tea party. It is all very good entertainment, well marked with the star's distinctive personality and talent.—M. K.

"Mark It Paid"

(Grand-Asher — Comedy — Two Reels)

Joe Rock comes to the rescue of his sweetheart's father (who is going broke in the hotel business) with a clever scheme for attracting guests. He circulates the report that a fortune is concealed in one of the rooms. A rival hotel manager loses all his guests, but holds a mortgage on the prospering establishment, which our hero pays at the last minute after a hazardous journey. Billy Rhodes supports the star in this number which is lively and amusing.—M. K.

Showmen Use Big "Ad" Space for Educational's Comedies

More and more are exhibitors demonstrating their faith in the pulling power of short subjects by playing them up in their exploitation and newspaper advertising. Press critics are also devoting more space to reviews on the one and two-reelers. As an example of this, two Educational comedies recently came in for their share along this line.

Loew's State Theatre in Cleveland in its newspaper advertising featured the first Tuxedo Comedy, "Front," with "Poodles" Hanneford above the feature production, while the Allen Theatre in the same city divided its newspaper space fifty-fifty between the feature and the Lloyd Hamilton comedy, "The Optimist," and the same comedy got an even break with the feature in the electric signs for Loew's State theatre in Los Angeles.

In addition, "The Optimist" received not only an exceptional amount of space in the newspaper reviews in Cleveland and Los Angeles and other cities but also received high praise. The Cleveland Plain Dealer says it cinches Hamilton in place in the trio, Chaplin, Keaton and Hamilton, while the Los Angeles Record calls it a priceless snatch of a whimsical burlesque.

Will Rogers Two-Reeler on Pathe List for November 11

The second of the new Will Rogers series of two-reel comedies produced by Hal Roach heads Pathe's schedule for November 11. It is titled "Hustlin' Hank" and shows this easy-going comedian developing an unsuspected burst of speed and energy under the stimulus of a champion of progressive feminism.

The Ruth Roland serial "Ruth of the Range" brings the heroine to an exotic island where the constituents of the coal substitute are in a pit of lava. New perils await her here. Another of the new series of single-reel comedies starring Snub Pollard is "Dear Ol' Pal," in which Paul Parrott and Snub appear as friendly rivals for a girl, with each one determined to remain gentlemanly toward the other at all costs.

The current Aesop Fable gives an amusing version of the question, "Do Women Pay?" Pathe Review 45 shows "In the Land of the Ojibways," a study of the American Indian; "Storing Energy," dealing with the storage battery, a color section "The Crags of the Barons" and two sections, "A Singer in Siam" and "Pussy Poses," which are picturesque and distinctly humorous.

"Leatherstocking" Serial Is Under Way

Pathe announces that all preliminaries have been completed for production of the serial which C. W. Patton will make, based on James Fenimore Cooper's "Leatherstocking Tales." George Seitz will direct, and Robert Dillon has prepared the scenario. Harold Miller, who played the lead in the new Seitz serial, "The Way of Man," will have the lead in this picture with Edna Murphy playing opposite. Vernon Walker is the photographer.

Two Educationals at Broadway Houses

The current week finds two releases of Educational on the programs of prominent Broadway houses. "By Lantern Light," a Bruce Wilderness Tale, accompanies "The Drivin' Fool" during a run at the Cameo, while the Lloyd Hamilton comedy, "Extra! Extra!" is on the bill with Wesley Barry in "The Country Kid" at the Rialto Theatre.

PROJECTION

EDITED BY F. H. RICHARDSON

Measuring Condensers

Wilbur J. Camlin, projectionist, Paramount Theatre, Connellsville, Pa., has the following to say:

Have been a reader of your department for three years and am interested in the advancement of motion picture projection. I want advice upon a very simple, yet to me a perplexing question.

The supply house in Pittsburgh where we get all our parts and accessories does not send the condensers we order. At present I am using a 6½-7½ plano convex combination. The 6½ lens seems much heavier than the other, and now that the preliminary explaining has been done I will get at the question which is bothering me, viz.: Is there any way in which I can measure a condenser to find its proper size? Please advise me through the department.

I had the latest edition of the handbook (Bluebook) and gave it away as a present. Have sent my order for another. It is, I think, the most complete work ever written on projection. Thanks for its help; also for the aid the department supplies.

Friend Camlin, the fact that one lens is heavier than the other is as it naturally would be, since the 6½ plano convex lens is thicker than is the 7½, hence has greater weight of glass. See figure 32, page 134 of the Bluebook, or page 96 of the Third Edition for explanation. Moreover, you may find that the 6½ lens has a thick edge and the 7½ a thin one, or vice versa, which means nothing optically, except that there will be a bit more light absorption in the thick-edged than in the thin-edged lens. See page 167 of Bluebook. It does mean, though, that there is unnecessary surplus of glass, hence added weight; also that the very thick edged lens won't fit the holder rigrtly, and in some holders will be held too high, so that its center will be above the optical axis of the lens system.

As to measuring the lenses separately, which is what I presume you mean when you say "measure the condenser," there is no method I know of by which you can measure them with absolute accuracy, because of the great amount of spherical aberration contained in the beam from such a lens. You may, however, measure with accuracy so close that the error is negligible by following the plan described on pages 153-154 of the Bluebook; also they may be measured by the method described on page 151, which is as follows: Select a room with only one window, or else darken all windows but one, leaving this one open. On the wall opposite the open window pin a sheet of white paper. Hold the lense to be measured in front of the paper screen thus established, with its flat side towards the screen, and very carefully focus some DISTANT object, such as a building or tree, on the paper screen. Be careful to hold the lens as nearly as possible square with the screen.

Having focused the object as sharply as possible, measure the exact distance from flat side of lens to screen. Next reverse lens so its curved side is toward the screen, re-focus the same object, and again measure from flat side of lens to screen. Add these two measurements together and divide by two. The result will be the focal length (NOT "size," Friend Camlin, but FOCAL LENGTH) of the lens under consideration, closely as you can measure it by this process. If you have focused the object carefully the result will be near enough for all practical purposes.

Glad you like the book and the department, but remember that the book is NOT to lay up on a shelf, but to STUDY. A good plan is to start in on those questions in the back and learn the right answer to every one of them.

Notice! Notice!

The report of the Nomenclature Committee of the Society of Motion Picture Engineers was laid over until the Spring meeting. It is proposed to adopt "PROJECTOR ROOM" as designating the room from which pictures are projected, instead of "PROJECTION ROOM," as proposed by the Nomenclature Committee.

The reason is that some producers call their screening room a projection room, and that is quite sufficient reason why the projectionist should stand clear, keep away and keep his hands off the name "projection room."

I want a letter from every one of you who approves "projection room" and disapproves "projector room." One local, Rock Island-Moline No. 433, has officially endorsed "projection room" and objected to "projector room." I would like to see other locals come to life and do the same, remembering that the nomenclature adopted by the S. M. P. E. will become standard.

Wake up, men, and show your interest. Write your endorsement of "projection room" on a separate sheet—as an entirely separate letter, which may be sent in the same envelope with another letter, if you wish. GET BUSY!

Weaver Douser

J. M. Jacobs, Box 484, South Boston, Mass., writes to ask the address of the maker of the Weaver Douser, described on page 870 of the Bluebook. Also what advantage I think accrues from its use.

This illustrates the difficulties encountered in the making of a book. The Weaver device looked good and was practical. It seemed that something of the sort was needed to take the place of the various make-shift devices now generally used, so, on the positive assurance of the sponsors of the Weaver that it would be promptly marketed and vigorously pushed, I allotted space to it, since which I have neither seen or heard of either the Weaver Douser or its makers.

The advantage of such a device as against the various arrangements now in use is dependability, efficiency and LOOKS. This latter is of importance in high grade installations.

Replying to friend Jacobs' question as to the address of the makers of the Weaver, I have not the slightest idea where they now are or if they now are.

Values It Highly

Allen Potts, projectionist, Strand Theatre, Miles City, Montana, orders a lens chart and says:

I just can't get along without your lens chart.

Evidently he had the old one and knows how much it helped. The new one is really a wonder in its completeness. At the late meeting of the Society of Motion Picture Engineers, one of the engineers said to me: "Richardson, that new lens chart is a wonder. It works out to perfection." I am sorry I did not make a note of his name, for I am sure it was one of the optical men.

Boulder, Colorado

E. C. Caywood, projectionist, Curran Theatre, Boulder, Colorado, shakes his fist under the editorial nose as follows:

Members of local 608 and the Boulder theatre managers read the article, September 8 issue, headed "Dangerous Outrage," with much interest.

For ten years past I have been projectionist in this theatre. In all that time I have no recollection of any film fire, or "explosion," which has even so much as excited the audience of any Boulder theatre. I thoroughly agree with you that the publication of such a misleading statement constitutes a dangerous outrage, especially in the magazine which I have subscribed to for a number of years because of its truthful projection department! (Wham! O golly, what a jolt!—Ed.).

As regards shop-worn projection equipment, we have no such animal in our fair city. Here in the Curran I have two late type Simplex projectors, a G. E. series arc M. G. set and a Westinghouse mercury arc rectifier.

The Isis Theatre projection room, which has been in charge of brother L. Brazda for a number of years, has two Motiograph De Luxe projectors and a Westinghouse M. G. set.

Will you kindly print the complete article you have from a paper published in Boulder, or else inform me as to the name of the paper? I do not remember having read any such article in any of our papers.

I begin to think friend Caywood is imbued with the idea that I've taken the truth by the neck and slammed its head against a tree—that no such article was published, and the worst of it is that I am unable to prove him wrong.

For years I kept every bit of correspondence on file for a year. It was an immense job, took lots of labor and space, and not one letter in a thousand was ever referred to. Of late years I have retained only such letters, etc., as seemed to have probable value for future reference, which the Boulder matter did not appear to have. It therefore went into the discard.

As I remember it, the facts are as follows: A paper, or one sheet of it, came from Colorado. It WAS a Boulder paper. I used the headlines of the explosion article merely as illustrative of the danger arising from such idiotic writings.

I glanced through the article. Now I am not sure—(I may have the Boulder article confused, as to particulars, with another somewhat similar thing sent in in the form of a newspaper clipping some while back)—but it seems to me the story was that there was a fire in a small theatre in some small town in that section, and that the fire was "covered" by a new reporter, or a space-writer rather, who happened to be there. Mind you, I am not certain as to this, but I think that was the Boulder publication story.

Anyhow, I am certain the fire in question was not in Boulder, and I agree that I should have said so in my article. Pardon the slip. It evidently did not occur to me that every one would assume the fire to have been in your city, and that you would not exactly approve of that.

I would give ten perfectly good dollars if I had that danged clipping now, just so I could rub it under brother Caywood's nose and tell him to go chase himself. For I do object to have a friend suspect me of lying when there is nothing to be gained by it. If I stood to accumulate, say, $111,111.00 or so by warping the truth slightly—well, that might be something else again.

The whole thing was bona fide, brother Caywood, though I should have noted the fact that the fire in question was not in your city. The publication certainly was.

Generator Wanted

C. D. Rawlins, projectionist Chrystal Theatre, Gilmer, Texas, says:

Dear Mr. Richardson:—Though I have been an interested reader of your department for several years, this is my first letter to it. The Chrystal Theatre, where I am employed, is considering the installation of a motor generator set—gasoline motor—to supply current for the entire theatre. If I have calculated correctly this will call for an eight (8) KW. output. The management has called upon me for advice.

Not having been previously interested in equipment of this type, I do not know where to obtain same, hence ask that you will turn a bit of light in this general direction.

I have rather lost track of this class of equipment of late, but will refer your letter to where it should get intelligent attention. There once was a number of outfits such as you want on the market, but they all seem to have dropped out of sight, presumably for the reason that there was not sufficient demand for them in the industry to make it pay.

If any of our readers has anything of value to suggest to friend Rawlins let them address him directly and at once.

Help for Wildwood

John A. Maurer, Projectionist Lincoln Theatre, Massillon, Ohio, says:

Forgive me for butting in again. Have no desire to monopolize attention, but feel that the letter of Ray Phillips, Wildwood, New Jersey, Sept. 29 issue, deserves attention, though considering delay in publication, etc., it will probably be too late to help him. However, others may have the same difficulty.

Obviously the trouble in his case is that his crater is too large to give him a spot of proper diameter at the distance at which his small diameter projection lens compels him to place his condenser. Looking over his data I note that he is using ¾ inch positive carbons for fifty amperes D. C., which is, in any case, inefficient, as may be seen on pages 378-387 of the Bluebook. In this case the inefficiency is aggravated by the fact that fifty amperes will form a decidedly larger crater on a ¾ carbon than it would on a ⅝ or a 9-16. In other words, in addition to being inefficient in itself, this arc is making it difficult to devise an efficient condenser combination.

By way of making a practical test I burned craters on carbons of the three sizes named for fifteen minutes each, with the ammeter constantly at fifty amperes. I believe this is amply long to determine the final crater size. You will find impressions of the craters resulting attached hereto.

Don't Blame Phillips

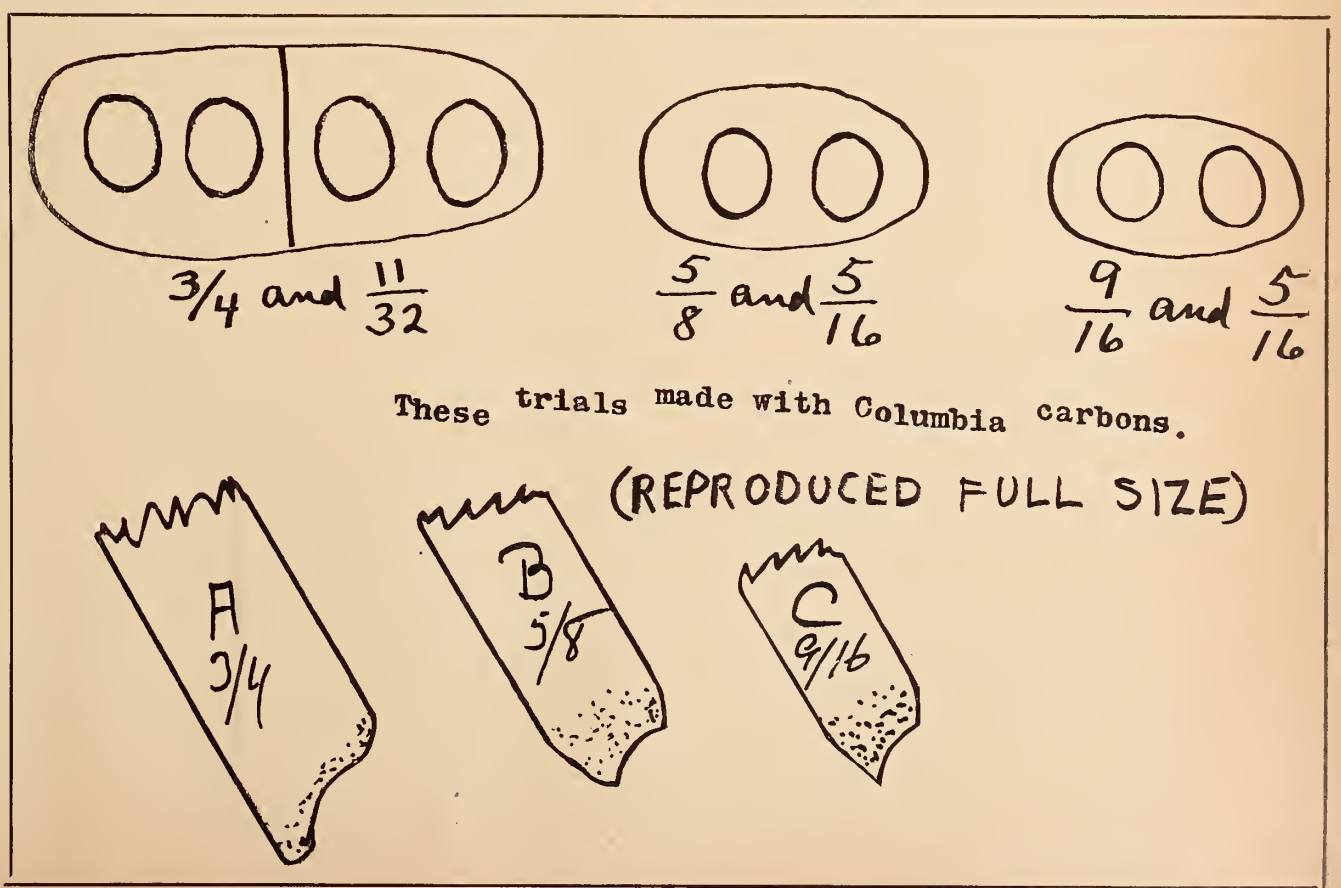
I do not blame Phillips for what he is doing because, for some reason to me incomprehensible, most carbon manufacturers recommend ¾-inch positive for fifty amperes. I believe if he will try one of the smaller sizes, and take the time and trouble to get used to handling an arc with the smaller carbon (it tends to act in a different way), he will be able to do much better with the whole proposition.

Under the condition he describes I would try a 9-16 positive and a 5-16 metal-plated negative, with a 6½-7½ M. Bi-C condenser placed 18 inches from the aperture. This should give a crater 19-64ths of an inch in horizontal diameter, and a spot of nearly the right size. He might even find that he will get better results by using 45 to 48 amperes and the 9-16 positive, than with the full fifty amperes and a ⅝ positive. This latter is suggested in case he is unable to make the 9-16 carry the fifty amperes, though I think he can with the type generator he is using.

No man need fear "butting in," because he can't when he says something I believe to be of interest to our readers, and by golly a man who writes this sort of dope should have space.

As to the crater diameters, I am myself surprised. This thing has never been brought up in quite this way before, and it is exactly the way it should have been presented years ago. I wish we might have had an outline drawing of those carbon tips. I think the lesser diameter shown by the smaller carbons is due to what I have shown, or tried crudely to show in the sketch I have made at A-B-C. My own contention has always been, and it has been borne out by tests, that the unnecessarily large carbon produces a lowered crater brilliancy per unit area by reason of the large amount of comparatively cool carbon immediately adjacent to it.

As to the other phase of the matter, I think we would all welcome discussion from men who feel competent to help. Griffith might well give up his views, and there are others we would be glad to hear from. You have, it seems to me, opened a path we may well explore to its end. It is not a new one, but you seem to have shown it in a new light.



Exact reproduction of diagrams of carbon craters obtained through practical tests by Projectionist John A. Maurer. Brother Maurer burned craters on three sizes of carbons as indicated for fifteen minutes each, with the ammeter constantly at fifty amperes.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

A Message from An Organ Builder.
A Great Little Theatre.
Putting Up a Good Front.

IN our issue of October 27, we published a communication from an exhibitor who wanted a small organ at a moderate price.

Here is what an organ manufacturer who read that letter writes.

I am interested in the letter from the Honduran exhibitor. It is in line with my views, and I am becoming more convinced that my views are correct every day and incidentally more disgusted with the modern method of advertising, so far as it applies to the theatre organ business.

* * * An organ can be produced for the smaller house that will be a real musical instrument without a fancy price. Lots of builders do it, but exhibitors are all frightened off by the published high prices of organs.

* * * I know you fellows are out to get business and doubtless you will get more money from those fellows than you would out of advertising of the builders of legitimate organs, but you would in the end get the organ business on its feet in way that the buyer would be protected.

Never mind the builder, he hasn't any rights at any rate but this method of advertising and throwing the "bull" hurts the small exhibitor.

If the conditions in the organ business, today, are as bad as the writer of the above believes them to be and if the exhibitor is delaying putting his name on the dotted line of a contract because he wants an effective musical instrument of low cost, it would appear that there is considerable business awaiting the manufacturer of moderate priced organs who will advertise them.

In fact, if our organ builder correspondent would come right out and, over his own signature in the advertising columns, tell his story to our readers in language as straightforward as his letter, we believe that he would do much to remedy the conditions of which he complains.

So far as "we fellows" of the trade press being out to get the business is concerned, none of the motion picture trade publications has ever carried any undue amount of organ advertising, which may possibly account for the fact that an exhibitor's idea as to what an organ installation would cost him in actual dollars and cents may be somewhat out of plumb.

The remedy for this is quite obvious and we will welcome most cordially to the advertising columns the organ manufacturer who will hand out the straight goods regarding prices in an announcement over his own name.

Not because we are unduly mercenary in the matter, but we feel that a campaign of this nature is something for which the manufacturer and not the editor should make himself responsible.

GIVEN all the money that he asks, an unlimited plot of ground and an order to plan a house of several thousand seating capacity, the average picture theatre architect has a comparative cinch. But when he is up against a proposition of a fifty by one hundred foot plot, and a six hundred seat house, he must do some pretty close figuring of the kind that requires experience back of it.

It is a much harder task to plan a good small house than a good big one and that's why we congratulate architect Davis on his achievement of the Peerless Theatre, which we describe in this issue and also the Messrs. Newman for giving the architect an opportunity to show what he could accomplish.

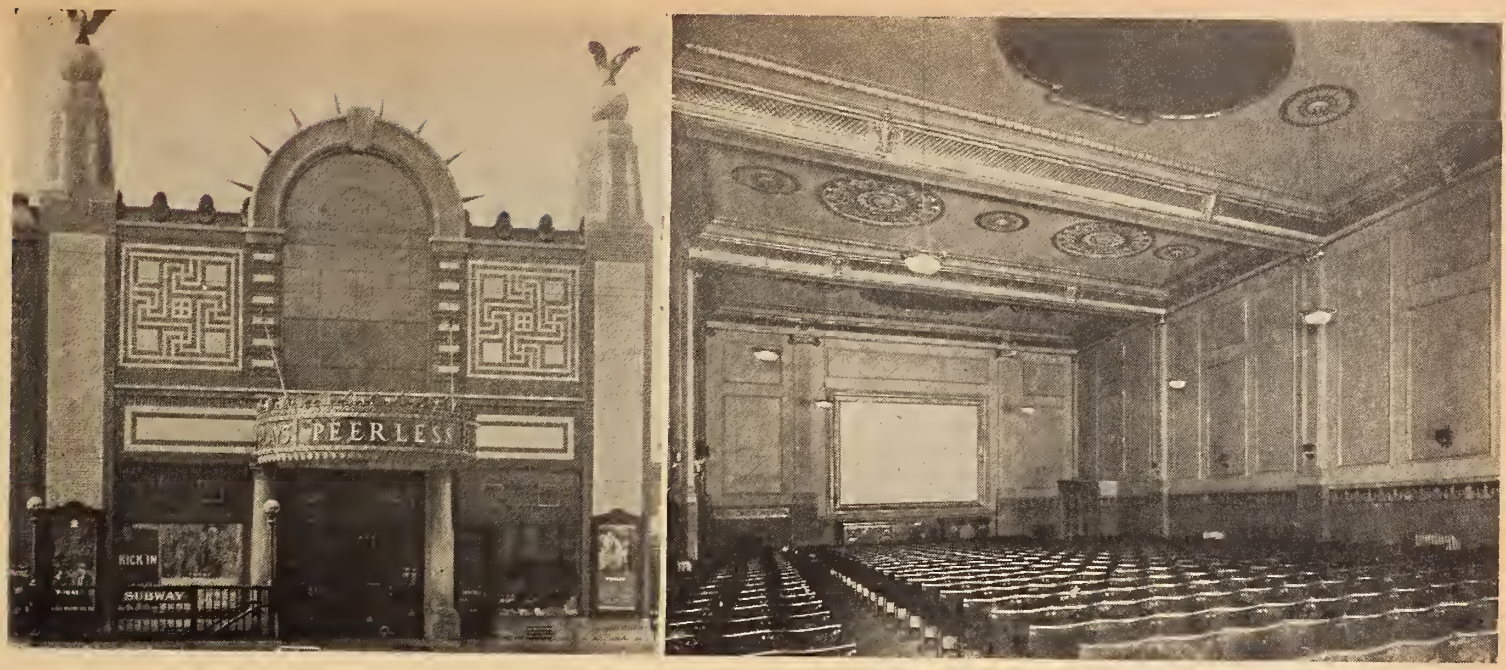
We will bet that these plans will be consulted by our readers for a long while to come.

SPEAKING of new houses, the proprietors of the St. Helen's Theatre Chehalis, Washington, the new one hundred thousand dollar eight-hundred seat house, the building of which we announced in our issue of September 8, have just shot us a photo of the architect's wash drawing so that we can get an idea of what the theatre will look like on completion.

It is such a good looking front that we believe our readers will admire it as much as we do, and, as they may find some valuable suggestions in same, we are reproducing it elsewhere.

SOME time ago, we made a few feeling remarks anent the renovation of a picture house and an expenditure for foyer chairs which was out of all proportion to that devoted to the projection room equipment.

To offset this sad state of affairs, we are joyfully spreading the glad news that we have been tipped off to a new house in which not only is the projection room a real room, but that five—yes, FIVE—projectors are installed.



TWO VIEWS OF THE PEERLESS THEATRE

Showing the attractive front and the well planned interior of the new 600 seat house of the N. & P. Amusement Company, recently erected in Borough of the Bronx, New York City.

Plans of Bronx Borough's Peerless Show Well Arranged 600-Seat House

THE interest in plans suitable for small houses is so great that we are more than glad to be able to present to our readers the lay-out of the six-hundred-seat Peerless Theatre, recently erected on One Hundred and Thirty-eighth Street, West of Alexander Avenue, Borough of the Bronx, New York City.

The Peerless was planned by Albert E. Davis, 258 East 138th Street, New York City, for the N. & P. Amusement Company, of which Benjamin Newman is president, Daniel B. Newman, vice president and Aaron Newman, secretary and treasurer.

As will be noted, by referring to the floor plans, the architect had at his disposal a lot fifty feet wide by one hundred feet deep. The theatre occupies the full depth of the lot and forty-two feet eight inches of its frontage. The remaining seven feet four inches being utilized as a passage way to the exits, which are located one at the front and one at the rear of the auditorium.

Seating in Three Sections

The seating is arranged in three sections with two aisles separating the sections. There are twenty-six rows of seats down the centre of the house and twenty-four rows along each of the side walls.

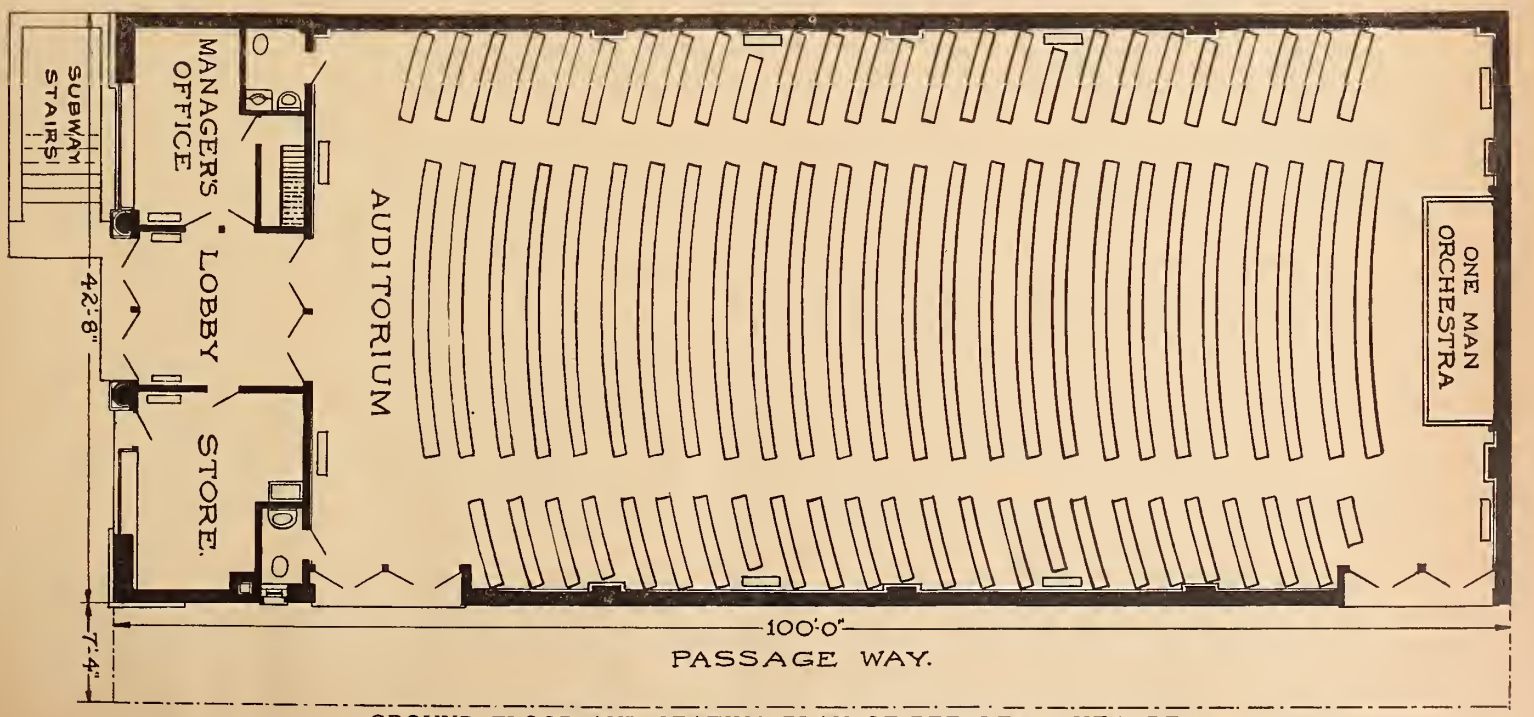
A central lobby, with a pair of doors at front and rear, gives access to foyer space behind the seating. At left and right, respectively, are the manager's office, and a store which latter has been rented to a confectionery. Back of the manager's office is a lavatory and stairways which lead upward to the projection and down to the basement, in which the heating apparatus is installed. A second lavatory is back of the candy store.

Typhoon Ventilated

The floors are of cement, squared off in red for the aisles. Good ventilation is assured by a ceiling twenty-five feet high and a Typhoon cooling and ventilating system, situated in a pent house on the roof, and which operates through ornamental circular ventilating panels in the ceiling.

Directly in front of the screen is an orchestral organ which reduces the size of the orchestra to one man. The organ grilles are located at each side of the screen.

As the illustration shows, the Peerless



GROUND FLOOR AND SEATING PLAN OF PEERLESS THEATRE

Showing how Architect Davis utilized every available inch in this convenient and well arranged, 600 seat, house.

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa

DURATIZE YOUR FILM
TRADE MARK

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INC.
220 WEST 42ND STREET
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PHONE CHICKERING 2937
ALLAN A. LOWNES PRES.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

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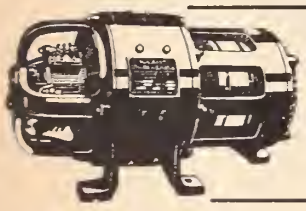

HALLBERG MOTOR GENERATORS

Are the best for Projectors.

J. H. HALLBERG

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THE 800 SEAT ST. HELEN'S THEATRE

The new $100,000 house of Chehalis, Wash., as it will appear on completion. From the architect's wash drawing.

is an extremely attractive house. The entrance is flanked by lime stone columns and, at either end of the street facade, rise square towers changing to octagon above the roof and surmounted by stone spheres and copper eagles. There is a circular marquee over the main entrance and above this a circular head steel sash, within a lime stone arch, from which radiate copper sunrays. Between this central feature and the towers are illuminated panels of unique Grecian design in olive green, old gold, pale blue, Pompeiian red and white enameled brick and tile. The panels are crowned with a limestone cornice and copper cresting.

An Attractive Lobby

The lobby and auditorium are of attractive design, beautifully decorated in maroon, mauve and ivory, robin's egg blue and moss green, rose and lavender, silver and gold.

The seats are of mahogany black and gold and arranged on the arc of a circle with a gradient of four feet to the screen, affording a good view from each seat.

In the projection room, which is located above the lobby, are two Power's, 6-B projection with governor type control and a double 70 ampere transverter.

Seattle Supply House Puts Over Good Stunt

The quarters of the Theatre Equipment Company of Seattle, Power distributors, has recently been improved with the installation of new private offices. Increased business made this expansion necessary.

Lewis and Barthel, partners in the company, report prospects excellent for the coming season.

A neat bit of advertising put out by the Theatre Equipment Company was in the form of a card bearing addresses and telephone numbers of all film exchanges, theatres, railroad depots, costume, poster, cameramen and allied interests.

While the card itself was not a new idea, the letter that accompanied it was cleverly worded in that it announced the new card as being the last word since the telephone company had made changes in many numbers, due to the installation of dial telephones, and requesting that the patron destroy "all our previous cards as they are worthless and out of date." This naturally insured the elimination of all competitive advertising of a similar na-

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is an important part of the equipment of the

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Scaramouche
ROAD SHOWS

RAVEN SCREEN CORPORATION

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FIRE!

May result from badly installed electrical equipment or poorly chosen materials.

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is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

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A new departure in modern organ entertainment. Proven box office attraction.

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Appointed by Agreement Dated 7/8/14
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Two Simplex Motor-Driven Projectors, like new. Guaranteed. No reasonable offer refused.
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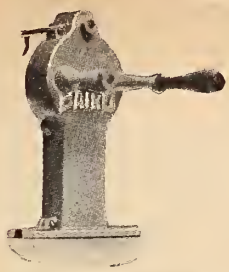
Baltimore, Maryland

Opera chairs and floorcoverings. You will need both in your new building. There will be money in it for you if you get our proposition before purchasing. Factory close-outs made to suit your requirements in plain and upholstered opera chairs, at prices that save you 25% over what salesmen will quote you.
Floorcoverings of the best made; government standard Battleship Linoleum and carpets at money-saving prices. Direct to you.
J. P. REDINGTON, Scranton, Pa.

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York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Will Accommodate 10-inch and 14-inch Reels.
Durably Constructed to Stand Long Hard Service.
Ask your dealer.
THE C. R. BAIRD CO., New York
Manufacturers and Distributors of Moving Picture Machine Parts Since 1909

The Week's Record of Albany Incorporations

Six motion picture companies incorporated in New York state during the week ending October 27, the records in the state's corporation bureau showing the following companies as entering the business during the last few days:

M. J. Winkler Productions, Inc., captialized at $20,000, and having as directors M. J. and George Winkler, and C. B. Mints, of New York; Movie upply & Repair Co., Inc., $5,000, Michael Roth, Ephraim Behrend, I. B. Silverglate, New York; Elliott Dexter, Inc., with Elliott Dexter, of Los Angeles, Cal.; Edward M. James and Lillian Hoffman, New York City; Bryant Washburn, Inc., with Bryant Washburn, Hollywood, Cal.; Edward M. James and Lillian Hoffman, New York City, each of these concerns receiving permission to issue 200 shares of stock of no par value; Hoffman Pictures, Inc., and Roland West Productions, Inc., each issuing 50 shares of stock of no par value, and the incorporators of each company including G. S. Wittson, Joseph M. Edelson, of New York, and Leah Strong, of Brooklyn.

Gibson Represents The Ward Leonard Co.

W. A. Gibson has been appointed selling representative of the Ward Leonard Electric Company, Mt. Vernon, New York.

Mr. Gibson will make his headquarters in the Roos Building, Elm and Akard Streets Dallas, and will handle the complete line of Vitrohm resistor units, field rheostats, theatre dimmers, motor starters and Ribohm rheostats in Dallas and vicinity.

Theatres Projected

BIRMINGHAM, ALA.—Jefferson Amusement Company will erect theatre, to cost $175,000.

BIRMINGHAM, ALA.—Interstate Amusement Company will erect 12 or 15-story theatre and hotel building at Fifth Avenue and 19th Street, to cost about $1,500,000.

TEXARKANA, ARK.—Work has started on new Saenger Theatre at Third and Main streets.

WASHINGTON, D. C.—Clare E. and Graham Hoffman have acquired site on 14th Street, N. W., as site for Park Theatre, a moving picture house, with seating capacity of about 1200, to cost approximately $300,000.

HARVEY, ILL.—Englewood Construction Company, 6237 Ashland Avenue, has contract for one-story reinforced concrete moving picture and vaudeville theatre, with balcony, to be erected on Center, near 145th Street, for Fitzpatrick-McElroy Company, 202 South State Street, to cost $125,000.

FREDERICK, MD.—M. D. Harp has purchased property on West Patrick Street as site for new moving picture theatre.

BAY CITY, MICH.—Bijou Theatrical Enterprise, Inc., 704 City Bank Building, contemplates erecting one-story brick moving picture theatre.

ODESSA, MO.—J. D. Block, of Grain Valley, will erect new up-to-date theatre.

SENECA, MO.—C. L. Cox and George Puryear will convert building formerly occupied by William's Cafe, into up-to-date moving picture theatre.

WINSIDE, NEB.—Milton Jones and Hans Neilsen will operate McIntyre Building, when alterations are completed, as moving picture theatre and dance hall.

NEWARK, N. J.—Curtis, Warner Corporation, 9 Clinton street, has contract for 1½-story brick theatre, 100 by 154 feet, to be erected at Bloomfield street and Belleville Avenue for City Investment Company, Firemen's Building, to cost $150,000.

LAKE PLACID, N. Y.—New moving picture theatre is under construction by Adirondack Theatre Corporation.

ALLIANCE, O.—Koch Brothers have plans by Albrecht, Wilhelm & Kelly, State Bank Building, Massillon, for one and two-story brick and terra-cotta trim theatre and office building, 100 by 156 feet, to cost $100,000.

CANTON, O.—Charles Bowen plans to erect community moving picture theatre at 12th Street and Cleveland Avenue, N. W.

ENID, OKLA.—H. W. Vuderhill, 121 North Emporia Street, Wichita, has contract to erect two-story brick theatre for Mrs. E. M. Billings, to cost $100,000.

BELLEVUE, PA.—James Steele, Real Estate Saving & Trust Building, Pittsburgh, has plans by Douglass Ellington, Wabash Building, Pittsburgh, for moving picture theatre to be erected at Lincoln Avenue and South Jackson Street.

GEORGETOWN, WASH.—Rainer Theatre Company plans to erect moving picture theatre, to cost $15,000.

WEST BEND, WIS.—William Warnkey has plans by Robert A. Messmer & Brothers, 221 Grand Avenue, Milwaukee, for one-story brick moving picture theatre, 32 by 118 feet, to be erected on Main Street.

FILMS FOR SALE
Adventures of Jimmy Dale, 32 reels, featuring E. Lincoln; The Scarlet Runner, 24 reels, featuring Earle Williams; also large assortment of FEATURES, SERIALS, COMEDIES, EDUCATIONALS, TRAVELOGUES, etc. Correspondence solicited.
GUARANTY PICTURES CO.
126 West 46th Street New York
Cable Address: GAPICTCO

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Improving Theatres

AUGUSTA, ARK.—Improvements have been made to Lura Theatre.

DARDANELLE, ARK.—Earl Boggess, who recently purchased Electric Theatre, has made extensive improvements to house.

BELOIT, ILL.—An extension has been built to Majestic Theatre and interior changes made.

PITTSFIELD, ILL.—Improvements have been made to K. of P. Theatre.

CHANUTE, KANS.—Hetrick Theatre has been repainted, redecorated, new projecting machine and screen installed, and house reopened.

MANHATTAN, KANS.—Marshall Theatre has been remodeled.

BETHANY, MO.—I. W. Maple has purchased new equipment for his theatre, including 304 new seats, new projecting machine, Minusa screen, etc.

WAYNE, NEB.—Crystal Theatre has been remodeled.

NASHUA, N. H.—Colonial Theatre has been renovated and reopened under management of Harry G. Farrell.

ATLANTIC CITY, N. J.—Nixon Nirdlinger Amusement Company, of Philadelphia, will make alterations to Apollo Theatre on Boardwalk.

*CANTON, N. Y.—Extensive improvements are contemplated for American Theatre.

NEW YORK, N. Y.—H. C. Ingalls, 347 Madison avenue, is preparing plans for interior alterations to moving picture theatre at 211 West 125th street.

CLASSIFIED ADVERTISEMENTS

Help and Situations Wanted Only

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Minimum charge 60c

Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

ORGANIST, employed, desires change, ten years' experience, education exceptional; salary, organ must be worthy high-class man. Box 319, Moving Picture World, New York City.

SCREENS painted by expert painter. Estimates given on request. Oscar Schediwy, care Apollo Theatre, Winfield, Long Island.

FILM COMEDIANS, ATTENTION! Do you want to increase your popularity, fame and fortune? Accomplished motion picture director and idea man wishes connection with you. Have comedy acts (novelty) that beat 'em all. Box 320, Moving Picture World, New York City.

THEATRE MANAGER at liberty after November 1st. Five years in present location. Business producer. Efficient advertiser, booker and expert projectionist. Thirty-five years of age, and married. Absolutely reliable and trustworthy. Best of references present employers and others. Address P. O. Box No. 97, Bristol, Tenn.

ASHLAND, O.—Ashland Opera House has been repaired and redecorated, new draperies hung, and reopened by Roy Michael and Robert McIntosh with first-class picture program.

LORAIN, O.—State Theatre has been remodeled and reopened with pictures and vaudeville.

NORMAN, OKLA.—Improvements have been made to Oklahoma Theatre and house reopened.

TULSA, OKLA.—Improvements have been made to Broadway Theatre and house reopened.

FLORENCE, S. C.—M. F. Schnibbens will make improvements to Opera House, including seating arrangement, repairs to lobby, etc.

KINGSVILLE, TEXAS.—Minusa Gold Fibre screen will be installed in Kings Inn Theatre.

LAREDO, TEXAS.—Royal Theatre is being remodeled.

DANVILLE, VA.—E. C. Arey will convert Metropolitan Billiard Parlor into moving picture theatre.

WALLA WALLA, WASH.—Extensive improvements have been made to Arcade Theatre.

WHEELING, W. VA.—Leopold Miller has plans by George H. Dieringer, 880 McCullough street, for remodeling theatre on Elm Grove street, and erect brick addition, 20 by 30 feet, to cost $10,000.

New Auditoriums

COFFEYVILLE, KANS.—City has plans by T. W. Williamson & Company, Central National Bank Building, Topeka, for three-story brick and stone-trim auditorium and community building, 114 by 173 feet.

GREAT NECK, N. Y. — Community Church of Great Neck will erect community building on Third street.

NASSAU POINT, N. Y.—Walter Johnson, 173 Remsen street, Brooklyn, will erect 2½-story brick and stucco community building.

The name of Keith is synonymous with the best in vaudeville

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP
Penny Vending Machines

Patented

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.
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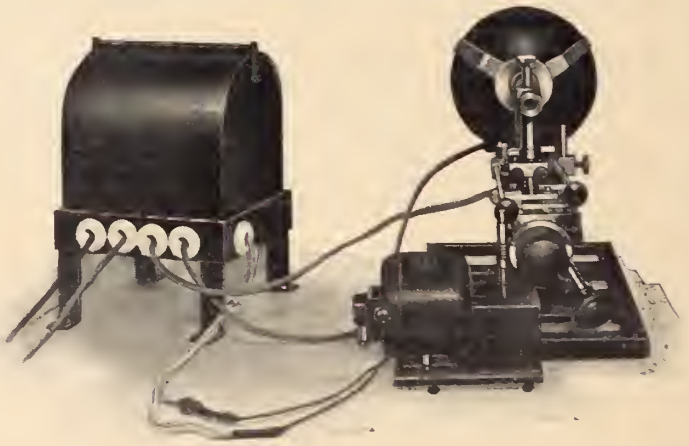
LATEST IN PROJECTION EQUIPMENT



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ELIMINATES ALL CONDENSERS

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STANDARD HIGH GRADE EQUIPMENT

Manufactured under Special Agreement: Rheostats—Ward Leonard Electric Co.; Transformers—American Transformer Co.; Reflectors—Bausch & Lomb Optical Co.; Motors—Robbins & Myers Co.

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AMERICAN REFLECTING ARC CORPORATION

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Carries through to the screen, tone for tone from highest light to deepest shadow, every gradation that skillful photography has secured in the negative.

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ROCHESTER, N. Y.

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Each Section Accommodates Five Reels

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It Is Sectional, Accessible and Convenient

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Finished in Colors to Suit Purchaser

Write TODAY for detailed description and prices, stating for how many reels you desire to provide storage.

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Regional in News Value; National in Service

Moving Picture WORLD

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Vol. 65, No. 3 November 17, 1923 PRICE 25 CENTS

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"It Makes 'The Bat' and the 'Cat and the Canary' Look Sick"

—Chicago Herald and Examiner

THE GREATEST MYSTERY PICTURE EVER PRODUCED!

We dare you to guess who committed the crime

Society Murder Mystery Develops New Sensation-----Grand Jury Investigation Results In Indictment Of Slain Millionaire's Adopted Son

MADELINE WINTHROP
wife of the defendant and third figure in the puzzling triangle

KENNETH WINTHROP
adopted son accused of crime

ANDREW PRENTICE
the murdered millionaire-never known to have had an enemy

EDITH CRAIG
secretary and secretly the fiancee of the millionaire

SOPHIE SAUER
maid in the Prentice home who discovered the crime

Prentices butler, whom the police have grilled a dozen times.

ROBERT ARMSTRONG
second adopted son, will aid State in prosecution.

ADVERTISED IN THE SATURDAY EVENING POST

You'll never know until the final fadeout of

The ACQUITTAL

Presented by Carl Laemmle — A Clarence Brown Production

FROM THE COHAN and HARRIS PRODUCTION OF RITA WEIMAN'S SENSATIONAL PLAY

with CLAIRE WINDSOR *and* NORMAN KERRY

UNIVERSAL SUPER-JEWEL — ONE OF THE BIG TEN

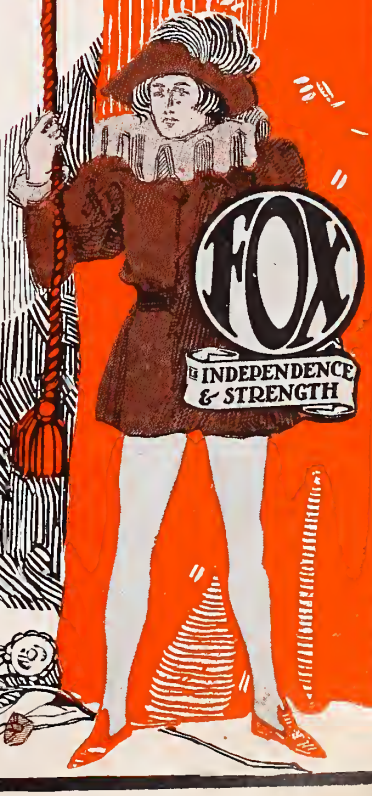
WILLIAM FOX
presents

EIGHT NEW SPECIAL ATTRACTIONS

for immediate play dates~

6 CYLINDER LOVE
YOU CAN'T GET AWAY WITH IT
NORTH OF HUDSON BAY
THE TEMPLE OF VENUS
THE NET
HOODMAN BLIND
THE SHEPHERD KING
GENTLE JULIA

Ready for reviewing at all FOX exchanges~



For Immediate Play Dates – Now
Contract

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Elmer Clifto

6-CYL
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from the bigge
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by Willi

BERTON CHURCHILL
THE EMPLOYER

FRANK TWEED
THE JANITOR

GRACE GORDON
THE NIFTY MAID

RALPH SIPPERLY
THE AUTO-SALESMAN

HAROLD J MANN
THE LOUNGE LIZARD

ERNEST TRUEX
THE EASY-MARK
HUSBAND

The auto salesman who has wrecked many a happy home

with ERNEST TRUEX and
that kept New York

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

Ready for Review in Exchanges — Now

resents
Production

NDER
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nony
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He could fry an egg in five languages

Everything's going to be A-1-1 Right

others of the original cast
roaring for two years

20 YEARS OF PROGRESS — FOX — INDEPENDENCE & STRENGTH — FOX FILM CORPORATION

SHE WAS OFFERED EVERYTHING BUT A WEDDING RING--

WILLIAM FOX *presents*

YOU CAN'T GET AWAY WITH IT

From the Story by
GOUVERNEUR MORRIS
A ROWLAND V. LEE *Production*

SHE WANTED BEAUTIFUL CLOTHES

HE WANTED HER

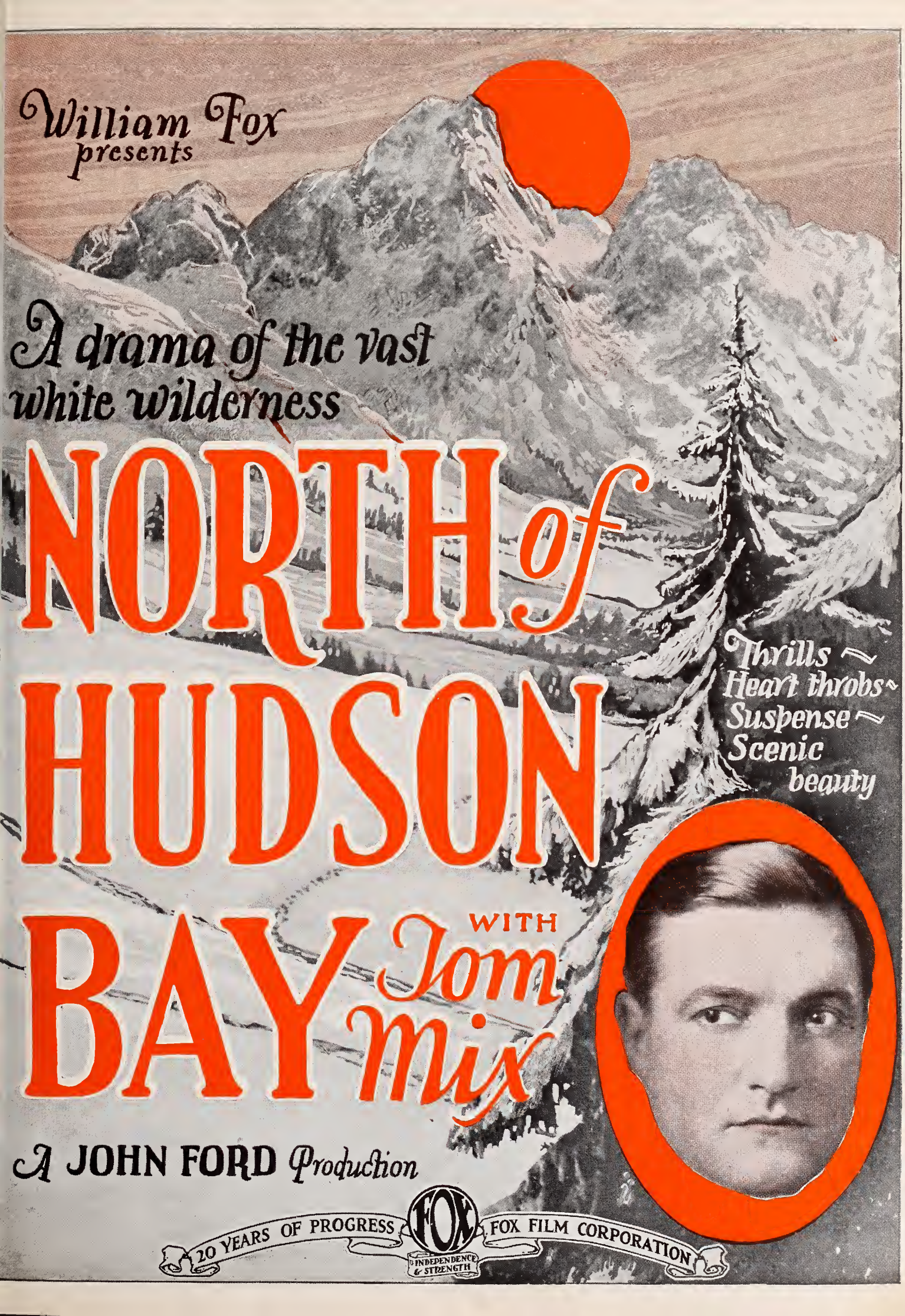
SO THEY DEFIED THE WORLD AND ITS CONVENTIONS

BUT THEY COULDN'T GET AWAY WITH IT

TEMPORARILY THEY WERE HAPPY

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH


William Fox
presents
A drama of the vast
white wilderness
NORTH of HUDSON BAY
WITH
Tom Mix
Thrills ~
Heart throbs ~
Suspense ~
Scenic
beauty
A JOHN FORD Production
20 YEARS OF PROGRESS
FOX
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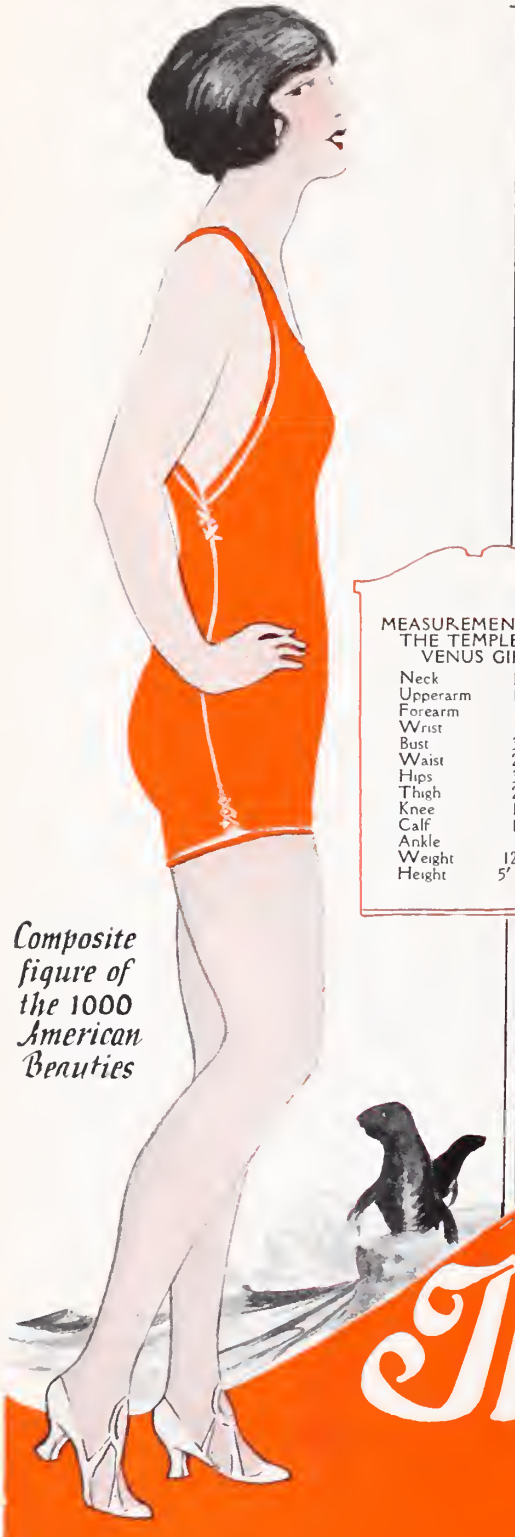
INDEPENDENCE & STRENGTH

BIGGER AND BETTER

"A DAUGHTER OF THE



Composite figure of the 1000 American Beauties

MEASUREMENTS OF THE TEMPLE OF VENUS GIRL	
Neck	13½"
Upperarm	10¾"
Forearm	9¼"
Wrist	5½"
Bust	34"
Waist	26¾"
Hips	33½"
Thigh	21½"
Knee	13½"
Calf	13½"
Ankle	8"
Weight	121 lbs.
Height	5' 3½"

William Fox presents

The TEMPLE VE

A HENRY OTTO production

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

THAN ~
GOD ~"

with ~
MARY PHILBIN
Youth and Romance
1000
American
Beauties
and a star cast
Produced at Santa Cruz
Island, Pacific Ocean
Story by
Catherine Carr

"Unhook my Gown for the Devil's dance"

ACCEPTED MEASUREMENTS OF THE CLASSICAL VENUS	
Neck	13¾"
Upperarm	11"
Forearm	9½"
Wrist	6"
Bust	34"
Waist	27"
Hips	34"
Thigh	21¾"
Knee	13¾"
Calf	13¾"
Ankle	8¼"
Weight	123 lbs.
Height	5' 4"

VENUS DE MILO

OF NUS

20 YEARS OF PROGRESS FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

WHO'S GUILTY?

A 1924 DRAMA of MYSTERY AND THRILLS

Author
MARAVENE THOMPSON

WILLIAM FOX
presents

The NET

Scenario by
OLGA LINEK SCHOLL

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

A J. GORDON EDWARDS *Production*

HOODMAN BLIND

From the stage play by HENRY ARTHUR JONES AND WILSON BARRETT

Scenario by Charles Kenyon

A JOHN FORD production

NANCE, the wife, to whom virtue was supreme —

JESSIE, the waif, who scorned convention —

20 YEARS OF PROGRESS FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

A drama of a woman's wiles!

WILLIAM FOX
presents

The

A
J. GORDON EDWARDS
production
The SHEPHERD KING
Successor to
QUEEN OF SHEBA
it was made by the Fox Company with an American motion picture staff in Egypt and Palestine.

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SHEPHERD KING

20 YEARS OF PROGRESS FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

JULIA'S PERFECT SYSTEM

William Fox presents

GENTLE JULIA

From **BOOTH TARKINGTON'S** *most popular novel*

A typical Tarkington story of American life

Scenario by FREDERICK *and* FANNY HATTON

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION — INDEPENDENCE & STRENGTH

A ROWLAND V. LEE *production*

PRESS OF THOS. B. BROOKS, INC., N. Y.

THE TRUTH IS —

THE new pictures which Paramount announced to the trade last August have now been completed.

¶ They will be released at the rate of one a week beginning *now.*

¶ Prints of the first four, *"THE SPANISH DANCER," "HIS CHILDREN'S CHILDREN," "THE LIGHT THAT FAILED," "STEPHEN STEPS OUT"* may now be seen at Paramount exchanges.

¶ Demonstration runs on *"THE SPANISH DANCER"* have proven, in all sections of the country, beyond the shadow of a doubt, that this Pola Negri picture is one of the greatest box-office draws ever released.

¶ Demonstration of *"HIS CHILDREN'S CHILDREN"* in New York marks this picture as sure-fire. It is marvelously acted, sumptuously produced, has an engrossing story and is full of strong, human-interest drama. It has tremendous pulling-power. We are confident demonstrations of *"HIS CHILDREN'S CHILDREN"* in other sections of the country will show the same result. We ask that exhibitors watch closely its success in demonstration theatres.

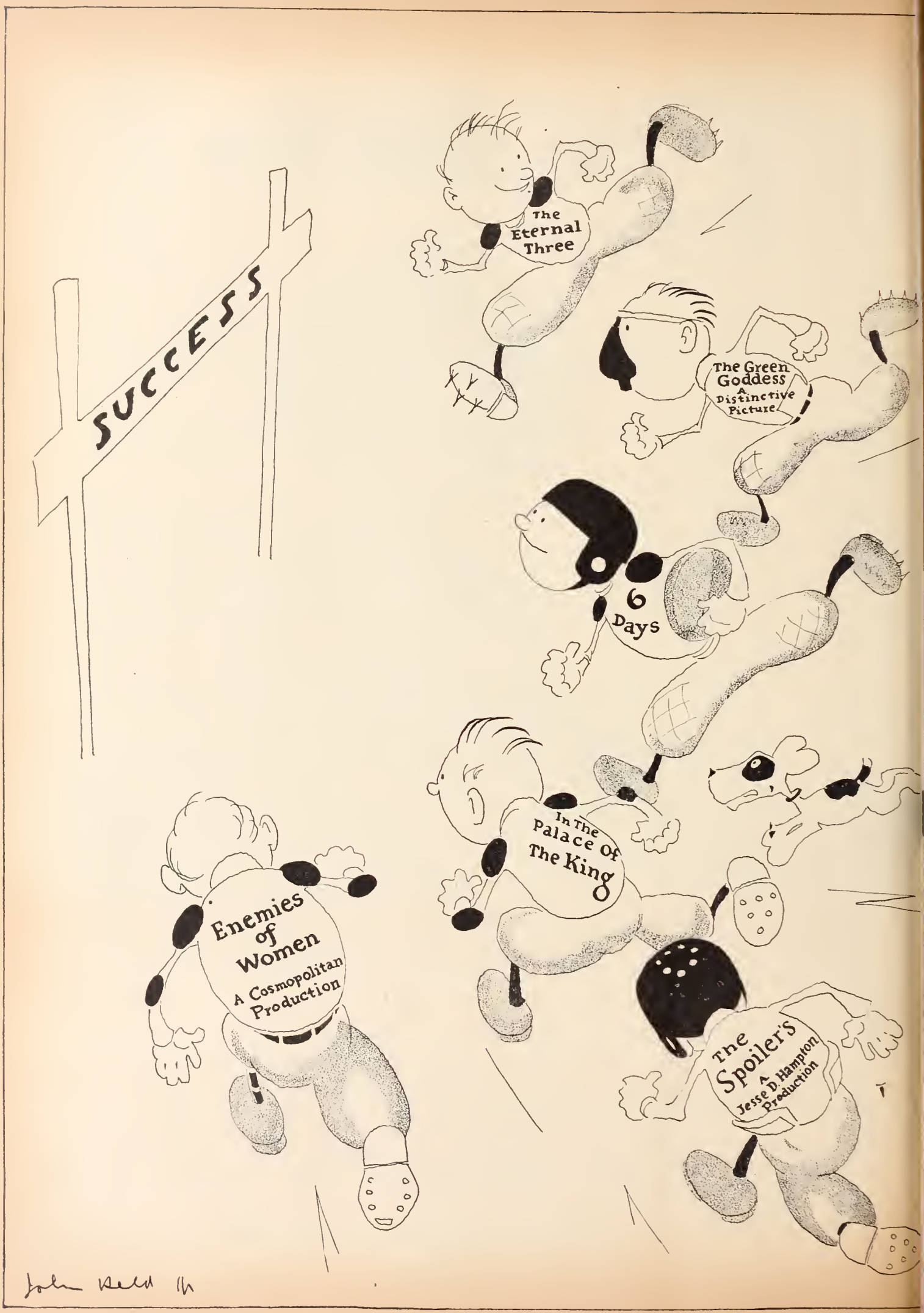
¶ *"THE LIGHT THAT FAILED"* we believe is another great big picture. It has in it the romance, the drama, the story interest and the superlative acting that only big box-office attractions can hope to have. It has already received the Board of Reviews' endorsement as one of the two best pictures of the month.

¶ *"STEPHEN STEPS OUT"* speaks for itself. Is there any one who doubts the interest of the entire American public in the name *"DOUGLAS FAIRBANKS, JR."?*

¶ The others of the 19 new *Paramount Pictures* which we listed in full in this paper last week make up an output of product that is absolutely revolutionary in motion picturedom. Such stars, featured players and supporting casts, such great stories, such magnificent productions of proved in advance box-office merit could come only from *Paramount.*

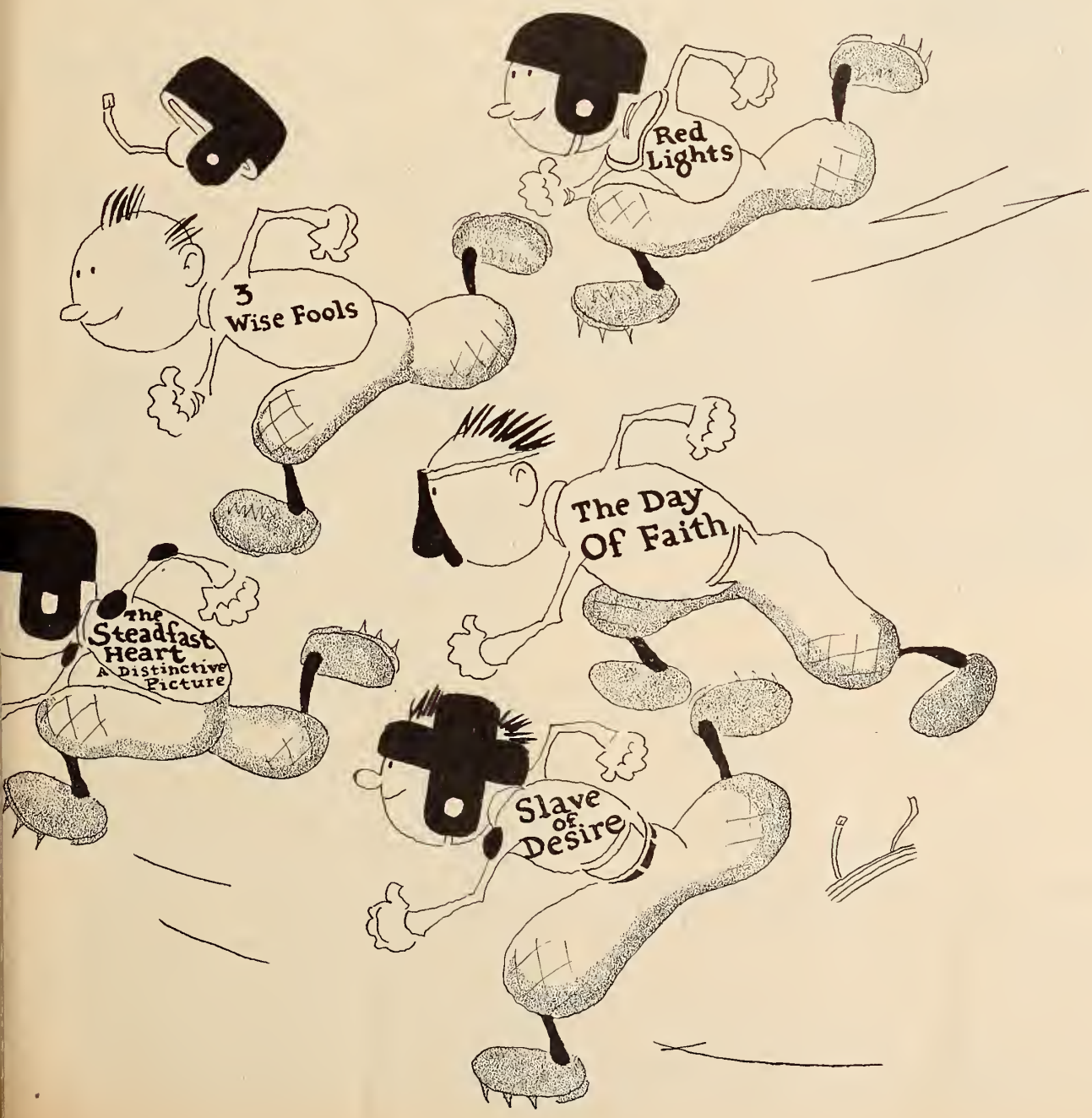
¶ Exhibitors may rest assured that the *Paramount Pictures* in the months to come will be the greatest line-up *Paramount* has ever released.

¶ And that's saying something!


SUCCESS
The Eternal Three
The Green Goddess A Distinctive Picture
6 Days
In The Palace Of The King
Enemies of Women A Cosmopolitan Production
The Spoiler's A Jesse D. Hampton Production

The Greatest Line-up!

Goldwyn-Cosmopolitan



MARY PICKFORD

in

"Rosita"

A Spanish Romance

with **HOLBROOK BLINN**

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An **ERNST LUBITSCH PRODUCTION**

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*

Douglas Fairbanks *D.W. Griffith*

Hiram Abrams, President

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
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CHICAGO ILL 120P NOV 5 1923

HIRAM ABRAMS

UNITED ARTISTS CORP

NEW YORK N Y

MARY PICKFORD IN ROSITA OPENED AT THE ORPHEUM THEATRE ON SATURDAY TO THE LARGEST BUSINESS IN THE HISTORY OF THE THEATRE AS THE ORPHEUM THEATRE HAS BEEN IN EXISTENCE FOR SEVENTEEN YEARS THIS IS AN ACHIEVEMENT OF WHICH MISS PICKFORD CAN BE JUSTLY PROUD

JONES LINICK AND SCHAFFER.

ADOLPH LINICK

"A WOMAN of PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

"The Public Will Fight To See This"

"There is no doubt that the public will fight their way in to see this production—and they will not be disappointed," says Martin J. Quigley, in Exhibitors Herald. "'A Woman of Paris' is a distinguished subject. There are marvelous touches of humor, pathos and subtle allusions which have set the Chaplin comedy pictures apart from all other kinds of pictures the world over. It is all handled in a manner as unusual as the world famous genius of Chaplin himself."

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D.W. Griffith*
Hiram Abrams, President

Graham Wilcox Productions, Ltd.

present

MAE MARSH

in

"Paddy-the-Next-Best-Thing"

By Gertrude Page

A Picture You Can Play And Look Your Patrons In the Face Afterward

Comedy

That will keep any audience a-chuckle and entertain any class of patronage.

Thrills

That grip and bring the spectators up with a jerk and leave them fairly gasping.

Action

So stirring that audience interest has no chance to lag at any stage of the film.

Romance

That makes the heart younger and sends your people away in a "come-back-again" mood.

Now Booking

Allied Producers and Distributors Corporation

729 Seventh Ave., New York

Hiram Abrams, President

A Branch Office located in every United Artists Exchange

Associated Authors, Inc.
Frank Woods Elmer Harris
Thompson Buchanan AA Clark W. Thomas
present

"RICHARD THE LION-HEARTED"

A Frank Woods Production

Based on Sir Walter Scott's novel, "The Talisman"
with Wallace Beery as "King Richard"
the role he created in "Robin Hood"
Direction by Chet Withey

"Satisfying; Stirring; Spectacular"

'Satisfying entertainment, martial splendors, stirring action, spectacular appeal.

"A large scale production, a sympathetic love story, clash of mailed warriors, deeds of heroism, stealthy intrigue.

"Has all the glorified dash, brilliant lure and pomp of battle.

"Suggests exploitation tie-ups with book stores, school boards and women's clubs."—Trade Review.

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in every United Artists Exchange

50,000,000 Readers
Guarantee Your Patronage!

"MICHAEL O'HALLORAN"

The Most Widely Read Story of the World's Most Popular Author

GENE STRATTON-PORTER

With IRENE RICH

Directed by
JAMES LEO MEEHAN

A HUMAN INTEREST STORY WITH IRRESTIBLE APPEAL

The NEW YORK VARIETY says:

> The average filmgoer is going to enjoy this picture wholeheartedly. "Michael O'Halloran" should prove a box office picture. Mrs. Porter's readers number high in the millions. This should assure the success of a film version of one of her most popular novels, particularly when it is as well done as this.

The TIMES SQUARE DAILY [N. Y.] says:

> "Michael O'Halloran" looks like a box office card.

The LOUISVILLE [KY.] TIMES says:

> A charming story, beautifully portrayed.

The RIVERSIDE [CAL.] PRESS says:

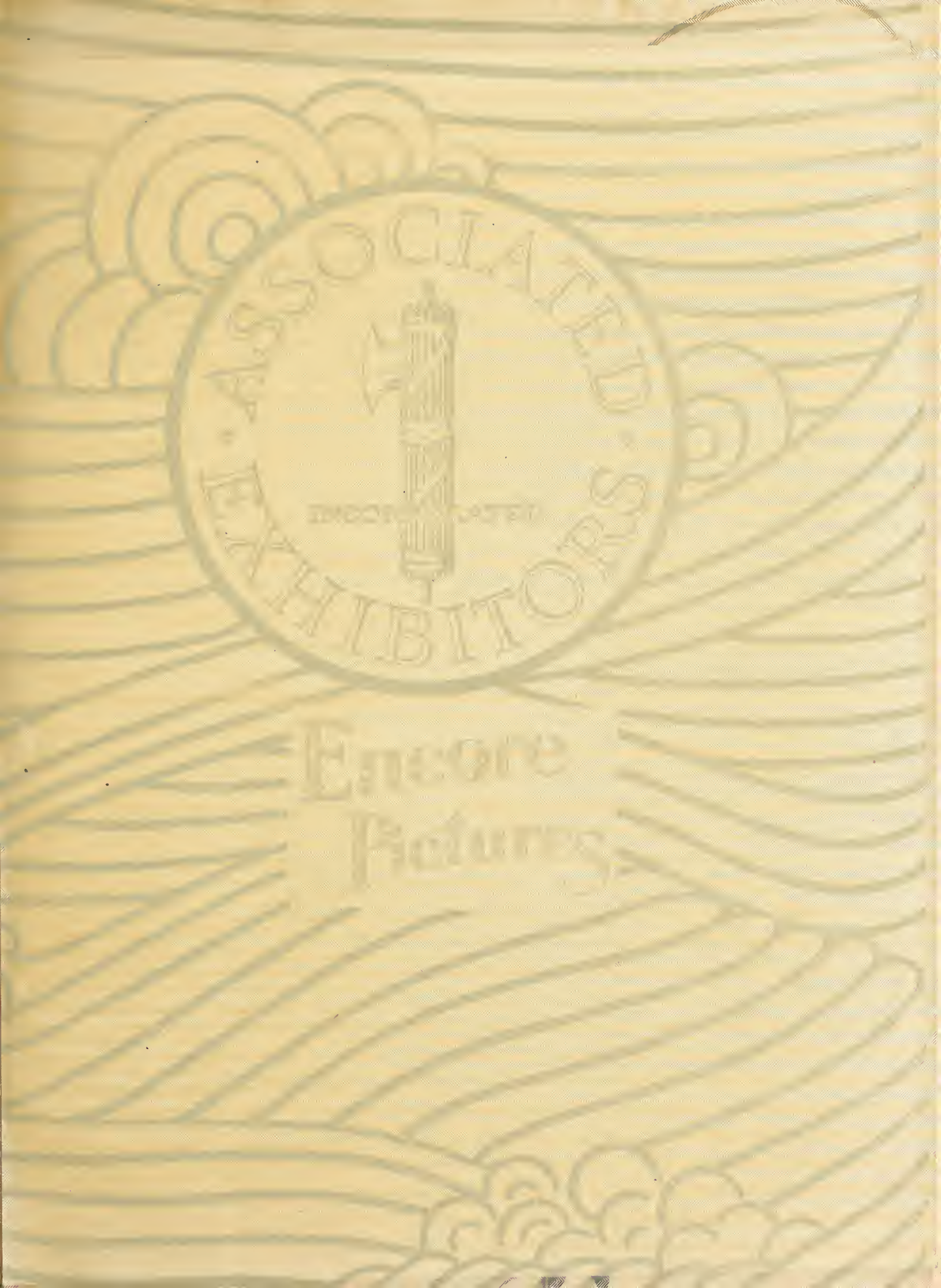
> "Michael O'Halloran" is one of the foremost human interest pictures of the year.

ENDORSED BY KIWANIS CLUB as

"The type of entertainment that can be enjoyed and appreciated by every member of the family. 'Michael O'Halloran' should be seen by every young American from the age of 8 to 80."

BE SQUARE with YOUR PUBLIC and book this "BE SQUARE" PICTURE!

A Perfect Tie-up With Kiwanis Clubs


ASSOCIATED
EXHIBITORS
Encore
Pictures

A MESSAGE TO PRODUCERS

THE OPEN DOOR for important pictures, whether you make one or four—that's the product policy of Associated Exhibitors.

We produce no pictures—we own no studios, no exchanges (but use 34 of them), no physical plants and properties with their heavy overheads. We devote our time exclusively to selling. From the biggest city to the smallest community, Associated men are everywhere in the never ending business of circulating product.

Producers are best served when given adequate, economical, and successful distribution for money making attractions—that's the aim of Associated Exhibitors.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE PRESIDENT

ASSOCIATED EXHIBITORS *presents*

CHARLES RAY

in

"The Court Myles

Produced by CHARLES RAY

Directed by Frederic

A PRODIGIOUS SPECTACLE, costing nearly $1,000,000 to produce, and with 87 name parts in the cast—the largest number ever assembled in a photoplay. A startlingly realistic portrayal of the struggles, the adventures, the conflicts attending the Founding of America. Mr. Ray's crowning achievement as a star and a producer warmly acclaimed at its

First Presentation in

Grauman's Million Dollar Theatre, Los Angeles

Florence Lawrence, The Examiner: "A work of power and beauty. A tale of glorious romance which will thrill every spectator. Scenically, the picture is magnificently complete. There were storms of the elements and of the emotions. You will like Charles Ray in his new characterization."

L. B. Fowler, Daily News: "There is plenty of suspense. In places the picture is most thrilling. Charlie is delightful. He carries you with him. You live his part with him. Don't miss this production. If you want to be entertained don't pass it up."

An Attendance-Compelling Box-Office Triumph

From Longfellow's Epic Poem

ASSOCIATED EXHIBITORS

Arthur S. Kane, *President*

Physical Distributors, Pathe Exchange, Inc.

Encore Pictures

Immensity Beauty Thrills

ship of Standish,

Productions, Inc.

Sullivan

Adventure Romance Dramatic Clash

DOUGLAS

in

"Going

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

RECEIVED AT 84 W. 45TH ST., NEW YORK

H19F BFL 179 NL

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J S WOODY

ASSOCIATED EXHIBITORS INC 35 WEST FORTYFIFTH ST NEWYORK NY

I WISH TO CONGRATULATE YOU ON YOUR LATEST RELEASE GOING UP WHICH WE ARE FEATURING AT OUR GRANADA THEATRE THIS WEEK STOP NEVER IN MY EXPERIENCE HAVE I SEEN AS FAST A CLOSING REEL AS THE LAST PART OF THIS PICTURE STOP LAST REEL HAS MORE LAUGHS THAN ANY FEATURE LENGTH COMEDY NOT EXCLUDING LLOYD OR CHAPLIN STOP IT IS FAR BETTER THAN THE HOTTENTOT OR 23 ½ HOURS LEAVE BOTH OF WHICH WERE SENSATIONAL FOR DOUGLAS MACLEAN STOP THIS PICTURE IS DESERVING OF PRESENTATION AT THE BEST HOUSES THROUGHOUT THE COUNTRY AND SHOULD DUPLICATE ITS SUCCESSFUL RUN AT THE GRANADA IN ANY LOCALITY STOP DUE TO THE FACT THAT IT HAS BEEN PICTURIZED FROM THE MUSICAL COMEDY GOING UP WE ARE ABLE TO PRESENT IT WITH A PROLOGUE FEATURING THE SONG HITS AND DANCES STOP THIS HELPED PUT OVER ONE OF THE MOST SUCCESSFUL ARTISTIC AND FINANCIAL WEEKS IN THE GRANADA HISTORY STOP YOU HAVE A WINNER IN THIS SEASON BIG PICTURES AND I WISH TO EXTEND MY HEARTIEST CONGRATULATIONS TO YOU AND DOUGLAS MACLEAN

JACK PARTINGTON

410P

Encore Pictures

with

MARJORIE DAW

and distinguished cast

Directed by
Lloyd Ingraham

Adapted by
Raymond Griffith

From the great Broadway success
"Going Up" by
Otto Harbach and Louis A. Hirsch

Based upon James Montgomery's
"The Aviator"

Produced by
Douglas MacLean
Productions

MacLEAN Up,

A challenge to the greatest screen comedies of the year

John H. Kunsky, Detroit: "'Going Up' is doing exceptional business at the Madison. Every one delighted. It will make a lot of money."

Samuel Harding, Kansas City: "'Going Up' at the Liberty scored splendid success. Audiences enthusiastic; tremendous applause. MacLean and 'Going Up' are credit to entire industry."

Harry Davis, Million Dollar, Pittsburgh: "Wholesome, appealing, decidedly well told. Audiences thoroughly pleased. Hope for more like it."

ASSOCIATED EXHIBITORS
Arthur S. Kane, *President*
Physical Distributor, Pathe Exchange, Inc.

"It's hair raising and hilarious as anything we have ever seen—in any comedy."

—*Robert E. Sherwood in N. Y. Herald*

DOUGLAS
in
"The Yankee

Story of Laughing Memory

IN this the second Douglas MacLean Production for Associated Exhibitors our popular star has planned his most ambitious achievement.

Following a wise policy he selected for picturization another well remembered knockout musical comedy, "The Yankee Consul." This piece made Raymond Hitchcock famous on Broadway and was applauded for three years by the laugh-seeking American public.

The film story is a perfectly killing romance of the U. S. Consular Service and has a surprise with a kick that will again make the Nation literally roll in the aisles with laughter.

MacLEAN *Consul,*

Another Bubbling Broadway Success

NO one can look back to Henry W. Savage's production of "The Yankee Consul" without recalling its remarkable success on Broadway.

It is all the more to the credit of Douglas MacLean that he discovered the screen possibilities of this blithesome musical play.

For three years its merry melodies were whistled and danced the country over. It was a high speed laughing success from the first night and promises a knockout de luxe for the screen comedy wizard, Douglas MacLean, for release during the holidays.

WITH PATSY RUTH MILLER and cast of screen favorites.

Directed by James W. Horne. Adapted by Raymond Griffith and Raymond Cannon. From the Broadway musical comedy success by Henry Blossom, Jr., and Alfred G. Robyn.

SSOCIATED EXHIBITORS
Arthur S. Kane, *President*
Physical Distributor
Pathe Exchange, Inc.

Encore Pictures

Produced by
Douglas MacLean
Productions

Mack Sennett
presents

MABEL
in "The

World Premiere at
Mission Theatre, Los Angeles

Now launched on indefinite run at top prices and smashing all house records.

Edwin Schallert in Los Angeles Times: "Mabel is at her very best. Her role is one that matches her personality much better than Suzanna, and she doesn't have to Act (with a big A), which is better. She is absolutely free to be natural and funny, and she is both to a T, or a gin rickey, just as you please."

Florence Lawrence in Los Angeles Examiner: "Miss Normand devotes herself almost entirely to making you laugh. The vibrant Mabel in her most rib-tickling mood."

Directed by
F. Richard Jones

Encore
Pictures

NORMAND
Extra Girl,

New High Level Reached by Popular Comedienne

As the greatest woman entertainer of a fun-loving world

Guy Price in Los Angeles Evening Herald: "You are going to thrill over Miss Normand as 'The Extra Girl.' Just passing on the picture briefly, it is one of Mabel's greatest efforts in one of the greatest stories Mack Sennett has written for her. Mabel is more a star than ever. Her acting plays on the heart-strings—bringing tears one moment, laughter the next. The picture is most appealing."

Her Next—"Mary Anne."

ASSOCIATED EXHIBITORS,
Arthur S. Kane, *President.*

Physical Distributor, Pathe Exchange, Inc.

A Super-"Mickey"—A Greater "Molly O"

It will bring back

HAROLD

in "Why

HAROLD was a rich young idler who imagined he had every disease in the medical catalogue and fed on pills constantly—

He went to a South American republic in search of health—encountered a revolution and—was thrown into jail as a suspected plotter—

With his cellmate, a giant nearly nine feet tall, he escaped—quelled the insurrection and—

Having tasted exercise and found it helped him more than medicine, he threw away his pills, dispensed with the professional services of his nurse, fell in love with her and—quit worrying

Creating New Box Office Records
Even for a Harold Lloyd Show

LLOYD *Worry?*

Just to Say it's a

Harold Lloyd Means—

A New Box-Office Record

ASSOCIATED EXHIBITORS
Arthur S. Kane, *President*
Selling Agents

Pathécomedy
TRADE MARK

A MESSAGE TO EXHIBITORS

TO INSURE you big pictures—to act as your agent in the production field—that's the mission of Associated Exhibitors.

We own no theatres — we are independent distributors—independent even of the necessity for getting excessive value from one picture to make up losses on another. You are served as you wish to be served—with the sort of product for which your box office hungers—big attractions that stand on their own feet.

And you buy as you wish, not to maintain a law of averages. Here's open market for you, whether you want one picture or twelve.

Dedicated to you—to serve your exact needs —that's Associated Exhibitors' idea and ideal.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE PRESIDENT

SOCIETY
INCORPORATED
Encore
Pictures

A

GREAT

GREAT

GREAT

money getter for every exhibitor who shows it!

B. P. Schulberg *presents*

The Virginian

A TOM FORMAN production

PREFERRED PICTURES

from the book and play by OWEN WISTER and KIRKE LA SHELLE

Adapted by Hope Loring and Louis O. Lighton

Pat O'Malley as "Steve"
Florence Vidor as "Molly"
Kenneth Harlan as the "Virginian"
Russell Simpson as "Trampas"
Raymond Hatton as "Shorty"

PREFERRED PICTURES CORP'N.

1650 BROADWAY NEW YORK CITY

FOREIGN DISTRIBUTORS—EXPORT AND IMPORT FILM CO. INC.

Governors of States "ON THE BANKS"

THIS wonderful picture, based on Paul Dresser's song classic which has been adopted as the state song of Indiana, was shown to the governors of all the States in annual conference at West Baden, Ind., October 18. The appeal of this epic of homeland gripped the audience of high executives and their guests, and the story of simple folk along the Wabash River was praised and commended by all.

The Picture with the most human appeal ever filmed and

A SMASHING TERRIFIC CLIMAX! FIRE FLOOD EXPLOSION!

HERE IS WHAT THEY SAID

"Educational; entertaining, pulsating. A praiseworthy picture full of pep and punches."

Alex. J. Groesbeck, Governor of Michigan.

"Thrilling, gripping. Very unusual scenery."

Miles L. Riley, Secretary of Governors' Conference.

"Exceedingly good and extremely interesting throughout."

Percival P. Baxter, Governor of Maine.

"Action is rapid and exciting. Exceedingly good entertainment."

Clifford Walker Governor of Georgia.

"Beautiful—extremely interesting; gripping."

E. F. Morgan, Governor of Virginia.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

in Conference Praise OF THE WABASH"

"Beautifully expresses the lofty sentiments in Southern lore. It is most delightful in all aspects."
J. A. O. Preus, Governor of Minnesota.

"Delightful, splendidly photographed. Represents a real idea and is wholesome."
W. R. Farrington, Governor of Hawaii.

"Splendid production; spectacular, exciting."
E. Lee Trinkle, Governor of Virginia.

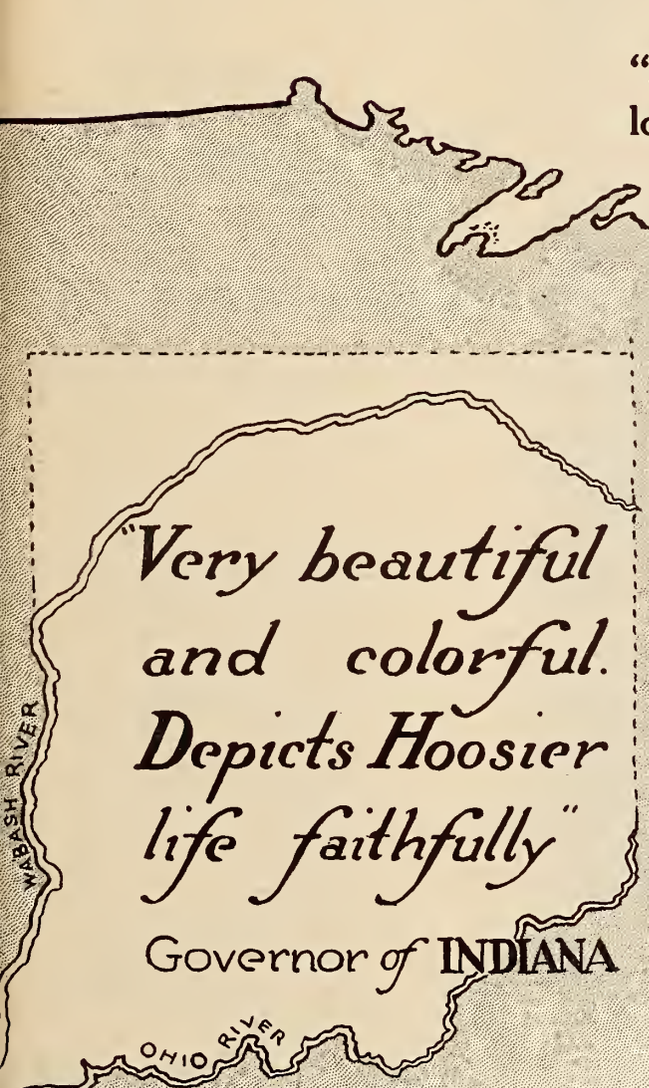
"Remarkable picture, true to nature; wholesome."
W. W. Brandon, Governor of Alabama.

"Wonderful picture. I greatly enjoyed it."
John M. Parker, Governor of Louisiana.

"A charming story beautifully portrayed."
Thomas G. McLeod, Governor of South Carolina.

"Highly enjoyable."
N. E. Kendall, Governor of Iowa.

"A captivating and thrilling picture."
Scott C. Bone, Governor of Alaska.



"Very beautiful and colorful. Depicts Hoosier life faithfully"
Governor of INDIANA

J. STUART BLACKTON Production
By arrangement with Edgar Selden

"Little Johnny Jones"
"The Age of Innocence"
"Lucretia Lombard"
"Being Respectable"
"The Tenth Woman"
"Beau Brummel"
"Broadway After Dark"
"The Printer's Devil"
"How to Educate a Wife"
"Geo. Washington, Jr."
"Babbitt"
"Tiger Rose"
"The Country Kid"
"Daddies"
"Cornered"
"Conductor 1492"
"Lover's Lane"
"The Marriage Circle"
"Where the North Begins"

A Warner Bros.

Personally Approved by DAVID BELASCO

BELASCO THEATRE

FORTY-FOURTH STREET, NEAR BROADWAY
NEW YORK CITY

Under the Sole Management of
DAVID BELASCO

August twenty-fourth. 1923.

To the Warner Brothers.

My dear friends:

After reviewing the final cutting of the print of "The Gold Diggers" I was deeply gratified, as it assured me that it was possible to faithfully portray a legitimate comedy upon the picture screen.

It made me realize there was much already accomplished in the way of better productions to bring the screen nearer to the theatre.

The characters are all clean cut and distinctive.

You have indeed made a fine picture. I compliment you.

Faithfully
David Belasco.

"Classic of the Screen"

HUNT STROMBERG'S COMEDY SPECIAL

"Breaking into Society"

It's an F. B. O. Picture

will bring a procession of fans to your door and send 'em away still laffing. Ask to see F. B. O.'s press sheet on this picture. See the little booklet on "HOW TO BREAK INTO SOCIETY." Distribute a few thousand of these and watch the crowds come to see BULL MONTANA and his crew of Society Breakers. Rafts of big time showman's ideas in the press sheet to help you do a big business with this one. See it. Book it. Boost it.

A HUNT STROMBERG PRODUCTION

Starring

BULL MONTANA and AN ALL STAR CAST

Distributed by F. B. O.

723 SEVENTH AVENUE, NEW YORK, N. Y.
EXCHANGES EVERYWHERE
Sales Office, United Kingdom, R-C Pictures Corporation
26-27 D'Arblay St., Wardour St., London, W.1, England

Here's the Burr State Right Sensation for this Season!

Motion Picture News
July 28, 1923
Announcing
"THREE O'CLOCK IN THE MORNING"
"The Picture of the Hour"
ready for pre-release bookings
TRIUMPHANT PREVIEW
Gotham Theatre-N.Y.
"Three O'Clock in the Morning," the latest C. C. Burr production, was pre-viewed by the producer last Tuesday evening at the Gotham Theatre. —Morning Telegraph, May 27th, 1923
"Three O'Clock in the Morning" is an original story, written especially for the screen.
A Brilliant Burr Cast
Three O' Clock in the morning
Did you ever see a
THREE O'CLOCK IN THE MORNING GLORY?
MASTODON Films, Inc.
A jazz picture of a jazz baby in a jazz age!
A rushing riot of laughs, thrills and maybe tears
Best of all - Bright - Big - Beautiful
LEAVE A DATE FOR THIS
Leo Feist, President
Phil Kornheiser - Secretary
PUBLISHER Leo. Feist INC. NEW YORK
231-235 WEST 40TH STREET
FEIST BUILDING
You can't go wrong with any Feist Song
Sept. 28th 1923.
The Mastodon Films, Inc..
135 West 44th St.,
New York City.
Dear Sirs:
Attention - Mr. Reymond S. Harris.
In selecting "THREE O'CLOCK IN THE MORNING" as a title for your lavish motion picture, you have happily hit upon what has probably been one of the most successful songs ever published; and we hope your film will be proportionately as successful as was the song.
If we can cooperate with you further in the matter, do not hesitate to command us.
Very truly yours,
LEO. FEIST, INC.
By
Editorial Manager.
EFB:H

Exhibitors!

Booked in Boston at the Modern and Beacon

J. Lourie's houses in the hub center have long been considered the criterion of what is the best in pictures and it is harder to break in there with an independent picture than anywhere else in the United States.

We produced or distributed "I Am the Law," "Burn 'Em Up Barnes," "Sure Fire Flint," "The Last Hour," "You Are Guilty" and others that made picture history in other key points, but we never had one they considered big enough for these houses until "THREE O'CLOCK IN THE MORNING."

"THREE O'CLOCK IN THE MORNING" with CONSTANCE BINNEY—a title that is on the lips of 50,000,000 people, coupled with a nationally known and proven star—is the SMASH OF THE YEAR released on a basis that **WILL ABSOLUTELY MAKE MONEY FOR YOU NOW!**

Exchanges!

"RESTLESS WIVES"
"YOUTH TO SELL"
"The AVERAGE WOMAN"
"LEND ME YOUR HUSBAND"

The four outstanding attractions of the season. Wire or write to-day for a franchise.

THROUGH
COMMONWEALTH FILM CORPORATION
New York City;
Greater New York and Northern New Jersey
MOSCOW FILMS, INC.
Boston, Mass.; New England States
SKIRBOLL GOLD SEAL PRODUCTIONS, INC.
Cleveland and Cincinnati, Ohio; Ohio and Kentucky
H. LIEBER COMPANY
Indianapolis, Ind.; State of Indiana

MASTODON FILMS, INC.
C. C. BURR, Pres. C. R. ROGERS, Vice-Pres. WM. LACKEY, Treas.
133-135-137 WEST 44th STREET
NEW YORK CITY, N. Y.
Foreign Rights Controlled by Richmount Pictures
220 WEST 42ND STREET NEW YORK CITY, N. Y.

THROUGH
COLUMBIA FILM SERVICE, INC.
Pittsburg, Pa.;
Western Pennsylvania and West Virginia
METRO PICTURES, INC.
Philadelphia, Pa.;
Eastern Pennsylvania and Southern New Jersey
FAVORITE FILM COMPANY, INC.
Detroit, Mich.; State of Michigan
MID-WEST FILM COMPANY
Milwaukee, Wis.; State of Wisconsin

Whoopee! The GHOST CITY is coming!

Starring PETE MORRISON

"The Galloping Ace" in the FASTEST WESTERN CHAPTER PLAY EVER MADE

with AL. WILSON, Daredevil of the Air

Directed by JAY MARCHANT

GOING LIKE WILDFIRE!

BEASTS of PARADISE

ADVERTISED in THE SATURDAY EVENING POST

Starring WILLIAM DESMOND and EILEEN SEDGWICK

Directed by Wm. CRAFT

UNIVERSAL CHAPTER PLAYS PRESENTED BY CARL LAEMMLE

Metro *presents*

JACKIE COOGAN

in

Long Live the King

by Mary Roberts Rinehart

Produced under the personal supervision
of Jack Coogan, Sr.

Directed by
Victor Schertzinger

Adapted by C. Gardner Sullivan

Continuity & Scenario by Eve Unsell

Edited by Irene Morra

A Metro Picture

REG U.S. PAT OFF

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director

HIS Jack Long

by
Mary Roberts Rinehart

Produced under the Personal Supervision of
Jack Coogan S

Directed by
Victor Schertzinger

Continuity and Scenario by
Eve Unsell

Adapted by
C. Gardner Sullivan

A ROMANCE OF GOLDEN YOUTH, ROYAL LOVE AND THRILLING ADVENTURE, IN WHICH JACKIE APPEARS AS THE BOY PRINCE OF EVERYBODY'S DREAMS AMID THE SENSATIONAL INTRIGUE OF A BALKAN COURT. IT IS A MAGNIFICENT PRODUCTION, REFLECTING THE ROMANTIC SPLENDOR OF A FAR-OFF KINGDOM, AND JACKIE, AS CROWN PRINCE OTTO, HAS THE BIGGEST ROLE OF HIS CAREER.

Edited by Irene Morra

A Metro Picture

REG U.S PAT OFF

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury Managing Dir.

GREATEST PHOTOPLAY

ie Coogan

in

Live the King

A Metro Picture

REG. U.S. PAT. OFF.

GO THE LIMIT ON THIS PAPER

THERE WON'T BE ANY SAD POST MORTEMS IN YOUR BOX-OFFICE IF YOU TAKE ADVANTAGE OF THE OPPORTUNITY OFFERED BY MAKING A LIBERAL DISPLAY OF THE PAPER PROVIDED FOR THIS PRODUCTION. THIS IS A PICTURE ON WHICH YOU CAN GUARANTEE ONE HUNDRED PER CENT SATISFACTION. ISN'T IT, THEREFORE, A GOOD TIME TO USE THE BILLBOARDS TO THE LIMIT?

"Recent developments in the production of motion pictures indicate, more forcefully than ever before in the history of the business, the urgent need for production at a moderate cost and economical distribution by the elimination of unnecessary overhead.

"This has been our contention for months.

"Anderson Pictures Corporation assures a distribution service to the largest possible number of theatres. This means large revenue to the producer without burdensome cost to the exhibitor."

CARL ANDERSON, *President*

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue NEW YORK

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
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Day Letter	Blue
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If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

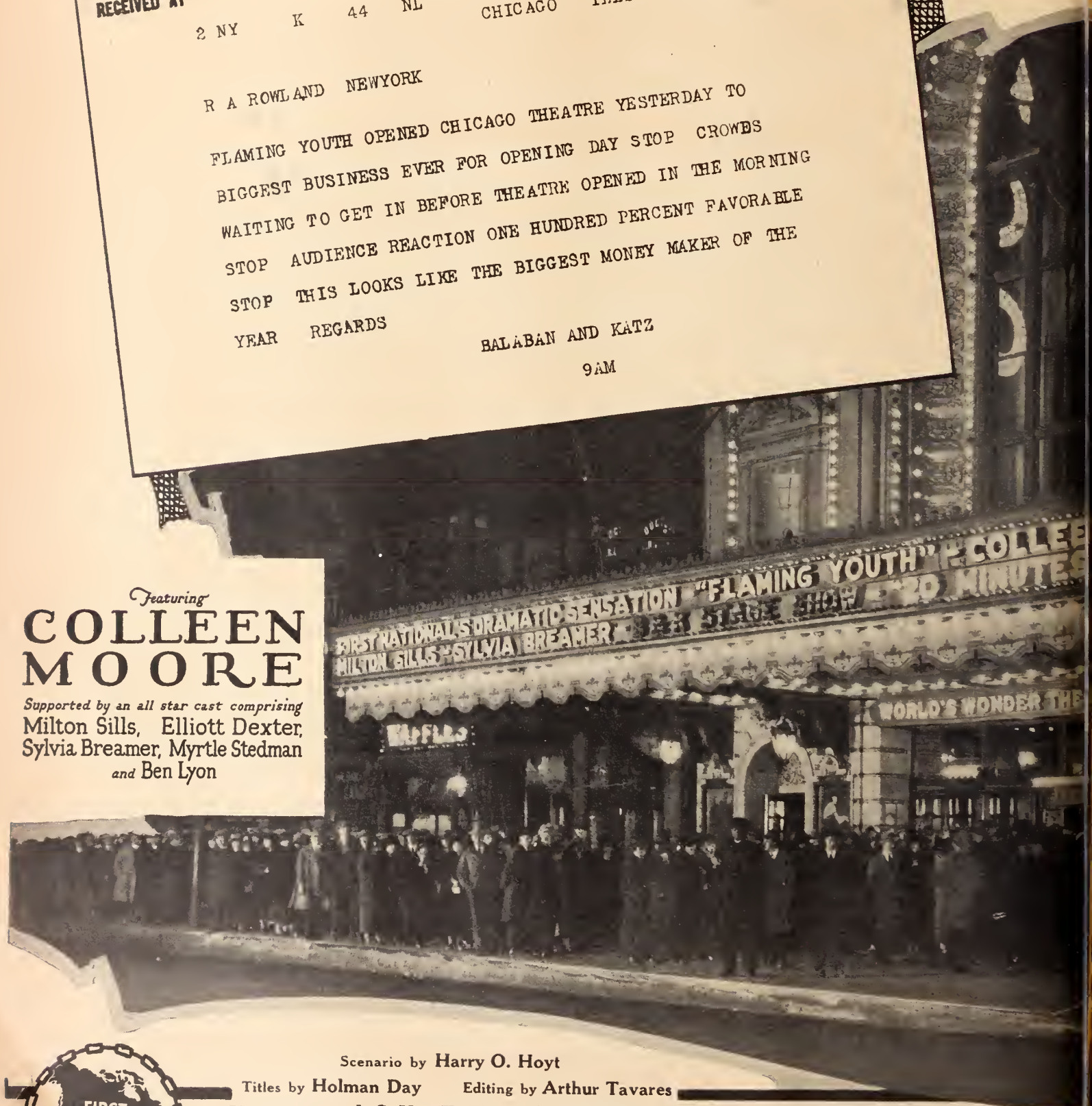
2 NY K 44 NL CHICAGO ILLS OCT 29

R A ROWLAND NEWYORK

FLAMING YOUTH OPENED CHICAGO THEATRE YESTERDAY TO BIGGEST BUSINESS EVER FOR OPENING DAY STOP CROWDS WAITING TO GET IN BEFORE THEATRE OPENED IN THE MORNING STOP AUDIENCE REACTION ONE HUNDRED PERCENT FAVORABLE STOP THIS LOOKS LIKE THE BIGGEST MONEY MAKER OF THE YEAR REGARDS

BALABAN AND KATZ

9AM



Featuring

COLLEEN MOORE

Supported by an all star cast comprising
Milton Sills, Elliott Dexter,
Sylvia Breamer, Myrtle Stedman
and Ben Lyon

FIRST NATIONAL PICTURES

Scenario by **Harry O. Hoyt**
Titles by **Holman Day** Editing by **Arthur Tavares**
Photography by **J. C. Van Trees** and **Roy Carpenter**
Settings designed by **Milton Menasco**

Directed by
JOHN FRANCIS DILLON

What "FLAMING YOUTH"

did for the Chicago Theatre -Chicago- it will do for YOU!

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

A First National Picture

FIRST NATIONAL PICTURES

proof

John H. Kunsky
Theatrical Enterprises
EXECUTIVE OFFICES
MADISON THEATRE BUILDING
BROADWAY AT GRAND CIRCUS PARK
Detroit, Michigan

PRESIDENT AND MANAGING DIRECTOR OF
THE ADAMS THEATRE COMPANY
THE CAPITOL THEATRE COMPANY
THE MADISON THEATRE COMPANY
THE COLUMBIA THEATRE INC
THE ALHAMBRA THEATRE INC
THE DE LUXE OPERATING CO
THE STRAND THEATRE INC
JOHN H. KUNSKY, INCORPORATED

THE MADISON REALTY CO
THE CAPITOL BUILDING CO

THE ASSOCIATED FIRST NATIONAL PICTURES
THE MADISON FILM EXCHANGE

GEO. W. TRENDLE
SECRETARY AND GENERAL MANAGER

October 30th, 1923

Mr. R. A. Rowland,
Assoc. 1st National Pictures, Inc.,
383 Madison Avenue,
New York City

Dear Friend:-

I want to say a few words to you with regard to PONJOLA. It is very seldom that I have much to say about the products coming into my various houses, but I want to say that PONJOLA was one of the biggest successes that has ever been in the Capitol Theatre. The business has gone way beyond my expectations, and there is no doubt in mind, but that PONJOLA will be one of the outstanding successes of the year.

Sincerely,

John H. Kunsky

JHK;TGK

FIRST NATIONAL PICTURES

This is what happened at the Loew's State Theatre — Los Angeles —
(Extract of wire from Los Angeles)

"Ponjola opened Saturday Loew's State, did biggest business both days in history of theatre - Line Sunday night stretched one block which is longest line ever assembled in front of that house — including opening."

"P

A First

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

What you *think*—what we *think*—what a dozen men may *think* about the box-office possibilities of any picture is nothing compared to what the box-office proves it to be through actual demonstration.

"Ponjola" went into four big cities a possible big money getter—it came out a *Tremendous Money Getter.* There is an argument that cannot be turned aside easily.

That's proof—ironclad—decisive—conclusive. There is no showman in the world who can dodge or shut his eyes to such facts. "Ponjola" has definitely demonstrated to the industry, by this test, that it is One of the Biggest Ticket Sellers of the Year.

Mr. Kunsky's letter shows what it did in Detroit, at the Capitol Theatre. At Loew's State, Los Angeles, it broke the house record. At the Warfield, San Francisco, it broke another and its performance at the Chicago Theatre, Chicago, clinched the argument.

"Ponjola" has proved itself. Now it's up to you.

SAM E. RORK
presents

ONJOLA"

AMES KIRKWOOD
ANNA Q. NILSSON
&TULLY MARSHALL

A DONALD CRISP
PRODUCTION

Adapted from the thrilling Novel by Cynthia Stockley of a young girl on the South African veldt, masquerading as a Man.

National Picture

facts—

prove that one of the greatest melodramas ever written for the stage ~ was the story about this girl~ ~This was the play that won the Pulitzer prize for ~ ~ ~ ~ the ~ ~ ~ ~

"GREAT AMERICAN DRAMA"

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

HERE's a strange condition:

The industry is faced with this situation: Shelves are overstocked with product. Or, rather, completely stocked, and selling is sluggish.

The logical remedy is more selling, faster selling, better selling. Synonymous with: More advertising, better advertising.

But what is happening?

The first move: "Let's close down the factories." The second step: "Let's cut down the trade paper advertising."

Can you beat it?

Well, yes. Here's a stranger order:

"Don't touch the national advertising. That must be kept up in full force."

* * *

THE above is a condition that is peculiarly "taken for granted." It is something that we never stop to analyze or question. But supposing we do:

The most prosperous years that ALL BRANCHES of this industry have ever known were those following upon 1918—when trade paper advertising reached its greatest heights. When national advertising was a seldom-tried experiment.

In the last two years national advertising has been given a one hundred per cent trial. Nothing has been stinted; neither in brains nor in money.

Fine copy has been seen; consistent space has been used; appropriations have climbed to the six-figure mark.

National advertising, we have been told, creates consumer demand; even more important, it AROUSES RETAILER INTEREST, and moves the goods.

BUT THE GOODS HAVEN'T MOVED!

And we are starting to shut the factories down.

* * *

IN these same years trade paper advertising has been an orphan step-child. Like the word "quota," the phrase "Trade paper advertising" was something that went into the distribution contract "for no particular reason."

The attitude has been:

"Use just enough trade paper advertising to get the publicity by and to let the salesmen know that we are still in business. When we get some real cash we'll take up advertising seriously and go into national magazines."

AND THE GOODS HAVE FAILED TO MOVE!

Think it over—a long, long time.

* * *

WE don't mean to discount national advertising as something less than zero. That would be as idiotic as the attitude of the many who consider trade paper space a "necessary evil" rather than an efficient merchandising weapon.

The difference in attitudes is that national copy is considered ADVERTISING, bought and sold as such; the definition of trade paper space in many quarters ranges all the way from a "sop" to a "nuisance."

But here is a thought:

Get away from the spell of the rounded phrase, the impressive statistics, get away to this important point: In any business where the retailer can handle only ONE MANUFACTURER'S PRODUCT AT A TIME your chief problem is to sell the retailer.

In this business, the RETAILER MUST BE SOLD.

Well, think over this:

I defy any man to spend seven thousand five hundred dollars IN ONE WEEK on trade paper advertising for a single picture and not find his goods moving from the shelves.

I know of a lot of seventy-five-hundred-dollar pages that haven't disturbed a speck of dust on the shelves.

Think it over.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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Other publications: Cine Mundial (Spanish). Technical books.

Why Loew's Resignation Was Accepted and Fox's Declined

By TOM WALLER

IF "Enemies of Women" had been the only picture in this world, I would rather have had my houses in darkness than have played it, knowing the circumstances as I now do." This statement, the substance of which was embodied in the resignation which he tendered, is credited by an authoritative source with being the primary factor which moved the Board of Directors to decline the offer of William Fox to withdraw from the ranks of the Theatre Owners Chamber of Commerce. Mr. Fox interposed no defense. Neither did Marcus Loew a few weeks ago, but his resignation was accepted the same afternoon it was tendered. Such outwardly similar conditions of these two big producer-exhibitor violators of an organization ruling on the Cosmopolitan picture, and such outwardly discriminating decisions have aroused considerable curiosity in the industry, especially throughout Greater New York.

First-hand information regarding these executive sessions of the Board of Directors is out of the question. As is generally known, the word "executive" closes the doors of the meeting room to the press. Such news, in this respect, countenancing any credence, is that emanating through authorized channels.

Accordingly, we learn that, although Mr. Fox and Mr. Loew both pleaded guilty to the T. O. C. C. indictment charging them with showing "Enemies of Women" under a Goldwyn contract, instead of giving preference to holders of Famous contracts, as the first distributing agency for that picture, the explanation in Mr. Fox's proffered resignation is termed "1000 per cent. better" than that of his brother producer.

Fox's statement is described as "wonderful"; as one which placed him outside the pale of all the other violators. In it he is said to have resorted to nothing which could be interpreted as suggestive of subterfuge. He personally, it is said, claimed he knew nothing of the preliminaries leading to the booking and playing of the film at his Washington Theatre, New York. The fact that a producer-exhibitor of his magnitude entered such a humble plea had great weight with the directors, it is gleaned.

When Loew appeared before the Board of Directors he is credited with having justified the T. O. C. C. in its stand against him; "but that business interests in which he was involved caused him to act accordingly."

The quotation is an excerpt from a story concerning the acceptance of Loew's resignation which appeared in a recent issue of the MOVING PICTURE WORLD.

The T. O. C. C. has sought the aid of Will Hays in the contract situation of "Enemies of Women."

Laemmle Optimistic

Closing of Studios Merely Annual Occurrence, He Says

Carl Laemmle, president of Universal Pictures Corporation, arrived in New York from the West Coast early this week in an exceptionally optimistic mood. He said:

"If it is true that a pessimist is a man who has to live with an optimist, you may now turn pessimist because I think it is time for a little optimism in the moving picture business. Just at present there seems to be tremendous stir because the industry is trying to curb expense. Every Moses outside the industry has been telling us we are guilty of extravagance, but as soon as steps are taken to stop extravagance, a thousand different meanings are read into the action, and the result is the tempest in a teapot. It's a case of damned if you do and damned if you don't.

"The closing down of studios is not new. Many companies have done it almost every year, especially during the California rainy season. By that time of year, the average producer has plenty of pictures on hand and it is a highly profitable thing to shut off expense and coast along for a time while cashing in with goods on hand.

"But as for the solidity of the business as a whole—and I can speek freely because Universal stock is not on the market—let me tell you how it is viewed by one of the keenest bankers in New York. This banker knows the picture business thoroughly. He said to me:

"'You producers have always spoken of your business as more or less of a gamble. Perhaps an individual picture is a gamble, but a going concern with a regular output of pictures and a proper distributing organization looks to me more like the safest business in the world than a gamble. I'll tell you why. When a grocer or a merchant liquidates his business, he sells out his stock and then he is through. He has nothing left to sell. But when a picture company wants to liquidate, it does not sell its pictures. It leases them. Then after a period of time it takes the same negatives, makes new copies and re-leases them or, as you term it, re-issues them. You still own your goods after you have sold or leased them. If other lines of business could do that, business failures would drop low in the percentage columns.'"

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Moving Picture World, published weekly, at New York, N. Y., for Oct. 1, 1923.

State of New York ..... } ss.
County of New York ..... }

Before me, a Commissioner of Deeds in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the President of the Chalmers Publishing Co., publishers of Moving Picture World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Chalmers Publishing Co., 516 Fifth Avenue, New York City; editor, Robert E. Welsh, 516 Fifth Avenue, New York City; managing editor, John A. Archer, 516 Fifth Avenue; business manager, Ervin L. Hall, 516 Fifth Avenue, New York City.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding one per cent. or more of the total amount of stock should be given.) Chalmers Publishing Co., 516 Fifth Avenue, New York City; J. P. Chalmers, 516 Fifth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of the publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ————. (This information is required from daily publications only.)

JOHN F. CHALMERS

Sworn to and subscribed before me this 20th day of September 3.

[Seal.] GUSTAVE H. FAUSEL
(My commission expires Feb. 14, 1924.)

National Motion Picture Day Finds Official Approval in New York City

THE support and co-operation of the public in making National Motion Picture Day on November 19 a celebration of widespread importance is urged by Murray Hulbert, Acting Mayor of New York City, in a public proclamation issued from City Hall on Monday.

By this action official recognition has been given the event of the theatre owners, which promises to outstrip in magnitude any event ever sponsored by any part of the industry. Elaborate plans for a giant parade and pageant are under way, with special programs in all theatres and added attractions which direct attention to the progress of the motion picture theatre as an institution for civic and social progress. The last word from the Motion Picture Theatre Owners of America states that the entire country is similarly aroused, and, from the largest cities down to the small towns and villages, National Motion Picture Day is being celebrated by theatre owners energetically and enthusiastically.

Mayor's Proclamation

The proclamation follows:

"To the people of the City of New York:

"The Motion Picture Theatre Owners of America have performed a distinct public service in designating a particular day upon which to concentrate public attention upon the significance of motion pictures and in particular the value of this form of expression in the work of social and community welfare. Monday, November 19, 1923, which has been set apart as National Motion Picture Day, is worthy of widespread observance.

"No one will deny that the motion picture has made a decided contribution to the entertainment of the people through the cinema of some 16,000 theatres throughout the United States. The possibilities of still greater usefulness of the motion picture through co-operation with public and private, social and civic agencies must receive an acknowledgment no less sincere.

"What the city, the state, the nation and the world are doing, and the advancement of science in harnessing the forces of nature to the need of man are information to which the public is entitled. But it is information that should be imparted in an attractive way. As this is the announced purpose in the celebration of National Motion Picture Day my official recognition and endorsement are cordially extended.

Our Public Service

"Undoubtedly what the people need is recreation of a decent and proper kind. The movies have met this requirement commendably and efficiently. That the type of entertainment has been unmistakably welcome is attested by an ever-increasing patronage. The people are morally minded and if the movies did not measure up to this popular standard in providing diversion they would long since have been headed toward oblivion.

"But there is an educative as well as a recreative side to the motion picture. The quickest way of communicating ideas and knowledge is through the eye. An impression good or bad is immediately registered on the brain through that organ. Of what immense potential good, therefore, from a social as well as a cultural standpoint is the motion picture? To the boy and girl ready to receive impressions that may affect their value as individuals and as citizens and to all adults who would know of the happenings in Smith's Corner, their own city or in any quarter of the globe, the movie is the great teacher whose service is within the compass of everyone's time and purse.

"Attendance at the movies on National Motion Picture Day should be the effort of all the people in this city. There will be given a demonstration of the wider sphere of usefulness of the motion picture that should prove very appealing. As particular emphasis will be placed upon the public service possibilities of the movie, and the educational authorities through the United States have been enlisted toward this end, I would suggest that every co-operation be extended by the public. If an additional reason for attendance were necessary I would add that it is planned to have special programs of entertainment in all motion picture theatres on that day that will transport one as by a magic carpet to the temples of delight."

Circuits Line Up

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, returned to New York this week with glowing reports of the special meeting held by the Motion Picture Theatre Owners of Western New York at Rochester. National Motion Picture Day was endorsed unanimously, with every theatre owner present pledging his written support to participate in the country-sweeping celebration on November 19. Another high light of the meeting was the speech of Congressman MacGregor, in which he promised to reintroduce his Admission Tax Bill. Congressman Snyder in a spirited declaration pledged his aid to the bill amid the applause of the body.

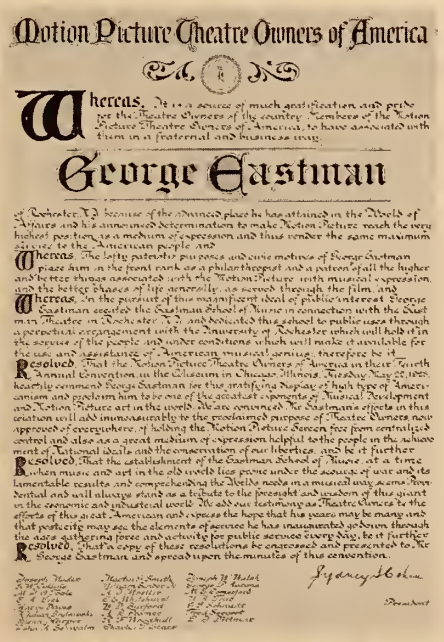
A meeting of the national officers and board of directors of the M. P. T. O. A. was likewise held at Rochester. This body presented an engrossed testimonial to George Eastman in appreciation of his services to the industry. It was voted to hold the next officers' and board of directors' meeting at Washington, D. C., in December at the time Congress convenes. This meeting will also be attended by state leaders and prominent theatre owners.

Another development of importance occurred during the past week in which several men of national standing in the industry, who control circuits of theatres, pledged their support to National Motion Picture Day and agreed to turn over to the national treasury of the M. P. T. O. A. 25 per cent of the day's receipts from all their theatres. This list includes, among others, Wilmer & Vincent with twenty theatres, Rowland & Clark with twenty-five theatres, M. E. Comerford with fifty theatres, Robert A. McNeill of San Francisco with thirty theatres, Charles E. Whitehurst with all the representative houses of Baltimore; Poli's Circuit with approximately twenty theatres in New England and W. C. Hunt with a string of houses in Pennsylvania and New Jersey.

Various Mass Meetings

A giant mass meeting of theatre owners of all New England is being held in Boston on November 8 for the purpose of centering on a definite campaign the enthusiasm which animates the theatre owners of New England. This will be attended by President Cohen of the M. P. T. O. A., Harry Davis of Pittsburgh, C. E. Whitehurst of Baltimore, R. F. Woodhull of New Jersey and E. M. Fay of Providence, R. I., officials of the national body.

A similar gathering is being held in Cleveland on November 9. A telegram signed jointly by David L. Schumann of the M. P. T. O. of Ohio and O. E. Belles, president of the Cleveland Exhibitors' Associa-


Motion Picture Theatre Owners of America

Whereas, ... George Eastman ...

Resolved, That the Motion Picture Theatre Owners of America in their Tenth Annual Convention in the Coliseum in Chicago, Illinois, Tuesday, May 29, 1923, heartily commend George Eastman for this gratifying display of high type of Americanism and goodwill ...

Resolved, That the establishment of the Eastman School of Music at a time when music and art in the old world lies prone under the scourge of war and its lamentable results and comprehending the ideals needs in a musical way ... be it further

Resolved, That a copy of these resolutions be engrossed and presented to Mr. George Eastman and spread upon the minutes of this convention.

Sydney S. Cohen
President

Engrossed testimonial presented by the Motion Picture Theatre Owners of America to George Eastman in appreciation of "his announced determination to make Motion Pictures reach the very highest position as a medium of expression." Mr. Eastman designated William Fait, manager of the Eastman Theatre, to accept it in Mr. Eastman's absence on an extended trip.

CHARLES SCHWARTZ

Owner of several large motion picture houses in Brooklyn, who, as chairman of the National Moving Picture Day Publicity Committee, has worked strenuously to make that day a pronounced success

tion, has been received by Mr. Cohen which states: "All exhibitors in Northern Ohio heartily co-operating in National Motion Picture Day movement. Hope to have you at Winton Hotel meeting Friday, November 9, afternoon." Mr. Cohen is attending this meeting together with Mr. Davis, John A. Schwalm of Hamilton, Ohio, and other national leaders.

Work is under way to duplicate in Boston and Cleveland the campaign which has been put over in Pittsburgh, where Mayor William Magee has endorsed the day by public proclamation, and the Chamber of Commerce is campaigning on behalf of the theatre owners, in recognition of their service in promoting movements of civic importance.

New York's Campaign

The giant campaign in New York will overshadow all other events on November 19. A meeting of theatre owners was held at the Hotel Astor on Monday, November 5. In New York the campaign is being taken direct to the public on behalf of the theatre owners, whose participation is assured by the active work of a "Flying Squadron," appointed by the committee in charge, to cover every theatre in the territory, which is organized into zones and districts. Arthur M. Hirsch is chairman of the general committee and Charles Schwartz is in charge of the exploitation end, creating the parade.

With the co-operation of the exploitation men of the various producers and distributors, who are working at top speed on behalf of the exhibitors, a monster street parade is planned for November 17, consisting of bands, floats representing the advance of the industry, representations from all divisions of the industry, banners and all similar exploitation. This parade will be the biggest thing of its kind ever held in New York and probably a mile long. Free prints of the parade will be furnished all exhibitors for use on Motion Picture Day. During the week preceding National Motion Picture Day news of the event will be broadcast daily from all of the sending stations in and near New York City and talks on motion pictures will feature their programs.

In addition a corps of speakers from the American Legion will visit the various theatres and deliver short addresses on the importance of the motion picture and the purpose of National Motion Picture Day. Canvas banners for the backs of automobiles will be furnished all theatre owners, as well as a special supply of one-sheets and window cards. Stickers will be used on taxicabs and all vehicles.

For the actual show on November 19 the theatres are preparing special programs of outstanding excellence. Many will present an "Old-Fashioned Movie Show," in which the presentation of a complete show of ten years ago will be contrasted with a typical program of today. Old-time single reelers, with all the accompanying methods of years gone by, will be used again. Lobby displays will likewise contrast the old and the new. As far as it is possible, depending upon their presence in New York, several stars will visit the theatres for personal appearances. Music publishers will provide special musical programs of novel interest.

New Jersey is showing great progress. Mass meetings of theatre owners are being held in every county of the state and special plans of participation are being formulated there, as in practically every section of the country.

Messages of Support

Secretary of Labor James J. Davis, who has endorsed the theatre owners' movement in glowing terms, this week wrote President Cohen as follows:

"The work of the Motion Picture Theatre Owners of America in the advancement of many movements for the betterment of mankind is worthy of the highest commendation. The screen has come to be an important factor in our national life, particularly in relation to the education of the people. National Motion Picture Day will, I am sure, do much to emphasize the importance of the film theatre in the daily life of America. A great opportunity lies before the motion picture theatres of the country for public service. I am sure they will take advantage of it."

Messages of support and the reassurances of active participation have come from various state units. Billy Connors, secretary of the M. P. T. O. of Indiana, wired as follows: "Indiana solidly behind you on National Motion Picture Day. Pass the good word to Bill Bender."

Jay Allen Glenn of Hendersonville, N. C., who is directing the destiny of National Motion Picture Day in that state, has written a letter to every theatre owner urging them to write their Senators and Representatives and to support Motion Picture Day as a part of the campaign for the repeal of the admission tax.

Letters to Congressmen

The attention of theatre owners is being definitely directed to the campaign for the repeal of the admission tax and, as a definite part of the campaign for National Motion Picture Day, every theatre owner in the country has been supplied with two suggested letters with the idea that each owner of a theatre copy one of the letters on his own letter head and mail it immediately to his Congressman.

The letters call attention to the evil which is brought about by the admission tax and directs the attention of Congressmen to the importance of their support in the coming legislative session. The Motion Picture Theatre Owners of America have instituted a sweeping campaign and have stimulated the interest aroused by National Motion Picture Day into a plan of definite action against the admission tax.

Following are the letters which theatre owners are asked to mail to their Congressmen:

Dear Sir:

I am sure that you, the representative of your large and important constituency, will appreciate the position which I, in my small way, occupy as representative for the public in the community which composes the audience at my theatre.

To serve my own interests, I must serve them, and in serving them faithfully, I win their commendation, support and approval.

So it is that at this time I am addressing you regarding the Admission and Seat Tax Laws.

These two levies were made against the theatre owners of the country as war measures. They were passed at a period when every interest in the United States was keyed to a high pitch of patriotism and no individual or body disputed the wisdom of any tax law which would bring to the government the revenues then required.

As you know, many emergency levies and war taxes have been repealed. The two affecting Admission and Seat Taxation are still in force. With the changing conditions of our industry since the laws were passed, I can definitely assure you that they are proving increasingly burdensome upon motion picture theatre owners as a class, and increasingly irksome to the general public, with which we are in close and continuous contact.

I appeal to you to give this important matter careful scrutiny before it is brought up in the next session of Congress. I would deem it a favor to be permitted to supply you with facts, figures and informative data and to keep you informed regarding all current developments. I am satisfied to rely on your fairmindedness in giving careful consideration to our cause and to your legislative judgment in lending your valuable influence toward bringing about the repeal of these measures.

Sincerely yours,

Dear Sir:

Two of the remaining war taxes affecting millions of Americans in an adverse manner are the levies on theatre admissions and on theatre seating capacity.

It is the purpose of the theatre owners of the United States, if possible, to effect a repeal of these taxes as the same are now of a burdensome nature and bear so heavily upon theatre owners and public as to materially reduce the attendance at our theatres, and in many instances has forced theatre owners to close their establishments.

I know that you realize and appreciate the importance of the motion picture theatre as a community service institution. Its great utility in all communities in advancing progressive public programs and otherwise providing entertainment and relaxation for the people is certainly very obvious to you, and I feel sure that you will do all you can to keep this line of service intact by enabling theatre owners to remain in business, so that this great service institution will remain with us.

An effort will be made in the next session of Congress to bring about relief from the Admission and Seat Tax Laws. I respectfully solicit your consideration in this matter with a view to helping the theatre owners in bringing this result about, if the same meets with your approval.

If you need any additional information on the subject from our viewpoint or would like to communicate with our national office, I would be pleased to make arrangements accordingly, so that we may have the benefit of your very best judgment on this matter as a Member of Congress.

Sincerely yours,

In a statement issued this week William Brandt, president of the M. P. T. O. of New York State, denies that the organization has placed the seal of approval on National Motion Picture Day, saying that it is not committed "to any policy or action with regard to this matter in any form."

Beauty Contest Aids Movie Day

One of the best of inducements for a box-office line-up on movie day is advanced by Joe Jame, owner of two theatres in the Borough of the Bronx, New York City. His plan, which met with great enthusiasm when outlined at the Hotel Astor mass meeting this week, is a beauty contest.

Bronx exhibitors already are accumulating the photos of all the pretty girls in their respective neighborhoods, placing them on display in the lobbies. This contest opens on November 19. Every patron going in any of these theatres gets as a starter 100 votes to ballot for his or her choice. This Jame said, is bound to secure record attendances at all Bronx movie houses on the industry's big day.

But the contest does not stop on November 19. It keeps right on until Thanksgiving Day when the winner in each theatre is announced. She assumes the name of the theatre with the prefix "Miss" until the Theatre Owners Chamber of Commerce ball. On that occasion all of the winsome "Misses" assemble at the ball and pass in review before a Board of Governors composed of Bronx exhibitors. The board picks the winner and she is announced Movie Queen of New York's home section.

New M. P. T. O. Organization May Be Outcome of French Lick Meeting

OFFICERS, directors and congressional district representatives of the Motion Picture Theatre Owners of Indiana will act as hosts to the officers and directors of exhibitor organizations in Ohio, Kentucky, Illinois, Michigan, Wisconsin and Minnesota at a joint meeting at French Lick Springs on November 14 and 15, it was announced this week. The meeting, which was arranged by the Hoosier exhibitors, is expected to be of national importance.

Although called primarily for the purpose of perfecting plans for fighting some of the taxation now imposed on the exhibitors, it is reported in Indiana moving picture circles that the conference likely will lead to the formation of a Middle Western exhibitor organization. The exhibitors in the states of the Central West are said to feel that their problems are different than those of exhibitors in other localities and in view of this should have their own individual organization. It is probable that if a separate organization is formed it will affiliate with the national body but will conduct its own affairs as it sees fit to do so.

The meeting at French Lick will be open only to the officers and directors of exhibitor organizations in the states named and to the officers, directors and congressional representatives of the Hoosier organization. The visiting exhibitors will be officially welcomed to the meeting by Lew Shank, mayor of Indianapolis, and now a candidate for Governor of Indiana.

The Hoosier exhibitors say the admission, seat and music taxes will be among the principal matters discussed. They regard the admission tax as an evil that is causing considerable damage to their business and they hope the proposed meeting will result in a definite plan of action against the tariff. The levy imposed by the American Society of Composers, Authors and Publishers under the copyright law for songs written by members of the organization and played in theatres, also will be given considerable attention at the meeting.

"This levy is the bane of our existence," said one Indiana exhibitor. "We are not opposed to a tax for the composers, authors and publishers, but we believe it is in the wrong place. We feel the tax should be on sheet music. As it is now it appears to us that we are being unjustly discriminated against."

The government seat tax also will be discussed with a view to taking definite action toward its elimination, it was said. Other matters, including the proposed uniform contract, lower film rentals and final plans for observance of National Motion Picture Day, to be celebrated November 19, also will be discussed at the gathering.

Plans for the affair at French Lick were discussed at a meeting of officers and members of the board of directors of the Hosier organization at the Hotel Severin in Indianapolis, Wednesday, October 31. The officers of the Indiana organization are Frank Heller, of Kokomo, president; William Connors, of Marion, secretary, and Gustav G. Schmidt, of Indianapolis, chairman of the board of directors.

According to plans outlined at the Indianapolis meeting, National Motion Picture Day will be fittingly observed by exhibitors in every section of the state. With "Indiana leads—others follow" as their slogan, the Hosier exhibitors are preparing to see to it that the day is celebrated in a big and constructive way.

"We have used our screens and theatres in assisting practically every campaign or public movement of any kind since the beginning of the war," said an Indianapolis exhibitor, "and we feel that National Motion Picture Day can be made a day whereby those who have profited by what we have done for them can reciprocate. We regard it also as an excellent opportunity for perfecting a closer and more cordial relationship between the exhibitor and the public."

Additional plans for carrying out the campaign will be perfected at another meeting to be held at an early date. The national organization of theatre owners, which is sponsoring the event, will assist the Hoosier organization in building up public interest.

Organization Named

Motion Picture Exhibitors' Alliance Formed in Washington

The second day's session of the exhibitors in convention in Washington, D. C., last week produced a name for the new organization. It will be known as the Motion Picture Exhibitors' Alliance, Washington Zone, and its announced intention is "to establish a closer co-operation among the members of the motion picture exhibitors' organizations of the states of Maryland, Virginia and the District of Columbia." The time of meeting is set at every six months, "or oftener," and the executive council will consist of nine members. This will meet the last Wednesday of every month in Washington.

Because of the distance from Washington and the fact that distributing companies are beginning to transfer service for its theatres to Philadelphia, it was decided not to include Delaware in the Washington zone, leaving the state free to join Pennsylvania, where its interests are more directly centered. In much the same way North Carolina was left to affiliate with South Carolina. President Henry B. Varner, of the North Carolina exhibitors, said he would effect the organization of the two states in zone No. 2.

Among important matters discussed at the sessions were non-theatrical competition, excess footage, admission taxes, seating capacity taxes and the music impost. The convention wound up with a banquet at which Harry M. Crandall was toastmaster.

Watch Admission Tax Returns!

Washington, D. C.—Strenuous action is to be taken by the Bureau of Internal Revenue to stamp out the practice of exhibitors and others making improper admission tax returns, according to officials of the bureau, who declare that a large number of business men have made it a practice to send their returns in in such a way that they could not be accepted. They believe, it is said, that this is done sometimes innocently, and sometimes for the purpose of delaying payment.

It has been announced that hereafter, where a return is accompanied by an unsigned check, and a properly signed check is not received prior to the expiration of the legal period of payment, a penalty of five per cent. will be imposed.

The bureau will not accept tax returns sworn to by the name of a company or firm, but the oath must be made by an authorized individual, who should follow his name by some descriptive word such as "owner," "partner," "treasurer," etc. When a return received within the legal period is returned to a taxpayer for proper execution and the necessary action is not taken within the period of ten days, a penalty of 25 per cent. will be imposed if the corrected return, when received, is delinquent.

Saunders Re-Assigns

Paramount Exploitation Representatives

Claud Saunders, director of exploitation Famous Players-Lasky Corporation, has made the following re-assignments of the field force of his department:

Leon J. Bamberger, assistant manager, with headquarters at the home office in New York, to cover the New York, New Jersey, Philadelphia, Washington, Albany and Wilkes Barre exchange territories.

Russell B. Moon, Boston—Boston, New Haven, Portland, Me.

Arthur G. Pickett, San Francisco—San Francisco, Seattle, Denver, Los Angeles, Portland, Salt Lake City.

Rick Ricketson, Omaha—Omaha, Des Moines, St. Louis, Minneapolis, Kansas City, Sioux Falls.

William Danziger, Chicago—Chicago, Cincinnati, Milwaukee, Detroit, Indianapolis, Peoria.

Leslie F. Whelan, Pittsburgh—Pittsburgh, Columbus, Cleveland, Buffalo.

Kenneth O. Renaud, Atlanta—Atlanta, Oklahoma City, Dallas, New Orleans, Charlotte, Memphis, Jacksonville.

Doolittle Weds

William C. J. Doolittle, of Utica, N. Y., and New York City, president of the Selznick Distributing Corporation, was married on October 23 to Miss Georgette Leiter, daughter of Mr. and Mrs. George B. Leiter of Kansas City, Mo. The ceremony was performed in St. Agnes' Church, 92nd Street, New York.

McCabe Appointed

Vincent J. McCabe was this week installed as resident manager of the Goldwyn Cosmopolitan branch exchange in Buffalo. He succeeds Thomas Brady.

Mr. McCabe has recently been connected with the Goldwyn home office and was formerly connected with the Fox and First National organizations in Canada.

Loew-Metro Ball Splendid Event

With all the glorious glitter and gorgeous splendor of an old-world Court Ball, the Fall film social season opened on Thursday night, November 1, at the Hotel Astor. The occasion was the first annual ball of the Loew-Metro Club, and any one of the three thousand or more persons who took part in the festivities in the Grand Ball Room that night—and the following morning — can bear witness that the affair was the greatest sendoff that any season ever had.

One could tell in a very few lines who, in any branch of the industry, wasn't there; one couldn't tell in three volumes who was there.

Dancing to the irresistible pulsations of two unbeatable jazz orchestras began early in the evening. Supper proved a delightful forerunner to one of the most elaborate entertainments ever presented, in which Broadway celebrities by the score took part.

Need more be said—COULD more be said?

Meighan's Father Dies

John Meighan, father of Thomas Meighan, Paramount star, died Monday morning at his home in Pittsburgh, Pa. Death came as the result of a complication of diseases. He was seventy-four years old and left a family of seven children: Thomas, John, William, James, King, Mary, and Margaret.

Elder Joins Universal

Herbert E. Elder, formerly assistant sales manager in the home office of the Famous Players-Lasky Corporation and who worked with the legal department of that company as sales expert during the Federal Trade Investigation, has been engaged by Universal to be special representative for E. J. Smith, general manager of sales.

Drying Pennsylvania

Governor Pinchot of Pennsylvania, apparently inspired by Presidential aspirations to seek to make the state thoroughly "dry," and thwarted in his crusade, now turns his attention to "drying up" motion pictures. The censors hereafter will ban film scenes of bacchanalian festivities, the symmetrical wine glass, the plug-ugly beer stein and pictures in which any mention is made of artificial exhilaration. That is why a flask-breaking scene in a recent Chaplin picture was snipped. It must afford the governor a poor consolation.

"Birth of the West" in the Real Settings

The Colored Motion Picture Corporation's production of "The Birth of the West," which is to be made with Frank J. Carroll holding the reins, will be staged in the country that is actually part of the story's action.

After starting for Los Angeles last week to complete contracts in connection with the production Mr. Carroll left the train at Denver and is now on an automobile trip through the Colorado and Wyoming country arranging for locations for the production.

Many of the best known figures of Western history will be concerned in the story and the cooperation of scores of prominent citizens is being given Mr. Carroll in his preparations.

Again Director General

Cecil DeMille Resumes Duties He Gave Up

A joint statement, issued recently by Adolph Zukor and Jesse L. Lasky, announced that Famous Players-Lasky Corporation had signed a new agreement with Cecil B. DeMille covering all his future productions. The agreement, which has no time limit, provides also that Mr. DeMille shall resume active duty as director-general of the company, duties which he was relieved of three years ago at his own request.

To Honor Reichenbach

The many friends of Harry Reichenbach, in recognition of the service he has rendered to the industry on many occasions, have decided to give him a dinner on Thanksgiving Eve, Wednesday, November 28, 1923, at the Ritz-Carlton Hotel, in the Crystal Room.

Kann Opens Offices

George E. Kann, whose resignation as head of the foreign department with the Goldwyn Pictures Corporation, became effective on Nov. 1, now is engaged in launching his new enterprise, the George E. Kann Corporation, with offices at 220 West Forty-second street. The corporation will deal in the international distribution of negatives, a field in which Mr. Kann is unusually well grounded.

Sails for Europe

Ike Blumenthal, special representative of the foreign department of the Famous Players-Lasky Corporation, sailed for Europe on the Majestic Saturday, November 3, to resume his duties abroad after a visit of several months in the United States. He will divide his time among the Paramount offices in London, Paris and Berlin.

Will Build Theatre

Adolph Zukor in a newspaper announcement denies that Famous Players-Lasky will abandon its plan to erect a $2,500,000 Broadway theatre, thus stilling a rumor that a decline in the value of the corporation's stock and the suspension of production make the theatre impractical.

"We have no intention of abandoning the plan to erect the new house," said Mr. Zukor. "Plans for the new structure have been completed by Rapp & Rapp, architects, of Chicago, and it is our intention to go ahead with the construction as soon as the last lease on the property expires on May 1, 1924."

It's a New "Eternal City"

Samuel Goldwyn's latest production, "The Eternal City," was shown privately Thursday morning at the Strand Theatre, New York. It's a new "Eternal City" that George Fitzmaurice and Ouida Bergere have evolved in collaboration with Sir Hall Caine. World War events, the Fascisti and other modern trends in Italy have been made use of to serve as backgrounds for the same love conflict and drama. Mussolini, the dictator, appears in a real part; King Victor is seen for a moment. The production has been staged lavishly, it is pictorially dazzling, and reaches real heights in the whirling mob scenes. Barbara La Marr's portrayal of Roma will be remembered as a triumph of emotional work.

ROBERT E. WELSH.

Off to Japan

Tom D. Cochrane, in charge of the distribution of Paramount pictures in Japan, will leave New York November 11 to return to Kobe, where new Famous Players-Lasky headquarters were opened following the earthquake. En route home he will visit relatives at Toledo and Chicago and will sail from Seattle on November 22, arriving in Kobe about December 6.

Paramount Policy Unchanged

Famous Players-Lasky, an official announced today, November 8, with the exception of a few readjustments, has no intention of changing its newly announced policy.

Demonstration centers, in conformance with the new Famous edict, are now in some fifty key cities. The informant stated that Paramount has experienced no lack of co-operation from the selected houses in smaller cities, excepting that a few of them have made some changes in their original basis for receiving Famous product. These, however, he said, are in a very small minority.

Famous has no intention of eliminating the smaller towns as demonstration centers as long as they perform in accordance with the new policy, it was emphasized.

Court Decides Against Re-editing of Old Douglas Fairbanks Pictures

ONE of the most important legal decisions ever rendered in regard to property rights of motion picture stars in connection with their old film is that just handed down by the Appellate Division of the Supreme Court, New York, granting Douglas Fairabnks a temporary injunction against Hyman Winik, the Leader Film Corporation, the Majestic Motion Picture Company and the Triangle Film Corporation.

The order restrains Winik and the Leader Film Corporation from re-editing and reconstructing certain Douglas Fairbanks pictures "by reducing their length and changing them into shorter pictures of two reels each and with a connection or sequence, if possible, between each of the pictures, so as to constitute a more or less continuous serial picture made up of separate pictures of two reels each.

"Deponent expected to accomplish this," the court opinion says, "by cutting certain scenes in Fairbanks' negative and changing the order in which the scenes were shown on the screen."

The pictures named in the restraining order are "The Lamb," "Double Trouble," "His Picture in the Papers," "Habit of Happiness," "Good Bad Man," "Reggie Mixes In," "Flirting With Fate," "Mystery of the Leaping Fish," "Manhattan Madness," "American Aristocracy," "The Matrimaniac," "The Half Breed" and "Americano."

Counsel for Mr. Fairbanks, Messrs. O'Brien, Malevinsky and Driscoll, set forth that their client had made a contract with the Majestic Motion Picture Company under which he was to make pictures which should be supervised by David W. Griffith; that he made the pictures, and that when Mr. Griffith severed his connection with the Majestic company he also exercised his rights under a clause of his contract and refused to make more productions for that organization.

The rights and assets of the Majestic company were acquired by the Triangle Film Corporation, which assigned to Hyman Winik the alleged right to re-edit and reconstruct the Fairbanks films; Winik then organized the Leader Film Corporation and assigned to it the alleged rights obtained from the Triangle concern. Next came the announcement that the Leader film organization would reissue and reconstruct the aforenamed pictures.

Mr. Fairbanks contended through his counsel that the pictures made under the contract with Majestic were each composed of five or more reels, and affirms that their reproduction in the form proposed by Winik will be "detrimental to plaintiff's standing in his profession, in that he has never appeared in a two-reel picture, but has appeared only in feature pictures of five or more reels"; also that "said acts would be violative of plaintiff's property rights in the picture as originally produced, and of his rights under his contract with the Majestic corporation, insofar as said contract provided for the supervision of direction by Mr. Griffith."

The judicial opinion, which was written by Justice Edward R. Finch, and concurred in unanimously by others of the Appellate Division, namely, Justices John Proctor Clarke, Victor J. Dowling, John V. McAvoy and Francis Martin, concludes as follows:

"It is clear that the plaintiff at all times considered the supervision of Mr. Griffith a very important factor in his work, and that his contract with the Majestic corporation was originally conditioned upon his having the benefit of such supervision.

"In view of the contractural obligation concerning the supervision of direction by Mr. Griffith, the approval of the stories to be filmed and the right of inspection of the completed photoplay by the plaintiff there is sufficient shown to restrain the threatened action of cutting down the five-reel plays into two-reel plays, and to hold the rights of the parties in statu quo until evidence at the trial can resolve more fully the respective rights of the parties. The matter is obviously important to both sides, and confidence that full justice is being meted out cannot be had until the complete record is made upon a trial."

Mr. Fairbanks, in answering the contention of opposing counsel, Messrs. O'Brien (Morgan J.), Boardman, Parker and Fox, who appeared for the Triangle Film Corporation, affirmed, in parts, as follows:

"From years of experience in this industry I know—and it cannot be gainsaid—that David W. Griffith stands pre-eminent, and the fact that he supervised the pictures that I made under the Majestic contract has always been considered by the motion picture world as one of the things that gave me impetus and momentum as a motion picture star. Those pictures as originally produced are splendidly produced, and if the defendants are permitted to interfere in any way with said pictures and to remake them it cannot but be to my disadvantage.

"I respectfully present to the court that by reason of my work with the Majestic Motion Picture Company and by reason of the pictures I have since produced and had distributed I have attained a position in my profession of great monetary and artistic value to me.

"It is essential that I maintain and secure that position. The distribution of any picture of an inferior character would cost me great loss in my business. It would be difficult to ascertain the damages that I would suffer. I am advised by counsel that there is no rule of law by which the damages that I would sustain may be measured or determined.

"Such damages might amount to a hundred thousand dollars; they might amount to many millions of dollars.

"It is my purpose to maintain my reputation and to continue in the motion picture industry. My damage and loss would be irreparable, and I have no adequate remedy at law whatsoever.

"Unless the defendants are immediately restrained and enjoined my rights and remedies will inevitably be prejudiced and curtailed.

"Said motion pictures (those heretofore named) were distributed throughout the world and have long since lost their interest for the public, having completed what is known as their life and run; that said pictures are not now physically capable of further successful distribution."

Censors Reverse Decision

"They shall not pass" apparently has been adopted as a slogan by the Ohio Board of Censors at Columbus in connection with the pictures scheduled for showing in the Buckeye State, and it is being rigidly adhered to.

The aforesaid august body of picture potentates passed upon the Griffith picture, "The White Rose," as of July 17, without making any changes or eliminations whatsoever, and the picture was accordingly shown at Cleveland, Cincinnati, Columbus and Toledo for various length runs.

However, the board has now reversed its previous decision, recalling the picture on the ground that it is immoral.

This picture cannot, therefore, again be shown, either whole or in part, within the State of Ohio, until such time as the board again reviews it, and eliminates such portions as are now considered objectionable.

There is an Ohio law which vests in the Board of Censors the right to recall a picture, and prohibit its further showing, even though it may have previously sanctioned and approved it.

And thus endeth another chapter.

Pathe Seeks Injunction

Wants to Restrain Fox from Showing Zev-Papyrus Race

Pathe Film Company has applied to the London courts for an injunction restraining Fox Film Corporation from showing the pictures of the Zev-Papyrus international race in England and the British Isles. The news of the action was cabled to this country last week. It was stated that Justice Astbury in the Chancery Court of London was hearing arguments in the case.

At the Fox home office in New York the opinion was expressed that in making the racing pictures at Belmont Park the Fox Corporation was entirely within its legal and ethical rights as producers and distributors of motion pictures, despite the special privilege plea of Pathe.

H. C. Borger Appointed

H. C. Borger, long recognized as one of the most progressive young men in the Universal sales force, has been appointed assistant to E. J. Smith, general manager of sales for that concern.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

W. S. Barbee, of Chicago, Files Voluntary Bankruptcy Papers

A voluntary petition in bankruptcy, filed on behalf of William S. Barbee, former owner of Barbee's Loop Theatre, 59 West Monroe street, lists liabilities of $232,550 and assets of $100, which include only personal belongings. Among the debts is a bill of $26,000 due the architects for the plans of the playhouse, now known as the Monroe.

The six-story-and-basement building at 1836-40 South Wabash has been leased by Elizabeth Numenaker to George Christos and from November 4 to December 31, 1933, for a term rental of $91,400. The property is to be used for motion pictures exclusively.

Manager Leo Salkin is giving the patrons of his nifty little theatre, the Kenwood, at Kimbark and 47th street, some real music these days, as he has just added a six-piece orchestra. With feature pictures and plenty of good music he is bringing them in, so that the S. R. O. sign has to be hung often.

The big event in film circles last Sunday was the premiere at the Harris Theatre of "The Hunchback of Notre Dame." A professional matinee was put on Sunday afternoon and a packed house from the theatrical people were on hand, while the night show was sold out early to the general public. This makes the third time this fall that the Harris Theatre has been the home of feature pictures, and it appears that this fine playhouse may yet become a permanent picture house.

The new Orpheum Theatre opened the Chicago premiere of Mary Pickford in "Rosita" last Saturday night. Early in the evening the line began to form notwithstanding the bad weather. The house has played to capacity all week.

The many friends of L. C. Howard of the Alamo Theatre of Lebanon, Ill., will be sorry to hear of his death last month after a short illness. His wife will conduct the house for the present.

Manager V. R. Landon of the Avon Theatre at 3327 Fullerton avenue is using a lot of printers' ink these days to put over his programs and is winning out with his patrons.

Manager Barry of the Vernon Theatre at 436 East 61st street has bought an interest in the Prairie Theatre at 5748 Prairie avenue, under the management of Ludwig Seigel, who in turn has taken an interest in the Vernon Theatre. Both houses will be operated jointly in the future.

Another new movie house is projected for the North Shore district. The latest project is to be financed by John Mangel and John Langer, who plan to put up a 2,000 seat house at Ridge and Howard avenue, the dividing line between the city and Evanston. The plans call for a Spanish type with a red tile roofed dome, and the exterior will be of light brick with a terra cotta trim. The house will be known as the Ridge and it is hoped to have it ready for an early spring opening.

Manager Rosenblum and Publicity Manager Ralph Kettering are putting out a snappy Rialto Review weekly.

The Woodlawn Theatre, Drexel and 63rd, has increased weekday matinee attendance by making afternoon prices half the regular evening admission charge, and by putting on feature programs with plenty of music under Prof. Armin F. Hand.

R. H. Healey of the Monogram Theatre at 3520 Halsted street has added a new $6,000 organ to his orchestra, and with tiptop film programs is doing a good business these days in the stock yard district, as everybody is working and they get good wages.

Johnny Ahamnos has taken over the New Brookline Theatre at 7107 South Chicago avenue and made some improvements. The house has reopened with popular prices.

The management of the Schindler Theatre at 1009 West Huron street has boosted attendance by putting on a song contest among the singers of the neighborhood and by making the afternoon prices 5 and 10 cents.

J. O. Connolly has been made assistant manager of the new Monroe Theatre on West Monroe street.

Lester Bryant is hurrying the opening of the new Central Theatre on Van Buren street, near Michigan, and hopes to open for business on November 11.

John Dromey has named his new theatre in North Chicago the Sheridan and will open Friday of this week. The house is one of the coziest little movie theatres on the North Shore. He is making great preparations for the opening, having invited quite a crowd from Film Row.

When it comes to exploitation, you have got to hand it to Clarence Lantenslager of the Grand Theatre, 3433 West North avenue, who invaded Film Row last week with a rakish pirate lid advertising the current attraction at his house. He believes in putting plenty of punch into the program to keep them coming regularly.

WILLIAM ROSENBLUM
Energetic, Resourceful Manager of the Rialto Theatre, Chicago

"The Spanish Dancer" was held over for a second week at McVickers Theatre.

Frank A. P. Gazzola, manager of the Studebaker and other theatres, has bought a lot at the northwest corner of Madison and Keeler avenue at a cost of $50,000 and may build another house in that part of the city.

Five of the Ascher chain of theatres are showing vaudeville. They are the Chateau, West Englewood, Crown, Frolic and Lane Court theatres. Mixed programs are proving popular throughout the city.

The management of the Stratford Theatre on 63rd street put on a Jazz Week that packed the house to the doors. It is planned to make use of vaudeville in conjunction with the picture program.

Louis Newhafer, general manager of the Ascher circuit, has returned from a business trip to the houses of the chain that are out of the city, and reports the fall business as up to expectations.

W. W. Holiday has been named manager of the Grand Theatre at Mattoon, Ill. He formerly was located at Decatur with the Avon Theatre. R. W. Watts of Rockford has been made manager of the Avon.

Manager Sam Atkinson of the Calo Theatre on North Clark street has tied up with the merchants' association of his district and will give prizes at the theatre the last of the month. Needless to say, the retailers are plugging for the house.

St. Louis

Harry Niemeyer, manager of the Delmonte Theatre, St. Louis, on behalf of Fred L. Cornwell, owner of the house, has issued a statement explaining the relations between the Delmonte and William Goldman's King Theatre, Kingshighway boulevard near Delmar boulevard, St. Louis, which have been playing day and date since the beginning of the winter season. Niemeyer stated emphatically that no combination of the houses financially or otherwise has occurred except that they have entered into a joint booking arrangement on feature and other pictures.

"It is simply a booking arrangement," he said. "Cornwell some time ago contracted for the entire Metro output for St. Louis and St. Louis county for a period of two years. The Delmonte had been showing these pictures first run exclusively. Then Mr. Cornwell made a proposition to Goldman to take some of the Metro pictures to be played day and date at the Kings with the Delmonte showing. Goldman agreed and when he in turn offered Cornwell six of the Goldwyn-Cosmopolitan pictures for which the Kings held the St. Louis first-run privilege, Cornwell accepted his proposition. Aside from that there is no arrangement or understanding between the two houses. It is merely a booking arrangement."

The newspaper advertisements state that the combination of the two houses was made necessary because of the caliber of the pictures secured by them. The Delmonte is the largest one-floor theatre in the world and in conjunction with the Kings has a seating capacity of 5,000.

Goldman also has plans for a large theatre to be erected at Grand boulevard and Morgan street. This will become the first run house for the Goldwyn-Cosmopolitan pictures when completed. He also owns the Queens, Euclid and Maffitt.

Wisconsin

Roy C. MacMullen still holds the record in Milwaukee for two-week runs. Thus far this fall, no less than four pictures at Ascher's Merrill, of which he is the manager, have had to be repeated, so great has been the demand. The latest one to start a two weeks' run is "The Green Goddess," starring George Arliss. In view of such business, Mr. MacMullen predicts that all records for Milwaukee attendance will be shattered when "Little Old New York" is shown at his house late in November.

Walter F. Baumann, injured in an automobile accident near Milwaukee shortly after his resignation as executive secretary of the M. P. T. O. of Wisconsin, has recovered sufficiently to be removed to his home.

Frank Fisher, of the Fisher chain, with headquarters in Madison, Wis., is reported to have completed arrangements for the erection of a 4,500 seat house in Janesville, Wis.

More than 200 Milwaukee orphans were the guests of J. H. Silliman, manager of the Downer Theatre, recently at a Hallowe'en theatre party. Scarecrows, goblins, ghosts and the whole category of Hallowe'en creatures were on hand to entertain the little folk. In addition, the regular Downer program was presented.

Fred Seegert, president of the M. P. T. O. of Wisconsin, has recovered from an attack of ptomaine poisoning which kept him confined to his bed for several days.

George Fischer, manager of the New Milwaukee, is doing everything in his power to omit no convenience for the benefit of his patrons. His latest venture in this direction is the publication of a motion picture review, containing a synopsis of coming attractions and news and gossip concerning the film world of interest to theatregoers. In his first issue he conducted a misspelled word contest and out of the 5,000 copies of the paper distributed, approximately 500 replies were received.

The Saxe Amusement Enterprises of Milwaukee is cleared of all blame for the collapse of the theatre it is constructing in Janesville, Wis., in a decision handed down by the Wisconsin State Industrial Commission after a lengthy probe. The house is being rebuilt.

Indiana

Permission to issue $600,000 of preferred stock to finance the construction of a new picture theatre on Monument Circle, Indianapolis, was granted the Market-Circle Realty Company this week by the Indiana Securities Commission. The Market-Circle Realty Company, a holding company for Famous Players, has asked permission to issue the preferred stock, which was to be secured by Famous Players, in order to finance the construction, and a protest against the project had been filed by the Motion Picture Theatre Owners of Indiana.

The commission stipulated in its order that Famous Players purchase a minimum of $450,000 of common stock of the company in addition to funds already put into the project. By this action of the commission, Famous Players will be interested in the project to the amount of more than $800,000. The company, it was said, had previously put up $209,500 in cash and a lease on the Circle property valued at $100,000. M. P. T. O. of Indiana feel the commission's decision in the case in reality was a victory for them. They had protested that the previous security of Famous Players was insufficient for the issuance of the amount of preferred stock which the holding company desired to issue.

Damages to the amount of $5,000 were awarded to the Goldwyn Distributing Corporation in its suit against the Blackstone Theatre Corporation of South Bend this week.

Pennsylvania Exhibitors Are Fined for Using Child Labor

Managers of four New Castle, Pa., theatres were arraigned before Alderman Walter T. Hamilton last week on charges of violating the child labor law and the licensed operator act, to which they pleaded guilty. The charges emanated from investigations made by Inspector John B. Wakely of the Pennsylvania Department of Labor and Industry.

Messrs. Capaline and Passias, managers of the Star Theatre on Washington street, pleaded guilty to the charge of violating the child labor law and the moving picture standard, the latter requiring licensed operators in the projection booth. A fine of $100 was imposed.

Manager W. G. Marousis, of the Dome Theatre, was fined $75 when he pleaded guilty to like charges, that of maintaining an operator who was unlicensed and with having employed a boy under the legal age in the booth.

For the Regent Theatre, Marousis and Freeman were fined $75 for the violation of the female labor law and the moving picture standard. The management pleaded guilty to these charges.

A fine of $75 was also imposed upon the management of the Penn Theatre after a plea of guilty was entered to charges of violating the state law requiring licensed operators.

Mr. Wakely, of the State Department, announced that contrary to his wishes Alderman Hamilton had been quite lenient in the fining of the managers, and said that in most cases the maximum is very high. The inspector is making a tour of the western part of the statt. His offices are maintained in Meadville.

Mike Rosenbloom, of the Majestic Theatre, Charleroi, is running for school director. That explains the less frequency of his trips to Pittsburgh's Film Row.

M. A. Scrano is the new manager of the Liberty Theatre at Madera, Pa.

G. B. Myers, of the Gem Theatre, Derry, recently played "Down to the Sea in Ships" and says he hung out the S. R. O. sign for the first time in six months.

Chalmer Coupler is back again in Washington, managing his dad's Court Theatre there, after a three months' auto trip which took him to the West Coast. Chalmer says he had a grand time, but that he's mighty glad to get back home again. He cited instances where he paid as low as 6 cents for a gallon of gasoline, and on another occasion he paid 45 cents for a similar amount.

Elmer Strang Dies at Camden; Head of New Century Company

Elmer Strang, president of the New Century Amusement Company, which operates several suburban picture theatres near Camden, N. J., and who was president of Strang Electrical Company, Philadelphia, died at his home, 2903 Westfield avenue, Camden, following a two weeks' illness from heart disease. He was 58 years of age. Mr. Strang was well known in Camden, which had been his home for thirty-three years. He was a thirty-second degree Mason, president of the New Jersey lodges, Shield of Honor, and was active in building and loan societies. He leaves, besides his widow Rebecca, a son, William, and a daughter, Mrs. Marylod.

Wedding bells pealed last Wednesday for the marriage of Dr. Samuel Morris, proprietor of the Model Theatre, Sixth and South streets, and Miss Ruth S. Fineman, daughter of Mr. and Mrs. Samuel Fineman, 5425 Woodcrest avenue, Wynefield, near Philadelphia. The ceremony was performed at the home of the bride's parents by Rabbi Samuel Levinthal, with the groom's sisters in attendance and his brother, David Morris, who is associated with him in the picture business, as best man.

Manager Joe Dougherty of the Grand Opera House, picture theatre, Broad and Montgomery avenue, is organizing a minstrel team composed of boys and girls who are employed in the industrial plants of Northeast Philadelphia and who will be seen at the house as soon as the talent is trained. Costumes are to be furnished by the management and the talent will be paid just as regular professional artists are salaried.

Transfer of the newly erected Earl Theatre, which was opened but a month ago, to A. W. Becker for $83,000 was made during the week. It was sold by Burton C. Simon.

Vibration of a passing truck brought the entire fire department of West Philadelphia to the William Penn Theatre at Lancaster and Fairmount avenues last Sunday night, when it sounded the fire alarm without damaging the private fire alarm box.

Hostettler Company Adds to Chain of Nebraska Theatres

The Hostettler Amusement Company has just purchased from Blaine Cook theatres in Beatrice, Falls City and York, Neb.

J. E. Hostettler of the Hostettler Amusement Co., has acquired the Swan and North theatres at Columbus, Neb. Fred Jewell, who was manager for the Swan at Columbus, has been given charge of both houses at Columbus.

Howard Blake has bought the Pearl Theatre at Shelby, Ia., from W. K. Kelly. This new house seats 470 and is equipped with two projection machines. Mr. Blake is a new man in the picture show business.

O. W. Persons of the Gem Theatre at Minden, Neb., is building himself a nice circuit at Minden, Wilcox, Upland, Campbell, Blue Hill, Kenesaw, Hartwell and Axtell, Neb.

William Rose of the Lyric Theatre, Omaha, has been out on a short hunting trip at Wood Lake.

Jolly Jones, former manager of the Majestic Theatre at Grand Island, Neb., is managing the Wall Theatre at Fremont, Neb.

C. E. Rossiter of Omaha has bought the Gem Theatre at Omaha from Anderson & Weathersby. Mr. Rossiter formerly managed the Hippodrome, a suburban house here.

C. J. Miller and Son have bought the Auditorium Theatre at Laurel, Neb., from W. R. Updike.

The Lyric Theatre at Lincoln, Neb., has closed. This is one of the houses owned by the Hostettler Amusement Co.

Stillman Theatre, Cleveland, Changes to Two Shows a Day

November 18 will see the introduction of a new policy at the Stillman Theatre, Cleveland, when that house changes from continuous performances to two a day, with reserved seats. It also marks the advent in Cleveland of the higher priced pictures, which have been awaited a long time. The first will be Rex Ingram's "Scaramouche," which is expected to run four or five weeks, and the second will be "The Covered Wagon." Other pictures to follow will be "The White Sister," "The Hunchback of Notre Dame" and "The Ten Commandments."

The Stillman has long been the leading theatre of Cleveland, so far as presenting the best attractions. Every big picture in years has been shown there, some having two, three and four weeks' runs. But they have been shown under a continuous policy, six performances daily. Two exceptions there were, however, "The Four Horsemen," which was presented twice daily with reserved seats, and "The Three Musketeers," which ran but one week under such a policy and then rather suddenly finished out its engagement on the continuous show plan.

Of course, the change on November 18 means higher prices. The best seats evenings will sell for $1.50 plus tax; afternoons $1 plus tax. There will be a few balcony seats at 50 cents plus tax.

The Stillman recently celebrated its seventh anniversary. It was built by E. Mandelbaum and associates, later taken over by Marcus Loew, and now is operated by Loew's Ohio Theatres, Inc. It has a capacity of over 1,800 seats.

The Jewel Theatre, one of the Shuman-Fine and Kramer circuit in Cleveland, has been enlarged and remodeled and is now open again. This house is situated in a busy east end section and is very popular.

Dave Avery, formerly of Findlay, Ohio, has purchased the Victory-Strand Theatre, East 89th street and Superior avenue, from Bill Onie. The house has been redecorated and will have a few vaudeville acts in connection with its picture program. The Superior Theatre, almost opposite the Victory-Strand, also has been reopened after having been redecorated. Frank Gross and Frank Bensch operate it.

Cleveland within the last year has seen the growth of two more theatre circuits. The latest are the Flanigon-Nolen-Steele group, which comprises the Monarch, Penn Square, Marquis and Terminal theatres, and the Max Lefkowitz circuit, which includes the Gaiety, Bronx, Tivoli, Keystone and Strand. The last named was just recently added to Max's string.

Other circuits in Cleveland are the Ohio Amusement Co. with nine houses; the Scoville-Essick-Reif circuit with seven theatres; the Washington circuit with eight houses, and the Loew houses, which number eight.

A horse was given away by the State Theatre, Lorain, in connection with the showing of "Little Johnny Jones." The laughable part of the stunt was that the winner considered himself in hard luck, because he had a family of six and it meant one more hungry mouth to feed, according to Mark Greenbaum, owner of the theatre.

Piccadilly Opens in Toronto; Home for English Pictures

A picture theatre of the English type has been opened in Toronto, Ontario, this being the Strand Theatre, one of the best known of the large downtown houses for years, the opening date under the new auspices being Saturday, November 10. The name of the theatre has been changed to Piccadilly Theatre and, while, the house has been reopened under the direction of the Allens, it is intimated that an English theatre corporation is behind the project. The Piccadilly now gives the Allens of Toronto a first run house for their many English and Preferred pictures which are being marketed through the new Allen exchange in Canada, the Dominion Films, Ltd. Naturally, the English angle to the proposition has caused quite a stir in Ontario film circles.

The Piccadilly has an orchestra of 12 pieces. Popular prices have been adopted, matinee admission being 25 cents and for evening shows, 35 and 50 cents. The policy of the theatre will be to change programs weekly.

Famous Players' "Big Time Moving Picture" theatre in Toronto, the Tivoli, opened Saturday night, November 3, with the presentation of "Scaramouche" at $1 prices, the policy of this house being to have two definite shows daily for indefinite engagements. The Tivoli was formerly the parent theatre of the chain of houses operated by Jule and J. J. Allen.

Oakville, Ontario, a fine little town with an aristocratic flavor just midway between Toronto and Hamilton, is to have a splendid picture theatre of modest size at last. Mr. and Mrs. R. L. Gregory of Oakville have built the Gregory Theatre there which is to [illegible] opened shortly.

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ontreal, Quebec, has more new neighborhood theatres. One is the Diana Theatre, which has been opened in Maisonneuve by Joseph Rufriange. George Lazinas has also opened the Operascope in Rosemont, the latter making the third community house in the north end of the city of Greater Montreal.

Announcement is made that the Moving Picture Theatre Owners, Canadian Division, is now distributing Urban Movie Chats throughout the Dominion at the rate of one per week. The physical distribution is being handled by Burpee & West of Montreal.

Los Angeles

Roy Miller has arranged for the world premiere of Goldwyn's "In the Palace of the King" at his California Theatre this week, succeeding "Little Old New York," which had an extended run of eight weeks at advanced prices.

"The Covered Wagon" now is in its thirtieth week at Grauman's Metropolitan Theatre and has broken all the long distance records for a continuous run of any theatre on the Pacific Coast. Sid says he is going to take the picture off in four weeks unless he again changes his mind.

T. L. Tally has booked the Fox picture, "Soft Boiled," to succeed "If Winter Comes," which will play its fifth and final week starting Sunday.

"Why Worry?" opened at Grauman's million Dollar Theatre and is doing a tremendous business.

Are you going to observe NATIONAL MOTION PICTURE DAY? See page 291.

Cincinnati

The proposed new picture theatre, exclusively for colored patrons, for which the Paul Lawrence Dunbar Theatre Syndicate acquired a site at the corner of Beecher street and Gilbert avenue, is to become a reality. Shortly after the project was launched there was a storm of protest raised by residents of the neighborhood, as also officials of the Salvation Army Maternity Hospital, which is located in the vicinity, the protest being based on the claim that the theatre would be in the midst of a residential and not a commercial district. The local building commission refused a permit when the residents agreed to purchase the lot and erect an apartment building. The proposed purchase, however, failed to materialize, and upon renewed request for a permit to build the theatre, same was granted and work will be started at once. The preliminary plans call for a very pretentious house with large seating capacity.

The Capitol Theatre, under management of I. Libson, although not designated in the various trade paper advertisements, has been selected as one of the Paramount demonstration theatres, and last week showed "The Spanish Dancer."

Alice Brady, starring in the stage play, "Zander the Great," at the Grand Opera House last week, was a guest of Manager Ike Libson of the Lyric Theatre during her engagement, to witness the picture, "Drifting," in which she was featured when the play was originally produced in the speakies several years ago.

J. D. Kessler, manager of the Alhambra Theatre at Canton, Ohio, put over one of the biggest exploitation stunts ever pulled in that city, the feature being Jackie Coogan in "Circus Days." In the midst of Saturday afternoon's busy shopping rush a circus parade, more than half a mile in length, with bands, wild and domestic animals, open cages, floats, horses, clowns and even the traditional bucking mule, appeared in the prominent downtown streets, much to the complete surprise of the public.

John A. Schwalm, of the Rialto Theatre, Hamilton, Ohio, attended the meeting at Rochester, N. Y., last week, and reports everything "all set" for National Motion Picture Day.

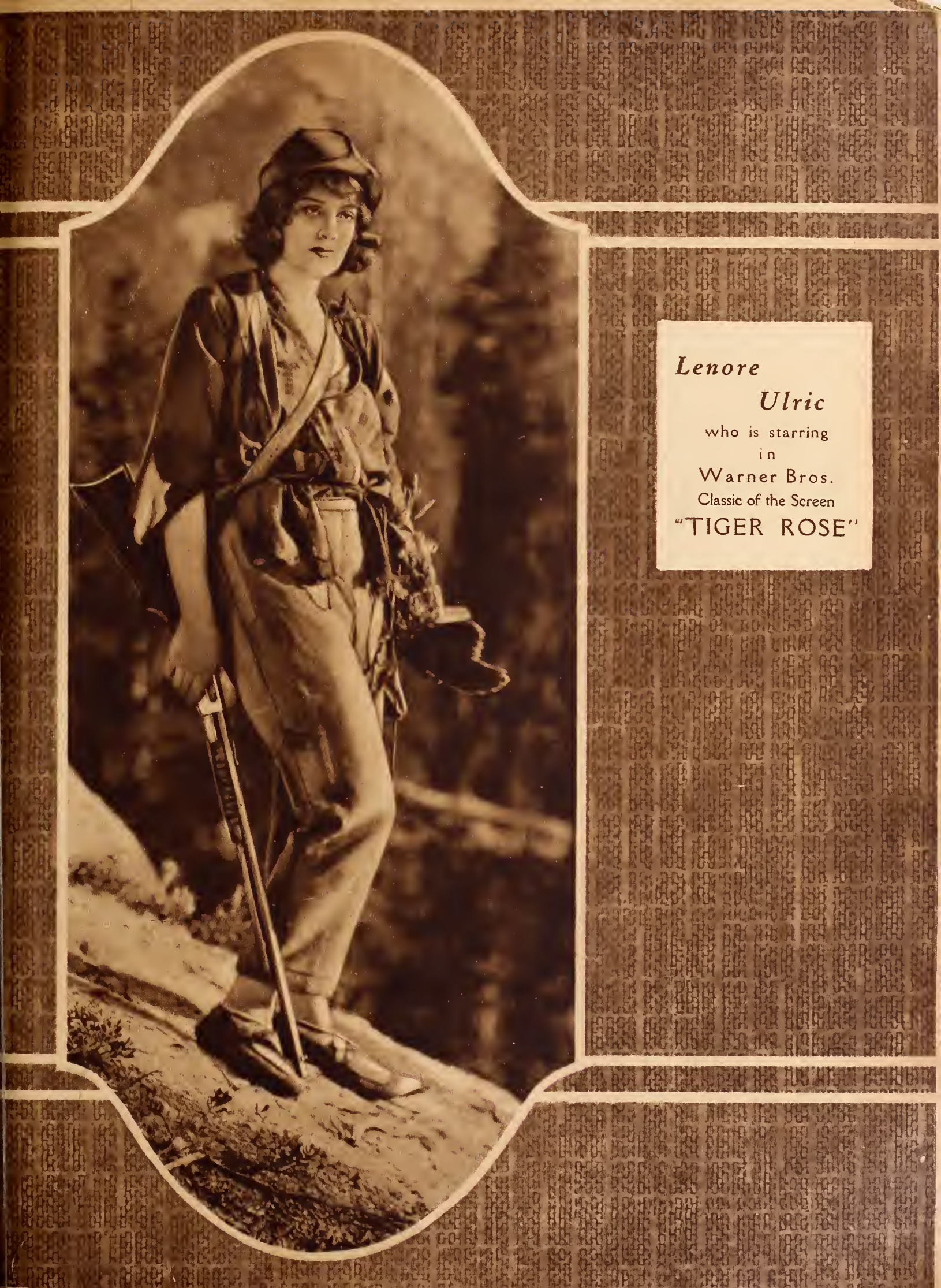
Louisville

L. J. Dittmar, president of the Majestic Amusement Company, has recently become a Kentucky colonel, Governor Morrow having conferred the honor in appointing Mr. Dittmar a colonel on his staff, in recognition of excellent work done by "The Colonel" on the State Tuberculosis Commission and in the interest of cleaner and better moving pictures, he having been head of the state association of exhibitors for some years and a leader in the local association.

Fred J. Dolle, of the Alamo Theatre, is chairman for the State of Kentucky of the National Motion Pictures Day. The local exhibitor association has arranged to fully support the movement here.

Mike Switow, head of the Switow Amusement Company, and operator of a chain of big as well as small theatres in Louisville, Lexington and various points in Southern Indiana, is president of the Clark Building Company, which has remodeled a former hotel building and opened the Clark Hotel at Jeffersonville, Ind., where about $75,000 has been spent in remodeling and furnishing.

Joseph L. Steurle, of the Broadway Amusement Co., operating the Walnut and several other theatres, and Walter Davidson, head of the Walnut Orchestra, went east a short time ago and booked several features for use in connection with the Rainbow Gardens, operated by the Steurle interests, and for which Davidson is furnishing the music.



Lenore
Ulric
who is starring
in
Warner Bros.
Classic of the Screen
"TIGER ROSE"

Arthur F. Beck presents
Leah Baird in
"THE MIRACLE MAKERS"
Distributed by Associated Exhibitors.

Joseph M. Schenck
presents
Constance Talmadge
in
"THE DANGEROUS MAID"
A First National Picture.

Scenes from "WAGES OF CINEMA" round six of the Fighting Blood series which Film Booking Offices are distributing.

William Fox presents William Farnum in
"THE GUN FIGHTER" A Fox Picture

Metro Pictures presents
"HELD TO ANSWER"
by Peter Clark MacFarlane
A Metro Picture.

Neal Burns
in
"FOOL PROOF"
an
Educational-Christie
Comedy.

Scenes from the two reel comedy "FROZEN HEARTS" featuring Stan Laurel. Produced by Hal Roach for release by Pathe.

"Yes, I'm in pictures now!"

Hal Roach *presents*

WILL ROGERS

in

"Hustlin' Hank"

A Two Reel Comedy

Personality and Profits

Why do some screen players get a big draw at the box-office while others, who may be very talented, can only be classed as "also rans?"

Personality is the answer. It is the personality that pulls, that makes popularity, and united with real talent it dominates the box-offices of the nation.

Will Rogers has personality to an unbelievable extent. There is no one like him. As soon as he walked to the footlights of the "Follies" the audience was with him.

That personality, so likeable, so unique, is with him on the screen. His comedies are very good, and they are also very different. See them!

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Pathécomedy

TRADE MARK

YALE UNIVERSITY PRESS

Presents

A sober talk on a very important question

Mr. Exhibitor, the main criticism that has been leveled against the motion picture is that with few exceptions it is *trivial.* It is unnecessary to argue the point here. It is enough to admit that this criticism exists.

That belief which exists in the minds of a great many worthy persons prevents them from patronizing your theatre; deprives you of much revenue that otherwise you would get, for everyone *needs* amusement and if they don't accept that which you offer, they will get other. It is up to you to furnish amusement that will please all. When you do so you enlarge your power, increase your influence AND make MORE money.

It is a sober fact that the motion picture business has never reached more than a minority of the population of *any* country. There is a large majority of the 110,000,000 persons in the United States that patronize motion pictures rarely if ever.

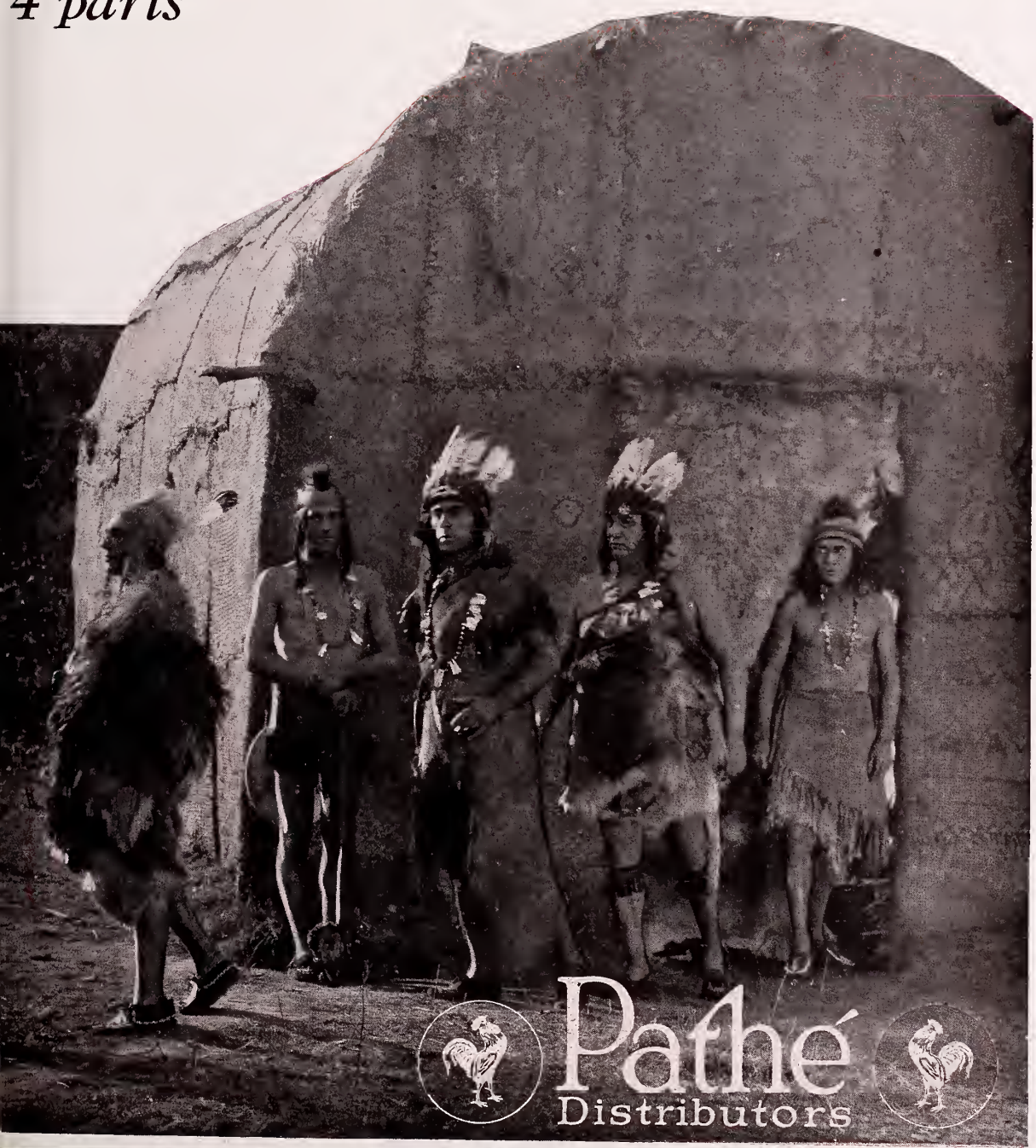
They represent the empty seats in your theatre. They represent the *velvet,* for the regular crowd represents the overhead.

Get them into *your* theatre, with pictures that will please not only them but your regulars,—the Chronicles of America Series.

Jamestown

One of the Chronicles of America Series, dramatically visualizing the Founding of the First Permanent English Settlement in the United States

4 parts



Hal Roach *presents*

"Our Gang" Comedies

Two Parts

Each kid in each of these inimitable comedies is good for a hundred laughs.

Our Gang Comedies (Pathe).—These are the best comedies that I have ever run. The grown ups like them as well as the kids.—C. H. Lawrence, Plaza theatre, Dundee, Iowa.—Neighborhood patronage. Ex. Herald

Our Gang Comedies (Pathe).—These are the "different" comedy that we have been waiting for. They are clean and full of action and should prove a good thing at the box office.—C. H. Bills, Opera House, Lenora, Kan.—Small town patronage. Ex. Herald

FIRE FIGHTERS (Pathe-Our Gang). These comedies are the goods. This bunch of kids will amuse anyone who was ever a kid himself. Draw from town of 3,000. Admission, 15-20. A. La Valla, Community Theatre (300 seats), Bethel, Connecticut. World

Our Gang Comedies (Pathe).—No better comedies could be secured for us than these. Clean, wholesome, funny—they certainly appeal to every member of the family.—L. R. Moore, Roma theatre, Columbus Grove, Ohio.—Small town patronage.

Our Gang Comedies (Pathe).—Have run most all the Lloyds, Semons and the Keatons, and when you run all them very few other comedies will satisfy. Our Gang are very clever, but nothing extra.—W. D. Patrick, Cozy theatre, Florala, Ala.—Neighborhood patronage.

Our Gang Comedies (Pathe).—These kids will please more people in general than any comedy I have run.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage. Ex. Herald

Fire Fighters (Pathe), Our Gang comedy (two reels). Every theatre should show this picture. Adults, as well as children, enjoy these children's pranks. Our patrons are wild over the kids. They are real stars. Pathe deserves credit for producing such wholesome pictures. The films are always in very good condition.—Rev. M. Billmayr, St. Peter's church, Browerville, Minn.

Our Gang comedies (Pathe) (two reels). These are surely wonderful two reelers, and good comedies are hard to get. Every exhibitor should play them.—Geo. J. Ehlers, Grand, Worthington, Minn.

Our Gang comedies (Pathe) (two reels). We agree with our patrons who say these are the cleanest and best comedies on the market. The salesman had no difficulty selling us the second series.—Will J. Glaser, Grand, Faribault, Minn.

Our Gang comedies (Pathe) (two reels). Our patrons look forward to these comedies, and we will say they are 100 per cent. Some action!—L. E. Dawson, Gem, Shakopee, Minn.

Our Gang comedies (Pathe) (two reels). These are extra fine comedies. In fact, we were glad to book the second series.—Jack O'Brien, Opera House, Sleepy Eye, Minn.

Our Gang comedies (Pathe) (two reels). These are first class comedies.—F. C. Christians, Palace, St. Paul, Minn.

Our Gang comedies (Pathe) (two reels). The hardest audience to make laugh is the one we have on amateur night, and the **Our Gang** series does the job. They give 100 per cent satisfaction to young and old.—Hitchcock and True, Princess, Minneapolis, Minn.

Our Gang comedies (Pathe) (two reels). Drawing more than any feature, these are the best two reel comedies we know of. We raise the admission price every time we play one of them.—C. Mickelson, Rex, Hudson, Wis. Amusements

Want a screening? Say when!

Pathécomedy

TRADE MARK

Wm. Shirley, of Schenectady, Is Host at Hallowe'en Fete

The big outstanding feature of the week, insofar as the exhibitors were concerned, and quite a few of the film managers as well, was the Hallowe'en party given by William Shirley, of Schenectady, managing director of the State, Albany and Strand theatres of that city. Mrs. Shirley likewise proved herself a real hostess. The party was held in the large foyer of the State Theatre from 11 o'clock on, and the word "on" means anything from 2 to 4 A. M. Everyone present, upon entering, donned a Hallowe'en hat, and then the music, supplied by the theatre orchestra and assisted by Paul Rubens, the well-known composer, started the dancing. During the evening there was plenty in the way of refreshments. Later on Mr. and Mrs. Shirley are planning a similar party for the employes of all the film exchanges in Albany.

Instead of "The Covered Wagon" playing at the Mark Strand in Albany, it will be shown at the Capitol, the new Shubert house in that city. The Strand had advertised the picture but a decision to "road show" it resulted in its being booked for a house which has been playing only the legitimate up to the present time.

Sorrow has come to the family of Mr. and Mrs. Harry Lazarus, through the loss of a child. Mr. Lazarus was the former owner of the Pine Hills Theatre in Albany, and has just moved to Kingston, where he is operating another house.

Herman Vineberg, manager of the Mark Strand in Albany, showed that his gray matter was working when he read the election returns Tuesday night from the stage, and remembered to carry the fact in advance advertising.

Beginning on Saturday, November 17, the Mark Strand of Albany will open its doors each Saturday morning for a Junior Movie, charging 10 cents. These movies have been held in Albany for several years past and have the endorsement of the Mothers' Club and similar organizations in that city.

In connection with the National Book Week, the Mark Strand in Albany is offering a 15 cent admission to boys and girls and 10 cents to orphans at all matinees, excepting on Saturday, during the week of November 11. "Richard the Lionhearted" and "Ruggles of Red Gap" will be featured.

Abe Stone of the Rialto in Schenectady and Louis Schine of Gloversville are passing the cigars these days. "It" was a baby boy in each instance.

The symphony concert given last Saturday at the Mark Strand Theatre in Albany by the combined orchestras of that theatre and the Troy, in the neighboring "Collar City," proved a decided success, the house being packed to the doors at a 30 cent admission. Anxious to see how the idea worked out, and possibly thinking that he might utilize it in some of his other houses, Walter Hays came on from Buffalo. The concert was augmented by two soloists, Helen Osmundsen and Harry Newcomb. The concert lasted from 10:45 to 12. The next one is scheduled for December 24.

Unable to show the sort of pictures which he wished at the admission which had been charged up to the time he bought the house, R. V. Erk, of Ilion, now owner of the Barcli in Schenectady, has increased his admission by 5 cents, making it a matter of 20 and 30 cents. The added revenue does not seem to have detracted from the size of the crowds.

"Wild Bill" Hayward has just reopened the Temple Theatre in Dolgeville. The house has been closed since the Schine boys took over the opposition.

Hallowe'en raised havoc in the attendance at many theatres in this section. In some of the smaller places there was but a mere handful of persons. At the Rialto in Schenectady, the proprietor, Abe Stone, took in just enough to pay his operator and the express charges on his film.

It's rather nice to be greeted by old faces, all of which is to the effect that Frank Breymaier is once more back as manager of the Barcli in Schenectady, after six months with the Griswold in Troy.

The limit has been reached. An exhibitor last week invited film salesman out to lunch. Al Bothner was the exhibitor and Vic Bendell the salesman. They do say, however, that the luncheon took place at a one-armed affair not far from Broadway.

"Cal" Miller, who used to book at the F. B. O. offices and was also connected with the old General Film Company, has turned exhibitor and is now doing the honors at the reopened Arlington in the Albia section of Troy.

At the last minute it was decided to charge 15 cents admission to the Griswold in Troy, and so the "20" was cut off the banbers in front of the theatre. The house reopened to a capacity business, offering "Enemies of Women" and a Tom Mix picture.

J. S. Kallet, who runs the Strand in Rome, announces that he has booked the First National product solid for the coming weeks.

A large crowd attending the Hippodrome Theatre in Ogdensburg the other night marched out in single file, and without the least evidence of disorder, when a blaze was discovered in the basement. Eli Rosenbaum, owner of the theatre, used good judgment in handling the crowd. The house was damaged to the extent of $500.

Among the exhibitors in town last week who spent a piece of change for pictures were Charles Moyer of Herkimer and Mrs. Dennis Regan of Greenwich.

George Tetrault of the Grand in Watervliet has arranged to sell tickets at a K. of C. mardi gras from November 19 to 24, held in a garage next door, the tickets to admit to his show.

The majority of the 10 cent houses in this part of the state are making fine money these days. This is particularly true of Gardner's Pine Hills Theatre and the Hudson Theatre, both in Albany. The management seems to have hit on just the right kind of pictures for his neighborhood and there is always a waiting line in front of these houses for the 9 o'clock show.

More Schine Houses Planned for New York, Buffalo Hears

Henry F. Thurston, former owner of the Temple Theatre, Lockport, New York, has announced that he has taken over the Niagara garage at Pine and Walnut streets, and that within a fortnight he will close a deal for its purchase by the Schine Theatre Company of Gloversville, to be used as a site for a new high-class picture theatre. It is proposed to establish two Schine theatres in Lockport, one for pictures and the other for vaudeville and road shows. The Temple now is run by the Schine company as a picture house, and when the new house opens about August 1, 1924, the Temple will be closed and remodeled. The garage owners will vacate January 1 and work will then begin on the new theatre.

The common council down in Geneva claim that the theatres are crowding them in so much that they are violating the fire laws and has served notice on managers that such crowding will have to stop. The Smith Opera House and the Temple are the offenders, claim the council. Business must be good in Geneva. Better build larger theatres.

Children in Buffalo orphanages and other institutions certainly enacted "The Days of Real Sport" last week when Manager Vincent R. McFaul had the tots as his guests at several free private screenings at Shea's Hippodrome. Most of the youngsters insisted on staying for a second showing.

Max Spiegel who managed the Criterion in Buffalo for a short time in association with I. H. Herk when the house was putting on Shubert vaudeville, has been indicted by the federal grand jury on a charge of embezzlement of funds belonging to the government, it being alleged that Spiegel collected war tax moneys without turning them over to the government.

Peterson & Woods, owners of the Winter Garden in Jamestown, N. Y., are co-operating with the city recreation commission in putting on a series of special Saturday morning shows for children at which time pictures are shown which have been approved by a committee selected from the recreation commission, the mothers' clubs and other organizations.

Medina, N. Y., is to have new picture theatre. Rawley & Reynolds are remodeling a building on the Main street for picture purposes. Al Becker of Buffalo will install two new Simplex machines.

A few weeks ago the Zicofe Corporation of Buffalo took over the Grand Theatre in Westfield, N. Y. Last Saturday the block housing the theatre was destroyed by fire. Fred M. Zimmerman, Maurice Cohen and George Ferguson are members of the corporation.

A. C. Hyman, head of the company operating the new Strand and Cataract Theatres in Niagara Falls, drove into Buffalo in his new Cadillac sedan last week and had a hard time explaining to film salesmen that he couldn't pay the prices asked for pictures.

Connecticut

Connecticut now has 196 picture theatres with a total seating capacity of 145,853, according to a survey just completed by Lieutenant Walter F. Stiles of the state police department. In addition to the regular theatres, projection machines are in use in schools, churches, clubs, factories and state institutions, making a total of 269 places where pictures are exhibited and a total seating capacity of 172,644. Since there are 169 towns in the state, and allowing for the fact that the larger cities have several theatres, scarcely a town lacks a place where pictures are shown.

It is the office of the state police department to issue licenses to projectionists and to inspect projection booths and equipment. During the year just ending, 1,983 inspections were made. Great care is exercised in granting licenses to projectionists, according to the report, which says that of 114 applicants, 68 were licensed.

Seventeen fires were reported in which more than one foot of film was burned, all of them being inconsequential. Only three serious fires occurred, the most serious being the destruction of the Taylor Opera House in Danbury on October 29, 1922. The department has received fees amounting to $6,047.

The report says: "The department's success in dealing with motion picture theatre hazards has been recognized by public officials throughout the state and has brought numerous requests for inspection and recommendations concerning other places of assembly. All such requests have been promptly dealt with—usually with the aid of the fire marshals, with whom we have attempted to co-operate on all matters relating to public safety."

Extended Runs All the Rage at San Francisco Theatres

An interesting feature of the amusement business at San Francisco of late has been the number of extended runs of feature screen productions. Formerly but one or two theatres showed a film attraction for more than a week, but now there are a half a dozen houses where long runs are featured and even some of the district houses have gone in for extended engagements.

"The Covered Wagon" was shown at the Columbia Theatre for six weeks and could undoubtedly have been shown at a handsome profit for a much longer period. The run was brought to an end because of stage bookings which could not be postponed, and not because the wagon wheels needed greasing, as some wag has suggested. This production has been taken to Salt Lake City and Denver and will not be shown again in Northern California until spring.

The Cameo Theatre has completed a six week's run on Harold Lloyd's "Why Worry," the Capitol Theatre is in the midst of a run on "The Hunchback of Notre Dame" that will extend over a period of at least six weeks, while the Imperial Theatre is offering "Ashes of Vengeance" for an indefinite period.

M. L. Markowitz, owner of the Strand Theatre, San Francisco, has arranged bookings for a long period in advance and is preparing for a wonderful winter season. Among his screen offerings will be "Potash and Perlmutter," "Pioneer Trails," "The Silent Command," "The Eleventh Hour," "Monna Vanna," "St. Elmo," and "The Governor's Lady."

Herbert L. Rothchild Entertainment, Inc., has arranged for a unique program to be presented at the Granada and Imperial theatres during Thanksgiving Week. "A Woman of Paris" will be offered simultaneously at these houses, the first time anything of this kind has been attempted here, and the entire show will be identical in the two houses.

The Dimond Theatre Company, Inc., has been incorporated at San Francisco with a capital stock of $10,000 by J. E. Moser, F. A. Naify and L. S. Hamm.

The board of directors of the Watsonville Chamber of Commerce has passed a resolution requesting the West Coast Theatres, Inc., of Northern California, lessees of the California and T. & D. Theatres, to reopen the latter house.

The National Theatres Syndicate of California, with offices in the Warfield Building, San Francisco, has declared a dividend of 2 per cent. on outstanding preferred stock. This concern is headed by L. R. Crock, formerly general manager of the Turner & Dahnken Circuit and organizer of the T. & D. Jr. Circuit. Several theatres are operated in the San Joaquin Valley.

Allows Charge Acc'ts

H. C. Arthur, Jr., has appointed H. B. Wright as managing director of the new Criterion Theatre, formerly the Kinema, which continues to be the big downtown house of the West Coast chain.

Director Wright has inaugurated a charge account at his theatre. Those whose credit is good can now arrange for seats on the telephone and have a bill sent monthly.

He also has sent out communications asking the theatre patrons for any suggestions in the way of improving the presentations.

Mark Keller, resident manager of the Monterey Theatre Company, Monterey, Cal., announces that a site has been secured for a new house on Alvarado street and that work on this will be started within sixty days. The house will seat 1,400.

New projection equipment has been installed in the Iris Theatre at Pacific Grove, Cal., conducted by E. C. Cunningham.

The management of the Lyric Theatre at Stockton, Cal., has been taken over by Mark Leichter, who also is in charge of the Spot Theatre of that city.

Announcement is made of the consolidation of the Bijou and Elm theatres at Elmhurst, Cal., a suburb of San Francisco, with the T. & D. Jr. Circuit.

The Ocean View Theatre, San Francisco, is to be reopened under the management of Mrs. Carrie Watkins.

Seattle

An interesting announcement probably will be forthcoming within the week regarding the future policy of the beautiful new Heilig Theatre. Film men are talking little, but the general impression prevails that the Heilig will go over to high-class, first-run pictures on November 17. Calvin Heilig is now in Seattle and has been in conference with Joe Muller, who, it is understood, will remain as manager of the Palace Hip. Neither Mr. Heilig nor Mr. Muller care to comment at this time, other than that "Seattle theatregoers will be delighted at the future policy of the beautiful theatre."

The "Albers Brothers Miner" has been used with big success by at least two northwest exhibitors as lobby stunt for Paramount's "To the Last Man." Lynn Ruggles of the Liberty, Chehalis, and E. A. Zabel, of the Ray in Olympia, both found that their public was drawn by the picturesque figure of the kneeling miner flipping his flapjacks for their amusement. Autumn leaves and fir boughs made an attractive setting.

T. E. Barry's new Princess Theatre in Edmonds, Wash., is scheduled for its opening November 2. Mr. Barry has a mighty pretty little house seating about 400.

D. Constanti, who owns the Liberty and Everybody's in Tacoma, and the Stewart in Puyallup, will build a new house in Sumner, Wash.

Seattle fans are looking forward to the opening of "If Winter Comes" at Hamrick's Blue Mouse. The Seattle run opens November 3, and Tacoma and Portland will have day and date showings opening November 10 at Blue Mouse theatres. Runs will be extended. "The Eleventh Hour" goes into the Seattle Coliseum on November 10 and "Soft Boiled" into the Liberty on the 17th.

J. B. Sparks, owner of the Liberty and Grand theatres in Bend, Oregon, has sold out to C. H. Smith, who is editor of the Bend paper. Sparks still owns a house in Bryanville, which he will probably continue to operate.

Al. Finkelstein, manager of the J. & V. house in Bremerton, the Rialto, is contemplating a trip to Los Angeles upon the return of Mr. Von Herberg from Europe.

Manager Robert W. Bender of the Columbia Theatre hooked up tight with the Navy on Navy Day in Seattle. The band of the U. S. S. Idaho gave two concerts at the theatre in co-operation with the Navy League, at 2:10 and at 7:40. Commander Woods also appeared on the Columbia's stage and gave a brief talk on the United States Navy of today. In addition, special pictures of navy life were shown.

The Southeast

Last week account was given of two handsome new theatres just opening in North Carolina. And last week Claude Lee, formerly of the Imperial Theatre, Charlotte, threw open the doors of his handsome, magnificent new Rivoli Theatre in Hickory, N. C. The theatre is one of the prettiest in the state for a town the size of Hickory, and its tastefulness and harmony of decorative scheme impress one. The lobby is finished in old ivory and cream; the paneling is high, lighted with burnt sienna. The walls of the interior are finished in a pleasing shade of gray.

A shower of congratulations, floral offerings and telegrams greeted Mr. Lee upon its formal opening, besides a large delegation of film and theatre men from all over the territory.

Stanley Warrick, the famous Palm Beach exhibitor, spent a few minutes in Atlanta en route to Palm Beach after a pleasant summer spent in Cayuga, New York. He expects Florida's greatest resort season this winter.

Harry Sample, who owns and operates the Airdome at Fort Pierce, Fla., has bought the Sunset Theatre, Fort Pierce, from E. J. Sparks. The Sunset is a comparatively new theatre and one of the prettiest of its size in the South.

W. D. Patrick has returned to Florida after a business trip to Atlanta. While there he bought a new piano for his Cozy Theatre, Florala, and also for the New Palace, Dothan, Alabama, which he recently bought from W. D. Powell.

It is announced by the Howard-Wells Amusement Company, Wilmington, N. C., that business conditions continue so bad in Wilmington that they will close pictures at their Royal Theatre, effective November 10, putting in musical comedy stock for a period.

Baltimore

Title has been conveyed to the New Theatre Company, through the Title Guarantee and Trust Company, to a lot measuring 33 by 33 feet, by Joseph T. Lawton and others for $60,000. This piece of property is part of the site of the New Theatre property which was leased a number of years ago by the theatre company with an option to buy. It fronts on Clay street on which part of the rear of the New Theatre building stands.

A young man was fined $11.45 in the Northern Police Court recently for having broken a glass tube containing a sulphur solution in the Ideal Theatre, 903 West Thirty-sixth street, causing the audience to rush out, fearing that a fire had broken out. This theatre is managed by Julius Goodman.

Through arrangements made with L. Garman, manager of the Pimlico Theatre, Park Heights and Belvidere avenues, a series of meetings will be held at that playhouse on Sunday evenings by the Pimlico Baptist Church.

The Strand Theatre, 404-6 North Howard street, which was at one time controlled by Arthur B. Price and Thomas D. Goldberg, and sold in January to Cleveland R. Bealmear after it was closed, has been bought by J. Marshall Melvin from Mr. Bealmear.

Utah

H. E. Skinner, formerly manager of the Alhambra Theatre, who recently sold his interests in this house, will open a new theatre on Washington avenue in Ogden, Utah. The house will seat 500 and cost about $125,000. Architecture will be of the Colonial type. High class product will be shown at medium prices.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Do Not Permit Recent News Stories to Adversely Affect Your Local Patrons

RECENTLY the daily press has given widespread publicity to the shutting down of production at some of the West Coast studios, and as might be expected, the reporters have failed to handle the matter knowingly. They have seen only that studios have been closed, and have given widespread publicity to the interviews in which the production heads have stated that the shutdown has been made because salaries and production costs have risen beyond the point of profit.

Naturally this has served to give the reading public the suggestion that the picture business is going to the demnition bowwows, and even persons who might be supposed to be better informed have taken this viewpoint.

All this would be unimportant were it not for the fact that the impression is created that motion pictures are in a bad way as applied to current releases.

Public is Sensitive

The amusement public is sensitive to suggestion. It is apt to get the impression that we are about to enter upon an era of cheap and unworthy productions, and to apply this belief to the current presentations, in spite of the fact that the production average this season is higher than it has ever been in the history of the pictures.

And when patrons get this impression, they are apt to stay away from the theatres in the belief that the offerings are unworthy.

The wise manager will at once take steps to offset the harm done by these newpaper announcements, not alone through his house organs, but through acquainting the local editors with the real facts in the case.

Go straight to the editor and tell him that the shut downs are in no sense due to lack of interest or to the failure of the public to support the pictures, but that having made up a sufficient number of pictures to supply the demand for several months to come, the producers are taking a vacation until their current releases are disposed of. With the idea of throwing a scare into the actors and producers, the rising costs have been given as the reason for these closings, whereas it is merely a matter of waiting until the present product is disposed of before starting in to make more.

Good Pictures Assured

The production of those who have closed down is assured for months to come, but instead of going on making more pictures which cannot possibly be released until well into the spring and tying up seven figure sums for several months, they are taking the more rational course of letting the current business bring in the money to finance the coming pictures.

The shut downs will relieve the studios involved of the strain of enormous salary rolls, but they will not to the slightest degree affect the quality of the pictures already made and held for release during the coming months, and the sooner the local managers communicate these facts to their publics, the better it will be for the local business.

Played the Races

Driving hard on the Papyrus-Zev race pictures, Oral D. Cloakey, of the Regent Theatre, Ottawa, got out 2,000 paddock tickets in simulation of those used at local tracks. Of these some 500 were sent out by the Royal Connaught Jockey Club to its membership and the rest handed out by a peddler dressed in silks, or hung on doorknobs.

Stress was laid on the fact that the picture was brought to Montreal by airplane.

Making the Most of It

Midnight matinees have generally been held for New Year's Eve, but the management of Jensen and Von Herberg's Liberty Theatre, Seattle, did not see any good reason why the midnight show should not be an even greater attraction on Hallowe'en, so a special performance was given that evening, starting after the regular night performances. Tickets were sold only to comfortable capacity. No overcrowding.

For this a special program was planned, with a brief minstrel show, an apple bobbing contest, costume prizes and all sorts of pranks appropriate to the occasion.

This sort of occasion not only makes money for the box office the night of the show, but the after effects of a well planned entertainment are even more valuable though they cannot be stated in definite dollars and cents. People will associate the extra good time they had with the house.

If you have a theatre, why not make it work for you to its limit instead of merely giving stated shows? Even the most loyal picture fan appreciates a change now and then.

Gives Litho Tickets With Auto Stickers

Windshield stickers are now so common that they have become almost a pest and autoists who regarded them with curious interest for a time are beginning to scratch them off the glass while cursing the man who put them there.

The Fox office sends in the latest idea for stickers, but does not identify the first user, which appears to be a Columbia Theatre somewhere on the west coast.

In front the sticker is much the same as others, a white letter on a deep blue telling that William Fox is presenting If Winter Comes. It looks just like the hundreds of others.

But when the irate owner of the car comes along and climbs into the engineer's seat, he sees through the glass that there is printing on the reverse and he reads: "If you drive up to the Columbia Theatre with this on your windshield between August 3rd and 15th, it is good for one admission ticket. Not good for Saturday or Sunday."

And he smiles and lets the sticker stick, as stickers are supposed to stick.

It's a good stunt, but we're wondering if it walked all the way in. November is no time to introduce August stunts, though this is still good.

A Vitagraph Release

A FLOAT ON THE MIDNIGHT ALARM FOR A FIREMAN'S PARADE

This was the contribution of the Imperial Theatre, Montreal, to the parade staged by the firemen for Fire Prevention Week, the nature of the production lending itself unusually well to the idea. The matched cutouts mask in a heavy truck.

Painting Plus Card for If Winter Comes

That merchants "eat up" the hook-in possibilities for fall advertising in If Winter Comes is again shown in this window display from Watsonville, California. The card on the right is lettered: "Are you correctly costumed If Winter Comes" if you are not, the card goes on to say that the store will fix you up.

A Fox Release

A WINDOW DISPLAY

This simple card covered the introduction of a two-wing panel of paintings with a card stating that it was to be seen at the California Theatre, and all it cost C. L. Laws was the writing of the cards. The panels were apparently a part of the decorative scheme of the window, which was nicely dressed as an interior.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

BEFORE Brooklyn audiences had time to settle down to the new banjo and saxophone players in the orchestra for the Symphonized Jazz, we shook them up again by putting on his new chorus of eighteen feminine voices, and by adding a marimbaphone soloist to the orchestra who can double on the saxophone. These were brought forth with "Richard the Lion Hearted," the chorus being used in a tabloid opera and in "In a Persian Garden," and the marimbaphonist doing his stuff in the symphonized jazz.

The syncopated classic, opening the de luxe shows, introduced "Kind of a Girl Men Forget," "Last Night on the Back Porch," "Havana" and "Moonlight Kisses," the special orchestration bringing out in solo at least ten instruments. The lighting scheme called for two booth Mestrum spots of 150 amperes on the silver draw curtains, amber, with x-rays overhead light blue and purple and with purple foots. Two dome floods in amber were on the orchestra, with green foots on big stage and borders same color. The transparent windows were light green, with fabric columns at either side at proscenium arch lighted green from tops and amber from bottom.

"In a Persian Garden" had a neutral blue back drop upon which were thrown two light blue open box lamps, these lamps being in front of the curtain shooting upward. They were hidden by set piece Oriental wall and house, with rugs, drapes and suitable props here and there. From the sides were six spots, three to a side, colors being amber, orange, light blue, light green and magenta. The chorus served as atmosphere and had two numbers to sing. On a throne left stage was seated a tenor in Oriental garb, who sang "Ah Moon of My Delight" while premier danseuse and ballet did some veil stuff center stage, and chorus joined in refrain. A baritone and a soprano were other principal vocalists, and songs used were "Come Fill the Cup," chorus; "Myself When Young," baritone and three of ballet; "Each Morn a Thousand Roses," soprano. The front lighting included one deep blue booth flood and one deep purple on sides of orchestra cyclorama; one deep blue and one purple dome flood on musicians; light blue transparent windows, green tops in columns, entrance spots, one magenta and one green, crossing on ceiling pineapple cloth drapes above orchestra.

The condensed opera was "Cavalleria Rusticana," with five principals, the chorus and four members of the ballet as Italian street urchins. It ran twenty-two minutes, preceded by special film trailer giving cast and synopsis of story. The continuity of the opera, in special set as used at Metropolitan Opera House, was carried through as follows: "Prelude" by the orchestra; "Siciliana," Everett Clark, tenor; Introductory Chorus, by the chorus; "Coachman Song," Jackson Kinsey, baritone, and the chorus; "Prayer," Rosa Desrosiers, soprano, and chorus; "Romance," Miss Desrosiers; duet by Miss Desrosiers and Joseph Turino, tenor; "Lola's Song," Louise Fraer, mezzo soprano; Intermezzo, by the orchestra; "Drinking Song," Mr. Turino and chorus; duet, Kinsey and Turino, and the finals by ensemble.

On the presentation stage for this opera were four amber spots from one side and four orange from the other, with amber foots and light blue borders. For the front: Two deep blue floods from the dome on orchestra, which changed to orange when the musicians took up the Intermezzo and went back to light blue on the final strains. Entrance spots flooding side drapes purple. Blue borders on large stage.

Ties Fashion Show Up to Cameo Kirby

Some picture titles seem to be made especially to carry fashion shows, but others can be made to fit, and S. J. Stebbins, managing director of the Fox Oa land Theatre, actually made a virtue of the fact that Cameo Kirby was of the vintage of the '60s. He made that the excuse for contrasting the styles of 1860 with the fall and winter styles of 1923. To quote from the program, the revue took the spectator "from crinoline and hoop-skirts to bobbed hair and sandals."

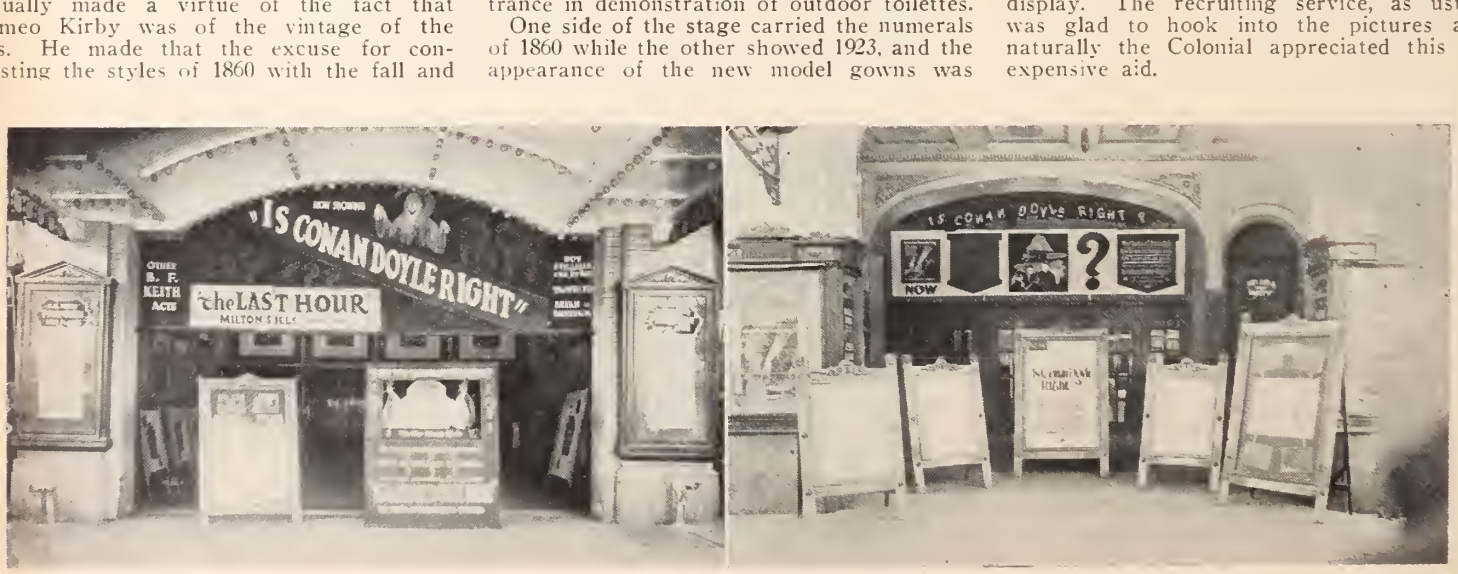
One of the leading stores supplied the modern costumes and also paid a portion of the cost of the models, all of whom were professional entertainers who introduced their specialties at some point in the performance. A novelty was the use of a closed car from which the models made their entrance in demonstration of outdoor toilettes.

One side of the stage carried the numerals of 1860 while the other showed 1923, and the appearance of the new model gowns was balanced by the showings of costumes similar to those worn in the play.

The cost was small.

Turned Out the Band

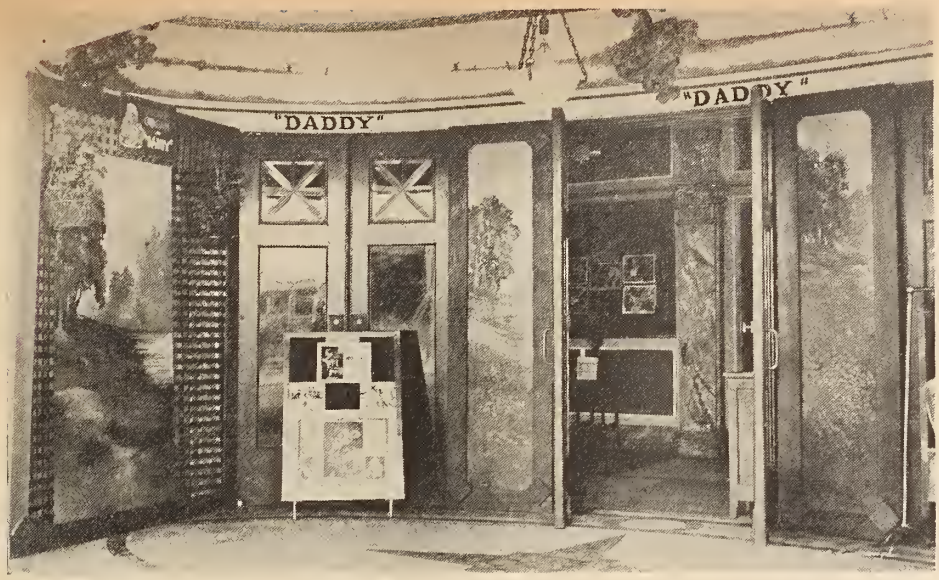
A naval band was placed at the disposal of the Colonial Theatre, Indianapolis, during the showing of Masters of Men, and a machine gun was also loaned for sidewalk display. The recruiting service, as usual, was glad to hook into the pictures and naturally the Colonial appreciated this inexpensive aid.



A Pathe Release

HOW NEW YORK VAUDEVILLE HOUSES ARE HANDLING IS CONAN DOYLE RIGHT?

The Keith houses in New York are using the Pathe release dealing with fake spiritualism, and they figure that the title is worth playing up strongly. On the left is the front of B. S. Moss' Franklin Theatre, with an effective shadow box. The display on the right is from the Hamilton Theatre, a Keith house. Here the entire banner is given the film.



A First National Release

PANELED PICTURES HELP PUT OVER DADDY IN CANADA

A shot of the Royal Theatre, Victoria, B. C., where Manager Denham uses painted panels to get attention for his lobby display on the Jackie Coogan picture. He finds that pictorial displays draw a better class of patrons than lithographs.

Found New Ideas on Bluebeard's Wife

Harold Horne worked a good one on Bluebeard's Eighth Wife. He made a foyer display of the more or less "original" costumes worn by Miss Swanson, and advertised it liberally. This not only helped the coming play, but since people had to purchase tickets to get into the foyer, it made additional business on the previous attraction. To get the last possible kick out of it, Mr. Horne added the Zaza stills to the display, to boom the next Swanson as well.

Something that will commend itself was the use of hat boxes over the bracket lights, each cut out for the title, with colored paper pasted over the letters. When the house lights were on these illuminated signs made a brave showing at a very small cost, since the boxes were donated.

These were the high lights of a comprehensive campaign along more usual lines, which included the store arrows and a set of teasers which worked in advance to put over title, star and the gowns.

It was a two weeks' help to Loew's Palace Theatre, Memphis.

Still Working

The "original" shawl given to Dorothy Gish by the Cuban government in recognition of her work in The Bright Shawl is still hard at exploitation. It turned up recently in Oakland, Cal., where the T. & D. Theatre put on all the frills, including heavy thief and fire insurance, an armed guard day and night, and its display in a window with a showing of the novel and a painted background.

And the papers bit right into it without being half asked. It was a good story and if it was not free of suspicion, at least it was good reading, so everyone read about it.

Now It's Penrod

The reminiscent contest, originally started by the late Max Doolittle for The Great Moment was adapted by the Madison Theatre Peoria, Ill. On the proposition that Penrod and Sam took you back to the days of your childhood, prizes were offered by one of the newspapers for the best kid memories from the local citizenry. It gained seven or eight columns of publicity at a small cash cost.

The free Penrod suit was given for the best slogan for those garments and a cut-up-puzzle on a throwaway had a 50-ticket prize distribution. It all helped to influence the business in a northerly direction.

Used the Twenty-one

Using the 21 puzzle scheme from Eddie Bonns yellow helper on Three Wise Fools was the chief exploit for that feature at the Abdallah Theatre, Leavenworth, Kans. Manager John Topper displayed the puzzle on a large card in a window and announced that card copies could be had inside for the asking. This was better than throwing them out since each one went home and was worked over.

The only other special stunt used to put the picture over to good business was a thousand letters to residents and the officers at the Army post.

Had Two Forms of Heavy Opposition

Most managers would find it difficult to decide as to whether a circus or a minstrel show was the worse opposition. C. W. Irwin, of the Imperial Theatre, Columbia, S. C., not only got both but had to buck Potash and Perlmutter, the local premiere of Tess of the Storm Country and two road shows. And he was opening his Greater Movie Season! Tough luck!

He did not lose his head and spend a lot of money trying to get over. His total excess was only $33, and yet he did better than usual with Harold Lloyd in Why Worry.

He utilized the circus by tagging the parade with an impersonator attended by a couple of bill throwers and took an additional two twos for four days before the opening to tell the newspaper readers. An electric stage box and one in the foyer told the previous week's patrons and for the second time this season he posted a 24-sheet.

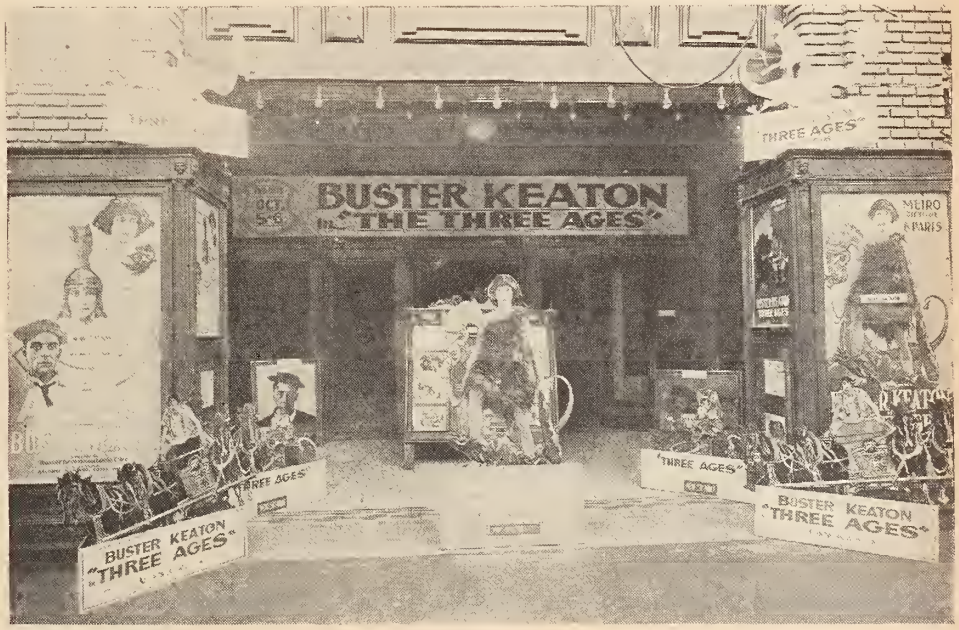
He not only got an increase, but the popularity of the star pulled a permanent price increase along with it. He could not break records with all that opposition, but holding business more than up is something of a record in itself.

Good Copy

Simple and effective advertising was done by H. C. Farley, of the Empire Theatre, Montgomery, Ala. He used spare tire cards on a brand of taxis, each reading: "You can avoid Strangers of the Night by riding in our yellow cabs." Along the same lines all roads leading into town warned travelers to beware of Strangers of the Night unless they were found at the Empire on specified dates.

It helped to get extra good crowds for a picture well worth while.

Sol Harris, of the Capitol Theatre, Little Rock is another manager to get a double truck out of Why Worry. He found 27 firms willing to tell why readers should not worry so long as they were doing business, and it made a very pretty splash. Why Worry seems to have won more hook-up pages than any other comedy to date.



A Metro Release

HOW THE RIALTO THEATRE, CHATTANOOGA, USED CUTOUTS

C. B. Stiff based his lobby display on cutouts from the Metro posters and got not only a variety of poses, but attention compelling tableaux. Some day someone is going to make a prop dinosaur for a Buster cutout to navigate on.

Says It Is His

David Rector, manager of the Hawthorne Theatre, Hawthorne, California, writes that in a recent article a Paramounteer is given credit for having originated the weekly "Shopper's Advertiser," published in the interests of the theatre, with the advertising of local merchants and using the Paramount and other roto sheets. Mr. Rector says that the idea was originated by himself and that the Paramounteer's only connection was to edit the first two issues.

The paragraph was supplied through the Paramount publicity channels and the wrongful placing of the credit was doubtless due to a misreading of the exploiter's report. It is no part of the Paramount exploitation scheme to assume undeserved credit. To the contrary.

Mr. Rector writes that the stunt has doubled his business and that he is trying to have the idea legally protected. This is not possible, since the idea is by no means new other than that it uses the roto sheets and makes them pay for their own cost.

Tickled the Town

Just as soon as the Saturday Evening Post printed its recent Paramount advertisement which was illustrated by a picture of the Miller Theatre, Stanley Newton Chambers hustled it into a 200 x 5 (about a five fourteens), to tell the pleased citizens that "Paramount paid $8,500 for this page in the Saturday Evening Post to 'tell the world' about the Miller." Across the top he ran 'Not only the finest in Wichita, but one of America's greatest." The entire town shared Chambers's pride.

A First National Release

ONE OF THE MOST AMBITIOUS LOBBIES FOR CIRCUS DAYS

This was planned by Pantages Theatre, Kansas City, and masks in the box office with a ticket wagon front that adds to the realism. It cost more than some of the fronts we have shown on this production but Kansas City needs more than a small town asks.

Numerous Newsies

Advertising a newsboys' matinee on Circus Days, Frank L. Browne, of the Liberty Theatre, Long Beach, Cal., was amazed at the number of alleged newsboys this Angelian suburb could boast.

Some of them were very clearly retail dealers in the happenings of the day, but there were little girls in white lace dresses and small boys in Penrod suits with their faces washed and some who had not been so particular, but Browne just smiled and said "Come in, fellers," even though they bulged the walls of the 3,000 seat house.

It all helped the story which the collaborating newspaper ran, and it helped the Jackie Coogan play to a close to record business.

Came Back

If it's old and it works, it's good if it is old. H. C. Farley, of the Empire Theatre, Montgomery, Ala., used the old sidewalk spelling bee for Circus Days, and it helped to make the 25% increase in receipts that this picture brought in.

He planned for a clown rube and to give him something to do he provided cards lettered to spell out "Jackie Coogan in Circus Days at the Empire."

He would drop these on the sidewalk in a confused mass and sort them out while the crowd gathered. Their interest was proven by the way they sought to correct his supposed mistake when he purposely put some of the letters in their wrong places. Long before he had them properly set the crowd knew the message, but they hung around to make sure the job was properly done, and all the while the message was sinking still deeper into their minds. Then the clown would pick off the cards and go on to a fresh pitch.

Mr. Farley also found that many persons would accept and keep a herald handed by a clown where they would not take them from an ordinary bill passer. That's something else to remember.

Repeated an Ed.

When the editor of the Topeka State Journal wrote a glowing editorial on Penrod and Sam, the Isis Theatre promptly took extra space to reprint the comment to connect it with the house.

One paragraph from the editorial is well worth reprinting here. It reads: "The picture is advertised as a 'juvenile' feature. This is a mistake. It is of more genuine heart interest to father and mother than to the children."

This is where many managers have failed. They have appealed purely to the children, to their own hurt as well as injury to the patron in that they keep some of the latter from a delightful picture for adults.

Still Good

Solemnly assuring the revenue men that he did not want to make moonshine, H. C. Farley, manager of the Empire Theatre, Montgomery, Ala., borrowed a small still they had seized.

This he set up in the lobby with the worm running into the spout of a teapot instead of a retort.

You can have three guesses as to the title of the picture. If you guess Tea with a Kick, you win.

A First National Release

BE PATIENT. WE ARE GOING TO RUN ALL THE CIRCUS DAY FRONTS

We just want to run one of each and then stop, but this display from the Empress Theatre, Kansas City, is so much apart from the others that it simply has to go in. The elephant is a home-made cutout, but it is a nice piece of drawing.

A The Spanish Dancer says- "There is laughter and happiness in store for you."
2 The Spanish Dancer says- "You are going to step into Something big"
2 The Spanish Dancer says- "Life is filled with thrills as you will find— how would you like to be married at 6 pm and shot at 8?"
2 The Spanish Dancer Says- "The heart of a king will not stop at death, but with love the have grow stronger.
The Spanish Dancer says "The deck of life is filled with jokers—but like cards the events of the day may be turned from yours cowardly for a big opportunity is coming."
A To know more you must see THE SPANISH DANCER See tomorrow's Paper.

A Paramount Release

A SET OF PLAYING CARD TEASERS DESIGNED FOR NEWSPAPER USE ON THE SPANISH DANCER

These are all column width by 2¾ inches high and are inserted one each day for the week prior to the showing of the Pola Negri play. They were devised by Russell B. Moon, Paramounteer in the vicinity of New Haven, and were used by him for campaigns in most of the towns in his territory, supplementing the fortunetelling cards supplied by the Advertising Aids' Department

Plays Cards Well to Sell a Dancer

Russell B. Moon, who Paramounts around the New Haven section, adapted a home office stunt for Pola Negri in The Spanish Dancer and put the feature over to exceptional business at practically every showing.

The Advertising Aids Department is supplying a set of fortune telling cards which are rather too costly for general distribution, but Moon caught the idea and had drawn up a set of one column by three inch teasers which were run serially a week before the showing. These are shown at the top of this page. Each started with "The Spanish Dancer says," and ran into some general prophecy.

The cards were used all through that section with the exception of New London, where there is a large foreign population, most of whom are of the Catholic Church. Here Moon discarded the card pips and used instead the cross, crown and heart, starting with the cross alone showing in the space and working up to the sixth which reads to the effect that he fought for cross and crown and won the Spanish Dancer.

The use of the cards is based on the scene in the play where the dancer, called to entertain the guests of Don Caesar, tells his fortune with the cards. As teasers the cross and crown set is more apt to get the attention than the playing cards, though both have proved their value.

Working along the same line, Moon reproduced the cards in window size, 15 x 22 inches, with a still set in. Some of these are straight pasteups, but the sample reproduced has the heart cut out and the photograph is pasted to the back. All of the cards carry similar messages hooked in to some commodity carried by the firm displaying the card. A fortune can be framed up for any line of business.

For another store window angle he used a girl in gypsy costume who was provided with a set of similar cards, which she used to tell fortunes in the window of some prominent store. This stunt held crowds all day long.

A
The Spanish Dancer
SAYS
You will meet your heart's ideal and he will present you with a box of Delicious Apollo Chocolates
A

A Paramount Release

A FORTUNE CARD

It is important that all auguries be favorable both in these and the store hook-in cards. A "trouble" message is certain to create an unfavorable reaction against the play. The best way to work the window girl is to let her select a certain card from the pack and indicate some one person whose fortune this is supposed to be. This will make for more interest than where a general appeal is made. One or two can be discreetly humorous.

Boy Knights Given Admission Badges

John Max Rosenfield, Dallas Paramounteer, got a new slant on the free admission when he put over When Knighthood Was in Flower at the Gem Theatre, Temple, Texas.

He got the local paper to print a "badge" made of rule and type with the Tudor cut supplied by the advertising department. The badge was about 2 by 2¾ inches, with a tail at the top two inches long by three-eighths wide. This tail was to be slipped through the buttonhole of a coat or shirt.

Any boy between seven and seventeen who presented himself at the theatre as escort to any woman member of his family, was admitted free. Apparently the companion paid. It was called the "Knighthood Badge" which sounds better than "coupon," which it more properly is.

The stunt was based on the old chivalric oath which included a pledge to honor and cherish our womenkind.

Another stunt was an invitation to all school teachers and executives.

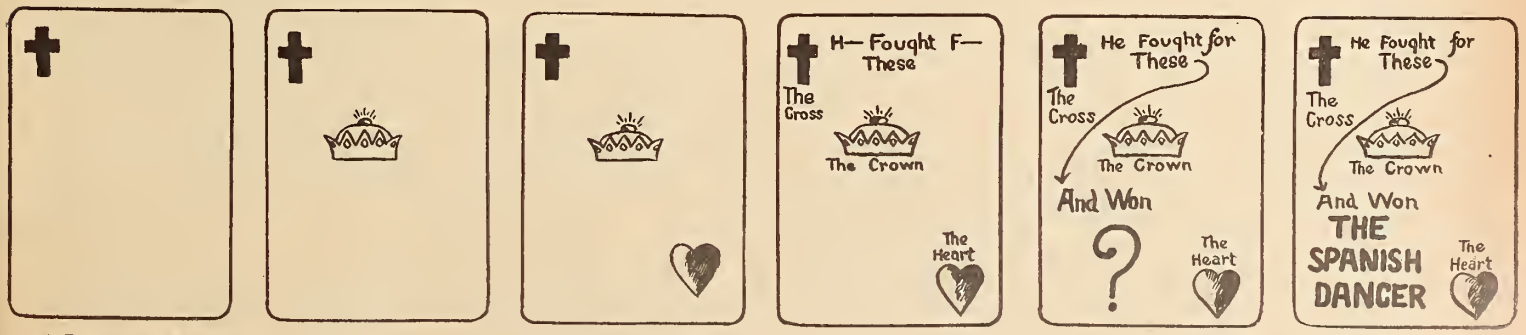
Max is doing darned well for a beginner.

Use Fire Flitter

H. C. Farley, of the Strand Theatre, Montgomery, Ala., says he got them in for Red Lights with a lobby sign painted in "fire-flitter." Don't ask us what that is. All we know is that it is some sort of paint which sparkles in the light.

And the light in this instance was a flock of red bulbs working on flashers. It was very inexpensive, but it made a fine flash at night and shot the business up without taking most of the increase for expenses.

Fire flitter sounds interesting. Perhaps Mr. Farley will tell you more if you enclose a return addressed envelope. He's a good scout.



A Paramount Release

THE SPECIAL SET OF TEASERS DESIGNED BY MOON FOR USE IN NEW LONDON

There is a large foreign population here, mostly Catholic, and the Cross, crown and heart, symbols familiar to those of that faith were deemed more likely to get attention than the card pips used on the teasers in other towns. These were used in the order here shown, reading from left to right. This engagement was one of the most successful in his territory.

Here's Bill Saal

William Saal, who used to write the "Casey" stuff for the old house organ of Texas Enterprises, is with Herschel Stuart in St. Louis, as successor to Ed. Olmstead, translated to Chicago.

The "Casey" stuff, as you may recall, since we quoted a couple, is in the style of K. C. B., and more nearly in the spirit of Beaton than most of his thousands of imitators, who stop the imitation with the short lines and forget to put in the whimsical idea.

Herschel Stuart sends us a list of Bill's duties that reads like a year's job, and says he has to go through the program each week, and it is evident that Bill does what he's told. Bill gets out the Missouri News, the house program organ; writes the ads, supervises the handling of some 40,000 to 60,000 distributed pieces, looks after the posted and special signs and banners, helps with the lobby, thinks up special press hook-ups, and does a few other odd jobs, and now he is thinking of taking tickets while the regular doorman goes to dinner. And, best of all, he's writing a Casey each week for the program.

Didn't Worry

Instead of worrying about Why Worry?, J. B. Carroll, of the Victory Theatre, Tampa, Fla., passed his worry along in the shape of quarter sheet cards simply carrying the title.

These were not only tacked all over the town and out in the suburbs, but cards were supplied any merchant who would work out a window display with them. An automobile concern, for example, hung one on each car in the warerooms and in the windows, and then painted its own sign, 16 x 4 feet, which read "Why worry? Buy a Star or Durant."

For three days these cards ran wild and then Carroll posted the paper for the show still a week off, and put the screen to work. He got a double deck hook-up page, too, because the title had been so thoroughly sold to the public that the merchants were glad to come in, not merely willing.

The result was the best four-day draw in the history of the house. Please page the wise ones who said Why Worry? would not draw as well as Safety Last because it lacked the thrills. They want laughs from Lloyd.

Claims a Record

Sam Palmer opines that one of the Paramounteers, Joseph T. Emmerling, broke all records when he landed ten windows in a town of 4,000. The town was Le Mars, Ia., and the show was The Cheat at the Royal Theatre. We do not think it was anywhere near the record, but the more interesting point is that the stills on The Cheat work nicely in window grabbing.

He got a phonograph store with Negri dancing with de Roche, and a bank with Pola at the window and a card reading, "'Aim to save a little every week,' says Pola Negri, coming to the Royal Theatre in The Cheat. And she practices what she preaches."

He could not find a picture for the drug store, but he got one showing the star at the telephone with a "phone your drug wants" to the store showing the picture.

Toy Train Wins for Westbound Limited

L. W. Carroll made a good drive on The Westbound Limited at the Princess Theatre, Berlin, N. H., and got in a big first day crowd. They liked the show, so business was better the second and last day of the run. Selling the first day sold the second through verbal advertisement.

He used the trailer and two slides, one of the latter home made, two weeks in advance, and for the showing he had the "Stop, Look, See" cutout and the one of the man with the lantern. The lantern in the latter was cut out and tied back with a string so that it would sway in the slightest breeze.

He got ones and even threes in store windows and three days before the opening he got permission to use a $50 electric train in a window on condition that he dress the window himself.

This he was only too glad to do, as he knew that the sight of the manager of the theatre dressing the window for an electrical shop would in itself make talk in a town that size. A lot of people guessed that he was working for The Westbound Limited and went away sold on the idea of seeing the play through pleasure in their own astuteness.

When it was done the train was backed by the three sheet showing the various types of engines, and a card reading, "Your boy! He'll feel like an engineer with one of these outfits. Instructive. Economical. Take him to see The Westbound Limited. Princess, of course. Wednesday-Thursday."

The educational value of the types of engine three sheet got a special mention in the local paper, which helped some.

An Advance Prologue

Figuring that there was more advertising value in a prologue than a trailer, the Palace Theatre, New Castle, Quebec, staged a portion of an incident from Passion the three days before that First National was shown. Six local amateurs took the parts.

At the crisis the action was stopped and a sign was flashed to the effect that the incident would be continued the first three days of the following week. The incomplete prologue should not be advertised as one of the attractions, but should be introduced without announcement and purely as an advertisement and not as a production.

A Universal Release

HOW HERSCHEL STUART AND BILL SAAL PUT OVER THE MERRY GO ROUND IN ST. LOUIS

At the left is seen the magnificent lobby of the Missouri Theatre with a pendant merry go round. This was liberally dressed with mirrors which reflected baby spots from the side walls as it revolved. On the right is a notable down town banner used for four weeks in advance. Above is the detail of the display frame noted on the right hand side of the lobby picture.

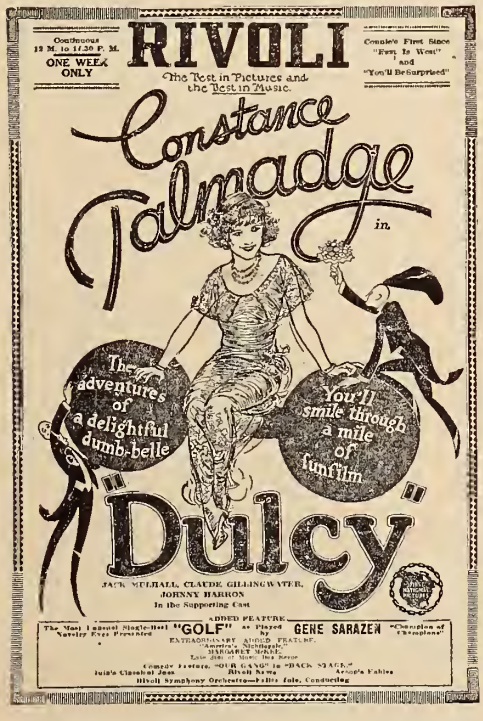
An Extra Column Is Helpful to Display

Here are two examples of the use of the same press book cut, showing that a three column cut does not always work best in a three column space. These two are practically the same length, but the wider will seem to be the smaller in the reduction, because reduction of the width will pull in the

A First National Release

THE BALTIMORE STYLE

length. The first shown is that of the Rivoli Theatre, Baltimore, using the cut in the three column space for which it was intended. This is 132 lines long and three columns wide. There is little selling talk other than the two blurbs carried on the bell. The space is not crowded and it makes a good looking display. Most of the confidence of the management is placed in the announcement of the star and the play. The



A First National Release

HOW THE ALLEN USED IT

example from the Allen Theatre, Cleveland, is four columns wide and 135 lines deep, a difference of less than a quarter of an inch. Here the First National trademark has been routed out and replaced with a type line in the lower left hand corner. The cast has been moved down to just above this credit line and the authors are stated in the space used for the cast in Baltimore. There is some selling talk on the right and slogans on either side of the star name, up above. It makes a more attractive space chiefly because there is the lighter touch of proper white space; though the cut does not really crowd in three columns. However the larger white spaces give an even better effect and also increase the display value of the cut, which would be lost were the design to be increased to a four column width. The moral seems to be that a two column cut works better in a three column space than a three, or in the last analysis, the white space helps more than it costs. Look the pair of them over and draw your own conclusions.

Effects Neat Change Through Cut Switch

Playing The Spoilers at both the California and Miller's Theatres, Los Angeles, the agent gets two different displays through

California Theatre Main at 8th
A Jesse D. Hampton Production
A Goldwyn Picture
For YOUR Convenience "The Spoilers"
Is Now Playing at Both the
California and Miller Theaters
The new Spoilers
Rex Beach's
great drama of love and courage.
Miller's Theatre Main near 9th

A Goldwyn Release

THE CHANGED DISPLAY

a change in the cuts. Evidently the original was drawn as shown in the larger of these reproductions. A plate was made and a second negative was made, this being cut to let in the single figure which replaces the tableau in the larger example. The main title and smaller announcements are left in, and the simple change of one cut gives what seems to be an entirely new display so that those who see one form on Saturday, read precisely the same thing with renewed interest when it comes out on Sunday in the morning papers. It is cleverly and effectively done with small cost for the change. Opinions may differ as to whether it is better to use the same style display for the value of iteration or a change to get a new approach. This form seems to combine the best points of each. It is a new approach and yet sufficiently like the other to have the advantage of the repeat, as well. This seems to be a combination display and not a single plate, for the type lines, while very similar, are in different faces and one takes a smaller full face line than the other. It is apparently made up of two or three cuts and not on a single plate. It is an interesting study in method, and it has yielded good results.

One Cut Layout Is Good for Huntress

Here is the first advertising display on The Huntress we have found that does not carry a halftone of the star that does not help the sales to any extent. This is apparently a press book design worked up for a paneled display, and if we had a house and could get material like this, we would let all the halftones in the catalogue run for the well-known Sweeney. It is 140 by two, or a two tens; rather deeper than is always good practice and yet the precise proportioning for this cut, and it makes one of the prettiest displays Mr. Malaney has given the Park and Mall Theatres, Cleveland, in a long time. It is a nice harmony of cut and display with the selling talk as well done as the attractor and with an attractor that will help to sell the selling talk. It is seldom that we get as hard a working display, and yet it is only twenty column inches. If Malaney wants to swell his chest out a couple of inches, he has every reason for doing so. This is a pretty thing to look

A Goldwyn Release

A REPEAT OF THE SMALLER CUT WITH A CHANGE IN THE SCENE CUT

at and it is done at a moderate cost. Anyone should be able to get out a pretty display with large space and the services of a good artist. Anyone should be able, but few are. *The trick is to do as good work at smaller cost for space and art work* and this offers a maximum of effect with a mini-

First National Release

A MODEL ADVERTISEMENT

mum of cost. If this sort of thing can be done with a little art work, the same thing can be done almost as well through mortising the plan-book cut, lining with three or six point rule, to get panel and setting in the type. And yet we find on this subject a lot of good line cuts which almost invariably are complicated with an indifferent halftone. Halftones are better than line cuts about once in each thousand times, and yet managers almost habitually play the 1000 to 1 chance—and lose. Take another look at this delightful example of what can be done with line, and swear off halftones, forever.

The Midnight Alarm Has a Layout Space

Although an extra price is generally charged for supposedly pure reading, it often happens that this matter is an addition to the appearance of the newspaper imposing the additional charge, which does not seem altogether fair to the advertiser. This across page space from the Denver papers was paid for by the Colorado Theatre to advertise Vitagraph's The Midnight Alarm, the theatre figuring that the extra display was worth the extra cost involved. It wanted to ensure that the cuts would be used and that the caption was precisely what the theatre wanted, so it paid to get just what would help the house most, and we think it was a profitable investment, since excess receipts were reported on this picture. This is the Times layout and a similar strip was used in the Post, but with a change in the layout of pictures, though the caption remained the same. This is a more useful form of display than straight type in a paper where layouts are employed, and probably can be taken over to the straight display page at no additional cost unless there is a charge for breaking column rules. Some newspapers still retain this almost obsolete graft. In this layout the outside photographs are given the vaudeville acts, the three central pictures showing the Vitagraph stars. It is a clever and useful form.

Potash-Perlmutter Stage Fashion Show

If you need any excuse for a fashion show or an excuse for a repeat of this always paying feature, you have it in Potash and Perlmutter, which has a little fashion show of its own. Loew's State Theatre, Cleveland, makes a drive on a fashion

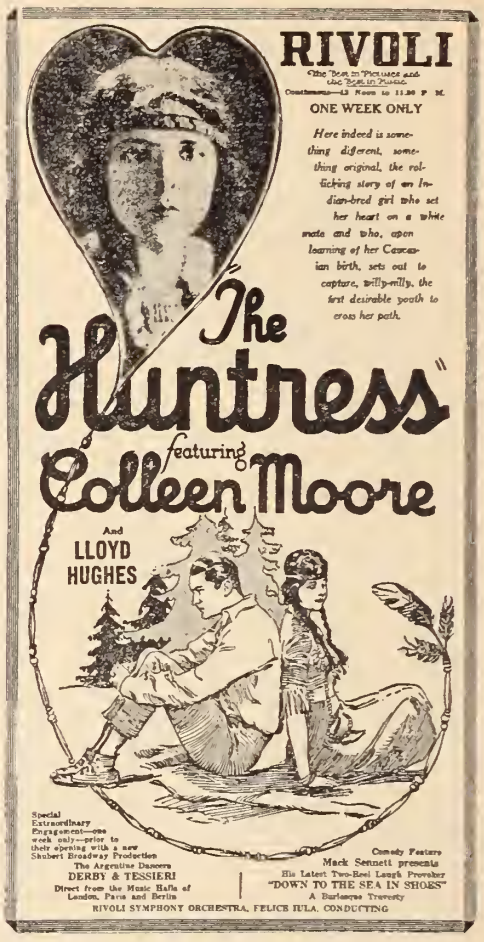
A First National Release

NOTE THE FASHION SHOW

show staged with a local firm, and gives a good display to this feature, knowing that it will share honors with the picture, no matter how good the latter may be. The copy for the feature is written to match in with the general idea. This might not be a good plan where a feature is less well known, but these creations of Montague Glass' are known wherever the language is understood. They need only to be announced, rather than advertised, and further elaboration was not necessary. The play-up for the fashion show is particularly neat.

Poorly Planned Cut Runs Up the Costs

Here is another example of the line and halftone cuts on The Huntress in which a better effect could be achieved by routing the halftone. This is 175 by 3, approximately 13½ inches deep, for the Rivoli Theatre, Baltimore. About three inches across, or nine inches in all could have been


RIVOLI
ONE WEEK ONLY
Here indeed is something different, something original, the rollicking story of an Indian-bred girl who set her heart on a white mate and who, upon learning of her Caucasian birth, sets out to capture, willy-nilly, the first desirable youth to cross her path.
The Huntress
featuring
Colleen Moore
And
LLOYD HUGHES
Special Extraordinary Engagement—one week only—prior to their opening with a new Shubert Broadway Production
The Argentine Dancers
DERBY & TESSIERI
Direct from the Music Halls of London, Paris and Berlin
Comedy Feature
Mack Sennett presents
His Latest Two-Reel Laugh Provoker
"DOWN TO THE SEA IN SHOES"
A Burlesque Travesty
RIVOLI SYMPHONY ORCHESTRA, FELICE IULA, CONDUCTING

A First National Release

A WASTEFUL CUT

saved by routing out that halftone which suggests a spirit portrait in its vagueness. It may have looked all right in the plan book, but it was printed on a cylinder press on poorer paper, and it is not so good when it is on the job. Cutting it out would have spoiled the top of the "u" in the title, but a little careful work would have formed this from the metal left on and the saving of nine column inches is not to be disregarded. At best this is not a good choice of the material offered. In its worst aspect it is a dead waste of costly space.

THE DENVER TIMES: FRIDAY EVENING, SEPTEMBER 28, 1923
THE MIDNIGHT ALARM SMASHING MELODRAMA—TWO ADDED STAGE ATTRACTIONS, COLORADO

A First National Release

A CROSS PAGE SPACE DWARFED BY THE CUTS

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

ALICE ADAMS. (6,000 feet). Star, Florence Vidor. I made more friends and more money on this picture than almost anything I ran previously. The Associated Exhibitors give me real value and I always make good with their products. Admission 15-25. Grand Theatre, Terre Haute, Indiana.

F. B. O.

FLYING DUTCHMAN. (5,000 feet). Star, Ella Hall. A fair program picture. Ran "Ocean Swells," Educational comedy, with this, also good, which made nice little program for me. Print in A-1 condition. Has O. K. moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in city of 700,000. Admission 10 cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

IN THE NAME OF THE LAW. (6,126 feet). Star cast. This picture should be shown in every theatre in the state and everybody should see it. Teaches a good lesson and all should abide by it. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

MARY OF THE MOVIES. (6,500 feet). Star cast. How they can get away with a film like this and ask us exhibitors to pay money for it is a puzzle to me. I took it off after the first show. Grand Theatre, Terre Haute, Indiana.

THIRD ALARM. (6,700 feet). Star cast. Ran this as a fireman's benefit and satisfied a fair crowd. The attendance was not what we expected being for the firemen, but this was not the fault of the picture. A one hundred per cent. show. Fire scenes excellent. Ran this with the Dan Mason comedy, "The Fire Chief," which was very appropriate and satisfied. Has good moral tone and is suitable for Sunday. Had fair attendance. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

First National

CROSSROADS OF NEW YORK. (6,292 feet). Star cast. This looks like an attempt at a burlesque comedy melodrama which later had the more ridiculous parts cut out and was sent out as a straight melodrama. It is a regular serial thriller and hard to take seriously, particularly with so many of the slapstick comedy stars in the leading parts. Draw general class in city of 15,000. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. The bird who sees this and says it's no good and the like—yes, he sure is a dumbbell. Had good attendance. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

ISLE OF LOST SHIPS. (7,425 feet). Star cast. A very good picture; do not be afraid to book this picture more than one day. Booked this one for Sunday and Monday. We had very good attendance for the two days we played the picture. Draw good class. Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

MIGHTY LAK' A ROSE. (8,036 feet). Star, Dorothy Mackaill. A picture that will cause much favorable comment, although it did not draw well for us; cast of practically "unknown" players may have been the reason. Has excellent moral tone and is suitable for Sunday. Had fair attendance. Draw college students and railroad class in town of 6,000. Admission 10-15, 10-35. Jean Dagle, Barth Theatre (800 seats), Carbondale, Illinois.

SCARS OF JEALOUSY. (6,246 feet). Star, Lloyd Hughes. A dandy. Do not be afraid of this; it holds interest from start to finish. I wish all pictures were as good. Patrons very profuse with good comment. Advertising slant, a real American drama. Good attendance, drawing farmers and retired farmers in town of 2,500. Admission 10-20 and 10-25. H. J. Longaker, Howard Theatre (350 seats), Alexandria, Minnesota.

SKIN DEEP. (6,500 feet). Star cast. Out of the ordinary pictures. Made good and made money. You can't go wrong on this picture. Has good moral tone and is suitable for Sunday. Had very good attendance. Draw family class in city of 30.000. Jack Hoeffler, Orpheum Theatre (900 seats), Quincy, Illinois.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. I loved this picture probably because I have heard the voice from the minaret in Turkey and other Oriental countries. All seeing the picture liked it, and no kicks registered. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

WANDERING DAUGHTERS. (5,471 feet). Star cast. This picture is really a very good picture but is not the biggest special of the year as they try to sell it to you. Book this picture but do not pay too much. Book this one for more than one day. Photography is very good in this picture. Had very good attendance. Draw good class. Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

WANDERING DAUGHTERS. (5,471 feet). Star cast. I would say first class entertainment. This one has a wonderful moral and should be advertised big as it will please. It failed to draw, however, but no fault of the picture. Posters yielded fair attendance of neighborhood class in town of 4.000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississipi i.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. Very good picture. Above the average. Good for all classes. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. An excellent picture from every angle. Pleased here immensely. Positively the best picture that Miss Talmadge has produced in months. Her last few pictures here were practically "flops" but this is a classic. Get it, play it, incidentally see if you can't arrange to get it at a price that you'll have something left, after the smoke clears away. Usual advertising brought excellent attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Fox

BELLS OF SAN JUAN. (4,587 feet). Star, Charles "Buck" Jones. Good picture. Jones well liked. Picture was well enjoyed. Fritzi Brunette gives fine support. Suitable for Sunday. Had fair attendance. Draw middle and lower classes in city of 600,000. Admission 10-15, 10-25. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

MONTE CRISTO. (8 reels). Star, John Gilbert. Very good picture. Should have had more attendance. Print in fine shape. Everyone came out pleased. Advertised it good. Used large heralds, ones. Has good moral tone and is suitable for Sunday. Had one hundred for attendance. Draw mixed class in town of 1,100. Dan Samek, Victory Theatre, Sulligent, Alabama.

MONTE CRISTO. (8 reels). Star, John Gilbert. Very good picture, enjoyed by all who saw it, but the working class stayed away. Usual advertising brought fair attendance. Draw working class in town of 3,850. Admission 10, 10-15, 10-25. Walter E. Greenwood, Star Theatre (238 seats), Union City, Pennsylvania.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. Very pleasing program picture. Everybody enjoyed it. Shirley very popular here, and would advise small town exhibitors to try her out. She always brings a crowd to my house. Has good moral tone and is suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

SKID PROOF. (5,565 feet). Star, Charles "Buck" Jones. A picture that satisfied because of its fast action, also because Jones is a favorite with kids and men. Ladies do not care very much for him. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

SNOW DRIFT. (4,617 feet). Star, Charles "Buck" Jones. A dandy. Jones always good and takes just as good as Mix here. The last reel has got the Carpentier-Dempsey

fight stuff. Pleased one hundred per cent. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

STEPPING FAST. (4,608 feet). Star, Tom Mix. Good picture with plenty of action. It's just what you expect in a Tom Mix picture. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. Jacs Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

STEPPING FAST. (4,608 feet). Star, Tom Mix. Good picture, but Mix is not the drawing card that he used to be. Would be better if features he was in were entirely western. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (350 seats), Mt. Morris, New York.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. Picture that should appeal in week runs. One to three days not sufficient to excite public with the truthfulness displayed. Has excellent moral tone and is suitable for Sunday. Had good attendance. Draw average college student class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. This surprised everyone. Our audiences were convinced they would see some cut-and-dried "gag" comedy and when the story was unfolding they lost themselves in wonder and amusement. Great small town picture. Usual lobby, lithos, brought good attendance. Draw factory people in town of 3,000. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

GIMME. (5,769 feet). Star, Helene Chadwick. Story too light and over the heads of country patrons. Did not give general satisfaction here, but probably would go over well in the larger communities. Don't pay too much for it, for it is far from the special class. Moral tone O. K. and is not suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

GOLDWYN FEATURES. Have proved consistently good. Never get a bad print from Goldwyn and they don't hold you up on the price. Pictures satisfy. Draw town and country class in town of 700. J. B. Carter. Electric Theatre, Browning, Missouri.

LAST MOMENT. (6 reels). Star, Henry Hull. This is a creepy picture on which the opinion was very much divided as to merit. The cast was good and inasmuch as I knew the type of film it was, I got a rip roaring comedy and made 'em forget the "shivery" stuff. Candidly this can be played, buy it reasonable. There is nothing that means anything to the small town exhibitor as far as exploitation is concerned but it is a little different and if you balance your program, I think it will please. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MR. BARNES OF NEW YORK. (4,804 feet). Star, Tom Moore. A fine picture of the 80's. Acting and photography are very good. Enjoyed by everyone; at least I heard no kicks. Used threes, slides. Had good attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

SIN FLOOD. (6,000 feet). Star cast. Those that saw it called it good. Had bad weather. Had only fair attendance. Draw small town and rural class in town of 1,474. Admission 5-10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

WHEN ROMANCE RIDES. (5,003 feet). Star cast. Wonderful entertainment. Not a giant but good, from every angle. Pleased ninety percent. including "Yours Truly." Zane Gray stories are well liked. Usual advertising brought full house for attendance. Draw best patronage. W. B. Dobbs, Liberty Theatre, Reform, Alabama.

VANITY FAIR. (7,668 feet). Star, Mabel Ballin. As a classic it is better than to be expected. While not big, it will please at 10-25 cents. Has good moral tone and is suitable for Sunday. Had light attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Between Ourselves

A get-together place where we can talk things over

An exchange that looks at the bad print from the standpoint of what the exhibitor pays for his service is all wrong.

If the exchange doesn't care a hang about its duty to the exhibitor, to the producer, to the public, the man in charge ought to think something of his wife and himself and perform his duty in a fashion calculated to prolong his job.

With all the talk about high production cost and excessive rentals, refusal of audiences to pay increased admission, and so on, this print condition is a factor that ought to get attention.

Of course audiences aren't going to pay more when they have been stung with half a picture so often in the past and are being stung today.

And how can the exhibitor feel willing to pay high rentals in face of an apathetic public and the risk of a punk print?

A little more care on the part of producers in seeing that their exchanges deliver decent prints will go far toward bringing about co-operation on the part of exhibitors. VAN.

Hodkinson

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. Very good. Attendance fair. Not a two day, small town picture. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

MAN FROM GLENGARRY. (5,800 feet). Star cast. Fairly good picture. Five reels would have been better than six. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

Metro

FAMOUS MRS. FAIR. (7,000 feet). Star cast. Another Metro high priced picture that failed to draw. I don't see how they've got the nerve to ask more this year. Mae Murray is the only star they got that pulls but they ask for more than my gross receipts if the house was filled to S. R. O. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (350 seats), Mt. Morris, New York.

HEARTS AFLAME. (8,110 feet). Star, Frank Keenan. All that has been said of this one is true. One of the very best of the good pictures. Will satisfy all sane people. It has the greatest forest fire of any yet. Good, wholesome comedy, a rattling story all the way through. Book it. Has splendid moral tone and is suitable for Sunday or any other day. Had big attendance. Draw best class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

PRISONER OF ZENDA. (10,467 feet). Star cast. It is wonderful. It's sad but true: it was nearly too good for our regular patronage. Stars are just right, scenes are amazing. Photography good. Has good moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. A high priced picture that drew only half of the expenses. Picture, though, was very good of its kind. Has good moral tone and is suitable for Sunday. Had poor attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (350 seats), Mt. Morris, New York.

SOUL OF THE BEAST. (5,300 feet). Star, Madge Bellamy. Very good and well liked, especially by the kiddies—they literally "ate it up." Love drama, suitable for Sunday. Fine attendance of middle and lower class in big city. Admission 10-15 matinee, 10-35 evening. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

SUCCESS. (7,000 feet). Star cast. It might have been a success for others, but not for me. A bum title and not an overly strong drama. Cast good. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw rural and small town class in town of 386. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

TRIFLING WOMEN. (9 reels). Star cast. This proved to be good. Did not find fault with the story. All the pictures that Rex Ingram gives out are one hundred per cent. Should go good for society class. Has good moral tone and is suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 15-25. Joseph L. Katz, Lyric Theatre (350 seats), Woodbine, New Jersey.

Paramount

BEYOND THE ROCKS. (6,740 feet). Star cast. Patrons say this the best picture in a long time. You can't go wrong on this one. Boost it. Used ones, threes, slides. Suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. J. R. Long, Opera House, Fort Payne, Alabama.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. An unusual and excellent story gorgeously set and splendidly cast lends itself especially to fashion tie-ups and other exploitation. We played it for an extended run with gratifying results. Has good moral tone; am doubtful whether it is suitable for Sunday. Had good attendance. Draw mixed class in city of 44,000. Admission 10-17-20-25. W. C. Benson, Laurier Theatre (1,100 seats), Woonsocket, Rhode Island.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Gorgeous gowns and settings, scenes and sensational climaxes in every respect a big production. So good you'll want to see it over again and

I did. Book this one and no mistake can or will be made. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. The best thing this star has turned out to date, opened good but fell off on the end of the week due to heat. Local censors passed without cuts. Has spicey moral tone and is suitable for Sunday. Had fair attendance. Draw high class in city of 75,000. Admission 28-40-55. W. H. Lusher, Strand Theatre (900 seats), Pasadena, California.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Personally, I consider this a conglomeration of nothing. T. H. Whittemore, Newcastle, California.

BORDERLAND. (5,405 feet). Star, Agnes Ayres. Eight reels. Sorriest picture we have had for some time. Lay off this one. Many like this one would kill a house. Used ones, threes. Suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 10-20. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

BOUGHT AND PAID FOR. (5,601 feet). Star, Jack Holt. A very well liked feature which was interesting all the way through. Film in good condition. Draw mixed class. Admission 15-25. Had full house. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

CHILDREN OF JAZZ. (6,800 feet). Star, Eileen Percy. Not at all like one would infer from the title. A fine little picture, entertaining throughout, with an honest-to-goodness laugh supplied by Snitz Edwards. Had good attendance. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

CHILDREN OF JAZZ. (6,080 feet). Star, Eileen Percy. Production is well done. Interesting and will please providing you get them in. Displays will not get them in as patrons do not demand this type of picture. Good print. Moral tone good. Suitable for Sunday. Draw better class and university students, city of 35,000. P. A. Wills, Park Theatre, Champaign, Illinois.

COWBOY AND THE LADY. (4,918 feet). Star, Mary Miles Minter. A weak program picture for us. A fairly good comedy helped save the show and also our old reliable International News helped also. Regular advertising brought fair attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. An entertaining picture. Much better than Holt's "Tiger Claw." Holt, as usual, is good. So are Sigrid Holmquist and Frank Nelson. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

HEART RAIDER. (5,075 feet). Star, Agnes Ayres. Good picture while it was an improbable story, it held the interest of my patrons, and pleased them all. Had fair attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

HOLLYWOOD. (8,100 feet). Star cast. Not a great picture but entertaining due to the fact that it's different from the usual run of pictures. Had good attendance. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

HOLLYWOOD. (8,100 feet). Star cast. This is a big time production for the theatre that likes something different from the movie melodrama. It pokes fun at a little of everything including the exhibitor and the audience. Tells a smooth story that gets the sympathy of the audience. Introduces all the big time stars in a natural manner. Good business three days. Suitable for Sunday. Draw general class in city of 15,000. Admission 10-30. Ben L. Morris, Temple, Elk, Grand, Olympic Theatres, Bellaire, Ohio.

How About You?

"Please find enclosed my report on "Steelheart." I have been reading a long time at the expense of my Brother Exhibitor, and this is my first to report on."—E. R. Hacker, Colonial Theatre, Gorin, Missouri.

HOLLYWOOD. (8,100 feet). Star cast. Not what it should be. Pleases fifty-fifty. They either like it or they don't like it. See it and get others' opinion before booking. Has a good story and plot and is better than the other "Star" production put out by other companies. Good print. Moral tone O. K. Suitable for Sunday. Poor attendance, city of 35,000. Draw university students and better class. P. A. Wills, Park Theatre, Champaign, Illinois.

HUMORESQUE. (5,987 feet). Star, Alma Rubens. Put this on with violinist, pianist and cello and made an excellent program and made a little money for a change. Has excellent moral tone and is suitable for Sunday. Had good attendance. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

KICK IN. (7,074 feet). Star cast. Without a doubt one of the finest pictures I have ever seen. It's a pleasure to show this kind. Business good both days. Used posters, heralds, mail. Good attendance of neighborhood patronage in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Miss Dalton was good in this one. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

LOVES OF PHARAOH. (7,352 feet). Star cast. A good picture, but following on the order of "The Sheik"; too many Egyptian and desert pictures having been shown, spoils this one as a box-office money getter. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. Fair program picture but not one to be played during the warm weather as it does not move quickly enough to hold one's interest under this condition. Wanda Hawley appears very attractive. T. H. Whittemore, Newcastle. California.

N'TH COMMANDMENT. (7,339 feet). Star, Colleen Moore. No sign of the genius that marked that other Hurst-Borzage-Cosmopolitan hit, "Humoresque" is visible in this ridiculous conglomeration. Pleased about forty per cent. Moral tone fair only. Not suitable for Sunday. Average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

NE'ER-DO-WELL. (7,414 feet). Star, Thomas Meighan. An excellent picture in every respect, and should draw well. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

OLD HOMESTEAD. (7,606 feet). Star cast. Old for us but very good business with this one. One of the very finest pictures; tell me one who does not like Theodore Roberts. Just put in your program that he is the star and that is O. K. Had big attendance for hot night. Draw good class. Victor D. Stamitis, Throop Theatre, Brooklyn, New York.

ONLY 38. (6,175 feet). Star cast. To begin with, in fairness to the picture, I will say that it is entertaining, well acted, ably directed and flawlessly staged. As a rule those words would indicate that it is a decidedly superior attraction but I most emphatically do not consider it so. Here is a good picture that is likely to do inestimable damage to the small town theatre showing it. It preaches a moral that will widen the breach existing already between the church and the screen. There is not an immoral or suggestive scene or word in it, but the lesson it teaches is vicious. I am not in the least narrow, but in the smaller cities, under twenty-five thousand, we have somewhat bridged the chasm between our theatres and our churches. By strict living, ourselves, and a vigorous elimination of all vulgar, obscene and offensive matter in the pictures, we have developed a following amongst men and women who are generally called "church people." We even succeed in bringing the ministers into our houses occasionally and the habit of preaching against the picture theatre has almost disappeared. Imagine, then, what damage this picture, with its glorifying of dancing and holding up to ridicule those devout church lovers who oppose it, may do in a community where the two great Protestant churches that oppose and forbid dancing, predominate. No matter what my own opinion of dancing may be, the majority of my church going patrons oppose it. Call them narrow if you will, but I must have their patronage if I am to live. If the cause of dancing and "jazz" in general must be championed let someone in a safer refuge than the screen take up the cudgel for it. No producer has the right to use my screen to preach such a doctrine. Mr. Exhibitor in a small city, see this one before you buy it. If your patrons have no objection to seeing a dead minister's wife indulging in extreme gaiety, against the wishes of her strictly reared children, if you play to few churchgoers or if you do not care for the opinion of church going people, this picture is good, but it is dangerous in a community where the exhibitor has, by hard work and strict care, earned the friendship of the churches. E. W. Collins, Jonesboro Amusement Co., Jonesboro, Arkansas.

ON THE HIGH SEAS. (5,050 feet). Star, Jack Holt. Very good picture and received many comments on this one. Will please one hundred percent. Used ones, slide. Had good attendance. Draw better class in town of 800. Admission 10-30. F. G. Leal. Leal Theatre (246 seats), Irvington, California.

PINK GODS. (7,062 feet). Star, Bebe Daniels. Didn't think very much of this one. The pink gods were too pink. Some liked the picture and some did not. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

PRIDE OF PALOMAR. (7,494 feet). Star cast. Bad title. Frightened people off, but the show itself was passable. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

PRODIGAL DAUGHTERS. (6,216 feet). Stars, Gloria Swanson, Theodore Roberts. Very good picture with fine cast. Modern jazz drama but suitable for Sunday. Good attendance, drawing middle and lower class of residential district in big city. Admission 15 matinee, 25 evenings. J. F. Enos, New Lyceum Theatre (1,260 seats), San Francisco, California.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. From stage play "Dear Me." Just fair picture. Business just fair. Moral tone o. k. and is suitable for Sunday. Had fair attendance. Draw wealthy nd medium class in city of 75,000. W. H. Lusher, Strand Theatre (900 seats), Pasadena, California.

PURPLE HIGHWAY. (6,754 feet). Star, Monte Blue. A program picture that has good points and will please the audience. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw uni-

versity students and better class in city of 35,000. Admission 15-25-30. P. A. Wills, Park Theatre (610 seats), Champaign, Illinois.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. Drew good for us, but oh my! What a panning we received from the younger element. They said too much mush. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. Just thought to be a so-so picture here, neither raved over it, nor did they seriously condemn it, and that's about what the writer thought also. Average entertainment, nothing more. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. Just another 49'er but done big. A clever company and producer. Our audience liked it, but no one said much about it. Draw family class in town of 17,000. Admission 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. When the stage-coach galloped into the muzzle of guns and the masses of quick-trigger men; when the vigilantes were the law, and a rope and a tree brought swift justice, when the west was a world of wild adventure. That's the setting of this vivid story by the greatest of Western writers, Bret Harte. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. This story is one that is out of the "beaten path" and was well received. Used usual advertising and played to splendid house. Has splendid moral tone and is suitable for Sunday. Had very good attendance. Draw residential class in suburban town. Admission 10-15-20. J. L. Stallman, Darby Theatre (900 seats), Darby, Pennsylvania.

TOLL GATE. Star, William S. Hart. Good western picture. Better than the usual Hart pictures of late. He does less posing and more action. Has fair moral tone. Suitable for Sunday in some places. Had fair attendance. Draw small town class in town of 400. Admission 10-35. R. N. Rounds, Scenic Theatre (140 seats), Kadoka, South Dakota.

TRAIL OF THE LONESOME PINE. (5,675 feet). Stars, Mary Miles Minter, Antonio Moreno. Good: much better than many of Paramount's specials. Ernest Torrence stands out in the role of Miss Minter's father. Had extra good attendance. Miss Minter always draws well for me. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. This picture drew very well for us. Biggest Wednesday night in months. Picture is good of its kind but is much longer than necessary. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Paid the highest rental, used the most advertising of any picture I have played, but it has drawn the biggest crowd, and pleased them at fifty cents and twenty-five. A picture worth paying a second admission to see. Used slide, photos, heralds, windowcards, boards. Had excellent attendance. Draw farmers, summer visitors and townspeople in town of 800. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

Dave's Late Ones

APRIL SHOWERS (Preferred). Stars, Kenneth Harlan, Colleen Moore. Pleased here very much; but didn't pull. Personally, a picture that you can get back of. Nothing big—maybe a shade above program average—but it will please at regular prices and with a nice set of fillers.

ELEVENTH HOUR (Fox). Star, Charles "Buck" Jones. A slam-bang melodrama of the ten-twent'-thirt' type with every known type of thrill thrown in. Pretty well produced, and if you tell your patrons just what it is you'll get no squawks. The highbrows will ridicule it—but the galleries will "eat it up." It's a good picture. They call it a special, but I'd buy this carefully; it's no "Miracle Man."

Both these reports sent by our good friend, Dave Seymour, having a patronage of health-seekers and tourists, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. A very good picture with beautiful settings and all the things that go with the star. If you can buy this right, you can make money. Had good attendance, drawing rural class and from town of 1,100. Admission 10-30-40. E. L. Wharton, Orpheum Theatre (350 seats), Glasgow, Montana.

WHILE SATAN SLEEPS. (6,675 feet). Star, Jack Holt. Consider this one very good. Rather sad ending. Not much like the old edition of the same story with Dustin Farnum. Good moral tone, possibly suitable for Sunday. Drew good attendance of student and family classes in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

THE WHISTLE. (5,359 feet). Star, W. S. Hart. A good drama. Bill looked good in his new role, but story seemed a little too sad to please majority. Print old and badly patched up. Regular advertising gave poor attendance. Draw rural and town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

United Artists

I ACCUSE. (5,000 feet). Star cast. A real honest good picture that pleased one hundred per cent. Can be bought right. Print excellent. Patrons pleased as it was quite refreshing to break away from the usual run of pictures. Used two ones, one three, one six, one set 11x14. Had good attendance. Draw small town class. William L. Eddy, Star Theatre, Bristol, Rhode Island.

Universal

BROAD DAYLIGHT. Star cast. Just fair, but Universal sells 'em right. You don't have to take in a fortune. Used to head variety night. Had fair attendance. Draw small town class. W. Ray Erne, Rialto Theatre, Charlotte City, Michigan.

DEAD GAME. (4,819 feet). Star, Hoot Gibson. The usual Hoot Gibson picture, neither good nor bad. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

FLAMING HOUR. (4,508 feet). Star, Frank Mayo. Fair. Not up to Mayo's standard. Will likely please the majority, but don't expect too much. Used one three, one one, 11x14. Had good attendance. Draw rural class in town of 125. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

HEADIN' WEST. (4,548 feet). Star, Hoot Gibson. Fair. Can't hand it much, though. Moral tone O. K. Had good attendance. Draw village and rural class in town of 400. Admission 15-25. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

VICTOR. (4,880 feet). Star, Herbert Rawlinson. Played this on a Saturday night and it went well. Plenty of scrap in this and it was ideal for the night I played it. It was just the kind that the kids wanted and they didn't hesitate to make it known. Candidly a good program picture that will make good every program promise. Possibly a little inconsistent. But get it and buy it right. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHAT WIVES WANT. (4,745 feet). Star cast. Did not see this one but my patrons said it was below the average for Universal. Pleased about fifty per cent. Below average attendance of family (mostly labor) class in city of 80,000. Admission ten cents straight. M. F. Meade, Olive Theatre (450 seats), St. Joseph, Missouri.

Vitagraph

COURAGE OF MARGE O'DOONE. Star cast. Fair picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

COURAGE OF MARGE O'DOONE. Star cast. Old but good for small town patronage. Big revival meeting going on in town but drew average business. Print in good condition and bought it reasonable. Regular advertising brought average attendance. Draw small town and rural class in town of 1,474. Admission 5-10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Comedies

BACK TO THE WOODS. (Christie). An excellent comedy in every respect. Scenery very beautiful also. It will please. It has many novel stunts among big pines and around lumbering camps. Has good moral tone and is suitable for Sunday. Had fair attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

CAPTAIN KIDD'S KIDS. (Pathe). Star, Harold Lloyd. A fair picture, not up to the Lloyd standard. Advertising slants, Lloyd. Had fair attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

FROM HAND TO MOUTH. (Pathe). One of Lloyd's funny slapstick comedies. Reissue. A laugh every minute. Film first class. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

FROZEN NORTH. (First National). Keaton always goes over good here. "Frozen North" the best we have run to date. Draw small town patronage. M. T. Waugh, Empress Theatre, Grundy Center, Iowa.

IDLE CLASS. (First National-Chaplin). The usual Chaplin comedy. Couldn't make much money the day I ran this one because the comedy cost me a small fortune and after paying for feature broke about even. Wish I had run a Lloyd reissue instead. Moral tone O. K. Suitable for Sunday. Had fair attendance of general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

LADIES MAN. (Metro). A good comedy, which although reckoned old had never been shown here, so it was as good as the latest one out. Got a good print too. Draw farmers, summer visitors, townspeople in town of 800. Admission varies, usually 10-

25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

POP TUTTLE'S LOST NERVE. (F. B. O.) Star, Dan Mason. Our first Plum Center; and give us more like it. Film in good condition. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

ROLL ALONG. (Christie). Another good comedy by Christie. Plot very funny. Blackface comedians is the cast. They did excellent. Has good moral tone and is suitable for Sunday. Had fair attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SENNETT REISSUES. (Paramount). These reissues compare very favorably with many of the new comedies on the market, and are superior to any others at the same price. A brand new print is enough to make you happy, and when you have a good snappy comedy on it, everything is all to the merry. Draw townspeople and farmers in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

SKIPPER'S LAST REPORT. (Educational). If any one laughed at this I failed to hear them. A burlesque on serial pictures and country shows. It would no doubt please the reformers that never miss an opportunity to ridicule the picture shows. Draw all classes in town of 2,000. Admission 10-25. J. C. Rowton, Orpheum (300 seats), Quinton, Oklahoma.

TEN SECONDS. (Universal). The best Lee Moran we've run. Got a few laughs for us. Has fair moral tone. I ran it on Sunday. Had excellent attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

THOSE COLLEGE GIRLS. (Keystone). This is my first one, and was a dandy. Went big. They are reissues. The old Keystone comedies that were made years ago. If they're all as good as this one, will be satisfied. They are sure in fine shape on the screen and the price is right. Draw middle class. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

THREE MUST GET THERES. (Allied Distributors). Star, Max Linder. (3,800 feet). Some knockout also some "walkout." This is one of the latter mentioned. Moral tone "A flat." Not suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TORCHY COMEDIES. (Educational). A good comedy for adults, not so much slap stick that gets monotonous by constant repetition. Contain plenty of laughs. Draw country class and summer visitors in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

TROPICAL ROMEO. (Fox). Average comedy as compared with the rest of Al's comedies. Draw all classes in town of 1,000. Admission 15-25. Jac Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

WHEN SUMMER COMES. (First National). Good, pleased all. All of the First National Ben Turpin two reel comedies are the best we ever ran excepting one Chaplin. Draw best class in city of 53,000. Admission 10, 25, 30. J. A. Fournoy, Criterion Theatre (569 seats), Macon, Georgia.

Missing!

What's happened to Stanley N. Chambers, R. Mason Hall, Thos. L. Haynes, Walter C. Benson—and a lot of other good friends? The exhibitors want to hear from you boys.

Serials

HAUNTED VALLEY. (Pathe). Did not draw for me. Advertising slants mystery element, star. Had poor attendance. Draw town and country class in town of 700. J. B. Carter, Electric Theatre, Browning, Missouri.

PERILS OF THE YUKON. (Universal). An excellent picture with great drawing power. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

Short Subjects

FRUITS OF FAITH. (Pathe). Got the surprise of my life with this, the first short reel program I ever tried out. Patrons just flocked in and on their way out told me to do it again. In my avertising I emphasized that it was a "Laugh Show." Has excellent moral tone and is suitable for Sunday. Had excellent attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

ROPED AND TIED. (Universal). Very good. Business fair. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

STRIKE OF THE RATTLER. (Universal). The usual program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

WONDERS OF THE SEA. (F. B. O.). A good educational picture without a story. Pleased about twenty-five percent of the people, if played with another feature it might be O. K., not otherwise. Suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (350 seats), Mt. Morris, New York.

State Rights

CRIMSON GOLD. (Elfelt Prod.). Star cast. (5,000 feet). The usual program picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

DANGER TRAIL. (K. E. S. E.-Selig). Star, Violet Hemingway. (5,000 feet). Good picture and business. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

GUN-SHY? (5,000 feet). Star, Franklyn Farnum. This is one of the best western pictures we have had in some time. Don't be afraid to book this one. Boost it to the sky. Has good moral tone and is suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 10-20. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

HILLS AFLAME. (Russell Prod). Star, Mary Wynn. Fair picture and business. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

JUDGMENT. (World Film Corp.). Star cast. If your patrons like old time costume pictures of the Mary, Queen of Scots time give them this. Very fine (personal opinion). Our patrons do not like this kind, except the highbrows. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

MONEY MONSTER. (Peerless). Star, Henry Victor. This picture is absolutely worthless, nothing to it. Would not advise anyone to book it, like all English pictures it's slow like a tea party. Has bad moral tone and is not suitable for Sunday. Had fair attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**.....**Producer** .....

Your own report.....

.....

.....

Moral tone .....**Suitable for Sunday?** .....**Attendance** .....

Size of Town .....**Type you draw from** .....

Name .....**Theatre**..... **City** ..... **State** .....

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

WHEN it comes to completeness of a campaign to put over a picture Goldwyn must be reckoned away up in front with the leaders.

For not only does Goldwyn issue the usual advance press sheet; they go one better and, a short time after the picture has played a few first runs, issue a supplementary "yellow" sheet, in which is incorporated additional exploitation ideas, most of which have proved successful by experience before being suggested to exhibitors.

Thus the exhibitor gets both advance suggestions and the benefits of successful experience.

THE men behind the guns on Goldwyn campaigns are Howard Dietz and Eddie Bonns. To them and their staff of capable assistants goes the credit for promoting Goldwyn pictures in a highly successful way.

AS typical of the completeness of the campaign issued on every Goldwyn picture, let us consider the campaign on "Six Days."

FIRST of all, the usual advance press book is published. While it is by no means particularly remarkable as such, it more than holds its place with the best of them, and contains a wealth of good stuff.

The keynote of the entire campaign is the "kiss." This is a darn good sales angle for this particular picture, and it has been carried out in almost every newspaper ad, poster, etc. Of course, the thrill angle has not been forgotten, nor has the straight drama of the plot been overlooked.

THE front cover of the advance press book is an exact-size reproduction of the window card. As explained in a type note, the window card itself is lithographed in four colors. This idea is good, and we believe it to be original with Goldwyn.

The inside front cover of the advance press book contains two-color reproductions of the posters, all of which accentuate the "kiss" idea.

Next follows a page containing the story of the play and pictures of the cast, together with a sales message to the exhibitor.

The newspaper ads are many and varied, most of them being so designed that they are elastic enough to permit of decreasing or increasing their size. Then too, the pictorial parts of the ads are such that the illustration can be reproduced in any size desired. The entire line of newspaper ads is so laid out that the exhibitor who knows even a little bit about engraving can make up his own ads from the illustration and copy contained therein.

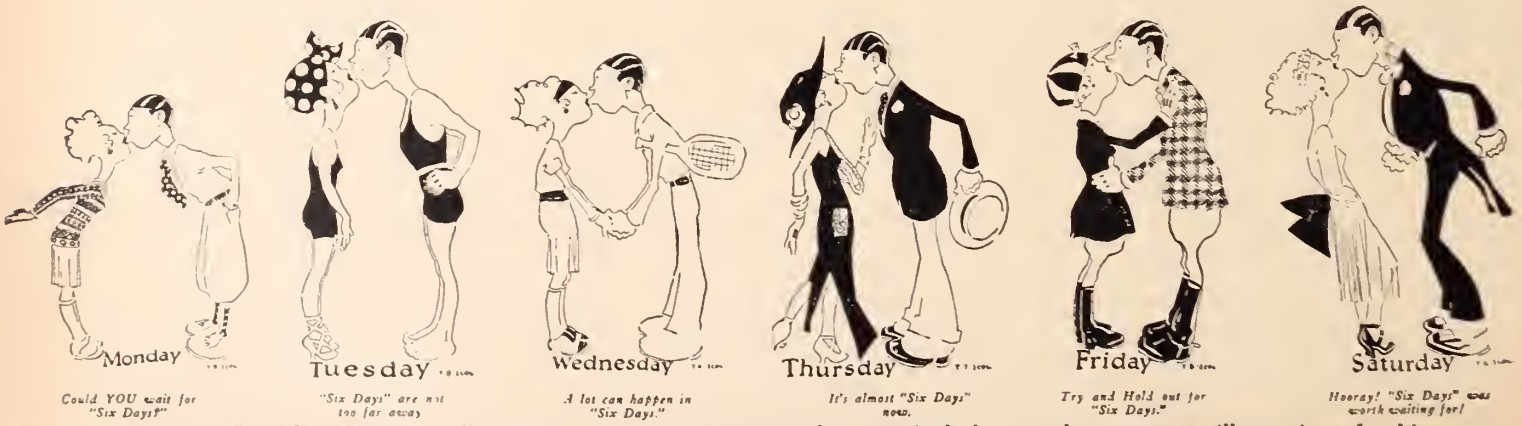
The publicity stories are of the usual calibre, and are printed on pages with blank backs, making them handy to clip. It is worth mentioning that the

Reproduction of front cover of advance press sheet. Original is an exact-size reproduction of window card, which idea kills two birds with one stone. Cover itself can be used for display purposes.

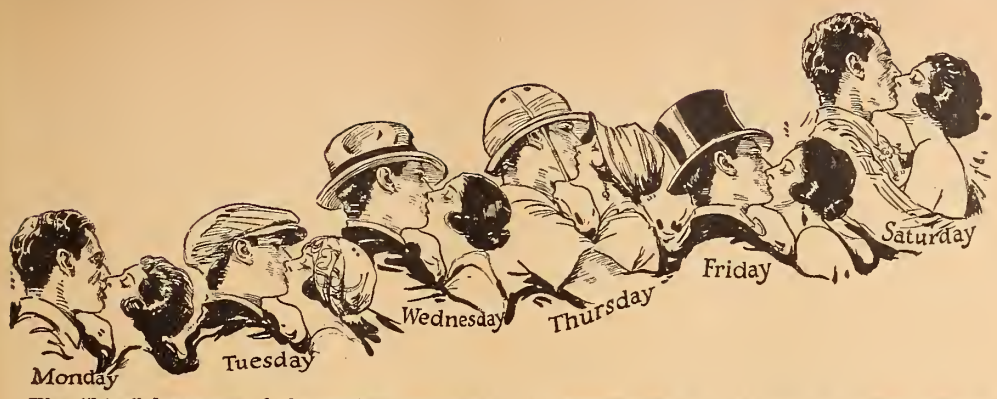
FREE PASSES for "SIX DAYS"

TO NEXT BEST CONTRIBUTIONS
DURING WEEK STARTING SEPT. 16

One of the stunts in the supplement. $6.00 first prize and passes given contestants who write greatest number of 6's inside the figure six. Inexpensive, simple, effective.



Set of attractive teaser ads drawn by John Held, Jr. They lend themselves particularly to enlargement as illustrations for bigger-space ads. Good stuff.



The "kiss" keynote of the entire campaign. A selling idea carried out in almost every piece of promotion. Just the sort of angle to put an Elinor Glyn story over properly.

publicity cuts have no hand-lettered captions—merely type captions that can be changed or deleted by newspapers at will, without the trouble of sawing or cutting a plate.

Exploitation ideas are fairly plentiful in the advance sheet, which also contains two-color reproductions of the lobby displays, herald, slide, etc. A few stills from the trailer also are shown.

All in all, the advance press sheet is a representative one, and the exhibitor who runs the picture before the "yellow" supplement has been issued has more than enough material with which to work.

THE "yellow" supplement is the exploitation compendium par excellence. Its sixty-odd mimeographed pages contain just about as much seat-selling information as it is possible to crowd into that much space. Its early pages sum up the success the picture already has attained, and the following pages show why—and HOW.

In showman's language it helps the exhibitor understand what he has to sell. For instance, one sub-head right-ly states: "Love Theme Your Biggest Bet," and continues: 'Six Days' is saturated with powerful 'love' situations." Build up your campaign on that basis, because when your patrons see your advertising containing Elinor Glyn's name along with a peppy love story you have an unbeatable promotion asset."

There may be exhibitors who disagree with the foregoing but we are inclined to the belief that it is true in the majority of cases.

WITH each "yellow" sheet is a sample of the two-color herald, as well as samples of almost every other piece of printed matter that it is suggested be used. A fashion show is suggested, and a sample layout given of what should be an effective throw-away on "How to Win a Husband in 'Six Days.'"

An especially good idea, we believe, is the plan of reproducing the newspaper ads. used during the run of the picture at the Capitol Theatre, New York. As explained in the supplement, the cuts in these ads. were made from illustrations in the advance sheet, and any exhibitor who desires can duplicate them at his local engraver's.

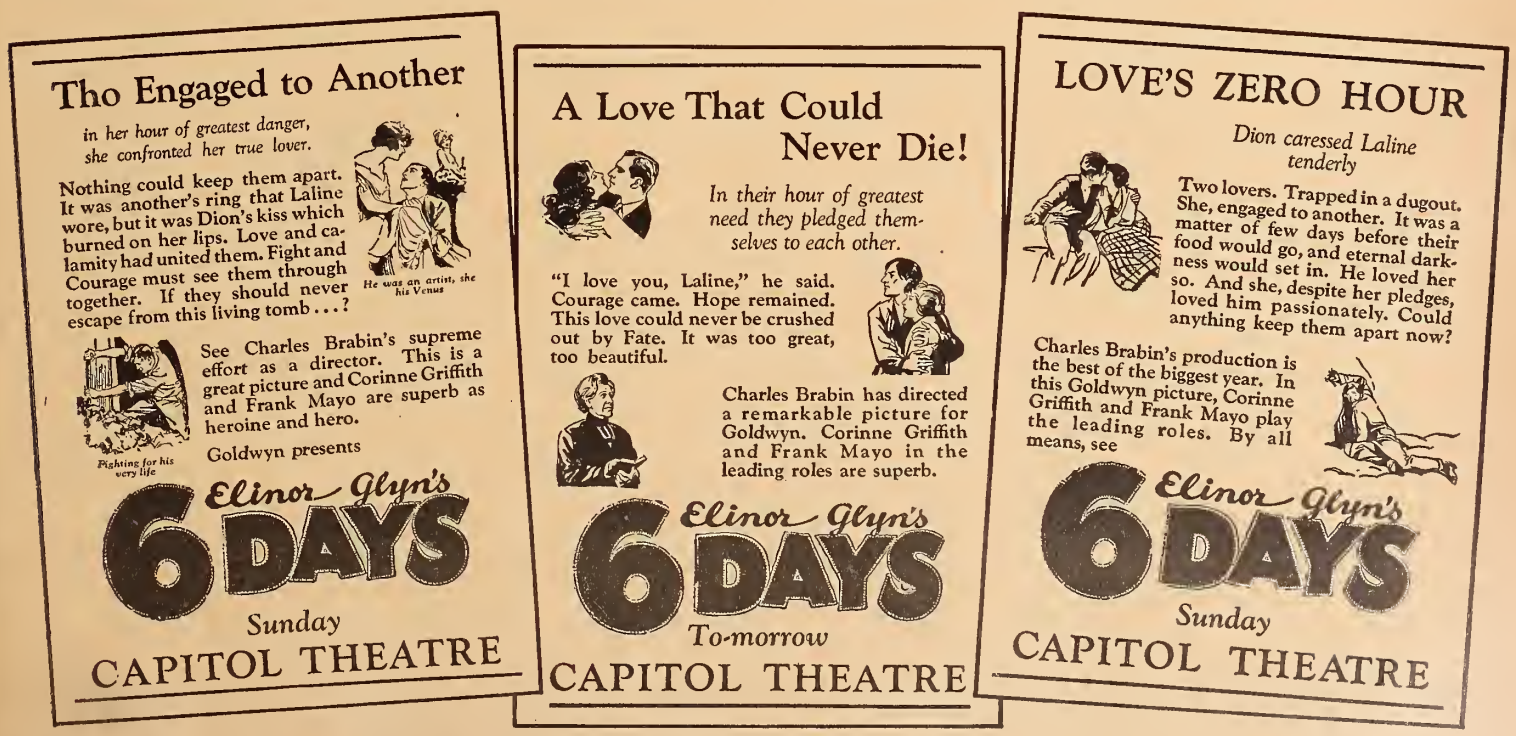
WHILE space limitations prohibit a detailed description of every exploitation idea contained in the supplement, we want to register the opinion that just about every inch of ground has been covered. Merchant tie-ups are explained; a large sheet contains a variety of cuts in differing styles and sizes which may be used in co-operative merchant advertising in almost any size newspaper space; the pages show how to conduct various inexpensive and effective contests, and a host of other things.

No exhibitor in the world could be expected to go in for every stunt suggested, but any exhibitor in the world should be able to gather, from the pages of the advance press book and the "yellow" supplement, more than enough ideas and aids to suit his own particular needs.

IN comprehensiveness the campaign on "Six Days" is the same as that evolved on every Goldwyn release.

Other companies from time to time have issued ultra-comprehensive press sheets on particular pictures, but no other company than Goldwyn, to our knowledge, issues an advance press sheet and a supplementary sheet on every release.

We believe it to be an excellent idea, and one that might profitably be put into operation by others, especially on special productions whose life is fairly long. We feel certain that results would more than compensate for the time, trouble and comparatively slight expense involved.


Tho Engaged to Another
in her hour of greatest danger, she confronted her true lover.
Nothing could keep them apart. It was another's ring that Laline wore, but it was Dion's kiss which burned on her lips. Love and calamity had united them. Fight and Courage must see them through together. If they should never escape from this living tomb . . . ?
He was an artist, she his Venus
Fighting for his very life
See Charles Brabin's supreme effort as a director. This is a great picture and Corinne Griffith and Frank Mayo are superb as heroine and hero.
Goldwyn presents
Elinor Glyn's 6 DAYS
Sunday
CAPITOL THEATRE
A Love That Could Never Die!
In their hour of greatest need they pledged themselves to each other.
"I love you, Laline," he said. Courage came. Hope remained. This love could never be crushed out by Fate. It was too great, too beautiful.
Charles Brabin has directed a remarkable picture for Goldwyn. Corinne Griffith and Frank Mayo in the leading roles are superb.
Elinor Glyn's 6 DAYS
To-morrow
CAPITOL THEATRE
LOVE'S ZERO HOUR
Dion caressed Laline tenderly
Two lovers. Trapped in a dugout. She, engaged to another. It was a matter of few days before their food would go, and eternal darkness would set in. He loved her so. And she, despite her pledges, loved him passionately. Could anything keep them apart now?
Charles Brabin's production is the best of the biggest year. In this Goldwyn picture, Corinne Griffith and Frank Mayo play the leading roles. By all means, see
Elinor Glyn's 6 DAYS
Sunday
CAPITOL THEATRE

A few samples of the newspaper ads used in the New York dailies during the run of the picture at the Capitol Theatre. Samples incorporated in supplement. Cuts made from illustrations in advance sheet. Any exhibitor can do likewise.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"His Children's Children"

Many Well-Known Players in Paramount's Screen Version of Popular Novel by Arthur Train

Reviewed by C. S. Sewell

Arthur Train's widely read novel of great wealth and its unhappy effect on a family in high society has been used as a basis for the Paramount production, "His Children's Children." The picture is elaborately mounted in keeping with the financial status of the leading characters and it is portrayed by a cast of well- nown players.

With all the resources at his command, however, Director Sam Wood has produced a picture which never reaches any great heights of drama and in fact only partially succeeds in holding the interest of the average spectator. Apparently there was a big idea behind the novel, that of the baneful influence of the great wealth of old Peter Kayne not only on his son but on his son's three children, but this idea is not clearly brought out in the screen version.

It would seem as if the director tried to do too much with the limited footage at his command. The story demanded that not only should the career of the old man and his fifty-five-year-old son be followed but also the career of each of the three daughters which lead along a different pathway. In doing this there is a wealth of detail in seeking to bring out each character with a resulting overplus of incident and a consequent lack of dramatic force. This is enhanced by the fact that in the constant switching from the career of one principal to another and back again the continuity is broken and the effect of the central theme weakened.

The story is told more as a narrative than as drama. It is in reality a character study of several divergent types and the effect of wealth on each, and while the individual character drawings are well done there is a lack of cohesion in dovetailing them. In bringing out the author's idea there is a noticeable restraint and endeavor to get away from situations that with little twists could easily have been made melodramatic. There is also considerable moralizing. The climax of the story is the most dramatic scene, but its effect is largely psychological, for the picture ends not with the old man saving his son from ruin, as many will expect, but in having the old gentleman as he falls dead tear from the walls a tapestry revealing the motto which seems to be the keynote of the story, "Except the Lord build the house, they labor in vain that build it."

The large cast all acquit themselves creditably with the limited opportunities at their command. The burden of the story falls upon Hale Hamilton as the father and George Fawcett as the grandfather. Both give good performances, especially Fawcett. Bebe Daniels has the leading feminine role and does satisfactory work in a role for the most part quite different from her usual type and in which she had little chance for effective scenes. The same is true of Dorothy Mackaill, James Rennie and several of the others.

The nature of the plot brings out the unpleasant sides of each member of the Kayne family and their weaknesses, which while entirely plausible, have the effect of not producing any intense sympathy for them. It is not a happy nor an ideal family that is dissected in this instance and several disagreeable facts about them are brought out. As a result, while the picture will probably appeal to those who have read the novel, it seems to be lacking in the elements that go to make up satisfactory entertainment for the majority of patrons.

Cast

Diana ..... **Bebe Daniels**
Sheila ..... **Dorothy Mackaill**
Lloyd Maitland ..... **James Rennie**
Peter B. Kayne ..... **George Fawcett**
Rufus Kayne ..... **Hale Hamilton**
Claudia ..... **Katheryn Lean**
Larry Devereaux ..... **Mahlon Hamilton**
Mercedes ..... **Mary Eaton**
Dr. Dhal ..... **Warner Oland**
Florian ..... **John Davidson**
Mrs. Wingate ..... **Sally Crute**
Uncle Billy McGaw ..... **Joe Burke**
Lord Harrowdale ..... **Templar Powell**
Mr. Pepperill ..... **Lawrence D'Orsay**
Mrs. Rufus Kayne ..... **Dora Mills Adams**
Krabfleisch, an attorney ..... **H. Cooper Cliffe**

Based on novel by Arthur Train.
Scenario by Monte M. Katterjohn.
Directed by Sam Wood.
Photographed by Alfred Gilks.
Length, 8,360 feet.

Story

Rufus Kayne on his fifty-fifth birthday receives from his father Peter the old man's check for his last $100,000. Peter was a forceful old chap with aggressive methods and was known as the Old Pirate. He was never reached in society, but Rufus gained this goal and was known for his eminent respectability. He was president of a big trust company. Rufus at his birthday feast noted the absence of his three children. Diana was away with a duck-shooting party, Claudia was unhappily married to an Englishman and Sheile was with a jazz party. Rufus, feeling the emptiness of it all, allows himself to become infatuated with a chorus girl, Mercedes, and backs a questionable theatrical venture which fails. He is unable to prosecute his associates because of a threat of blackmail and shoulders the burden, bringing ruin on himself. Diana has recognized the error of her way and finds happiness in rescuing Sheila from her questionable habits and associates and eventually agrees to marry Maitland, an idealistic young attorney, who has helped her. While old Rufus is ill from a breakdown, the Kayne house and contents is sold. Rufus, coming down stairs, finds out what is happening and falls dead, tearing from the walls a tapestry revealing the legend, "Except the Lord build the house, they labor in vain that build it."

FEATURES REVIEWED IN THIS ISSUE

April Showers (Preferred)

David Copperfield (Associated Exhibitors)

His Children's Children (Paramount)

Let's Go (Truart)

Love Pirate, The (F. B. O.)

Way Men Love, The (Grand-Asher)

"Let's Go"

Richard Talmadge's First Truart Picture Offers Light, Peppy Entertainment

Reviewed by Mary Kelly

Truart's first production for Richard Talmadge is a light comedy drama with plenty of action and a good cast. It is slightly more pretentious than the star's previous vehicles. The leading role is more flattering to him, and the general quality of the production and style of performance has more prestige.

It should help to establish a more definite impression of Richard Talmadge's distinct place as an entertainer. His physical agility is exploited in many amusing and spectacular feats and those who are anticipating his stunts will not be disappointed. He makes many daring leaps and does some hazardous climbing all with his usual speed and pep. He excites interest at the start by jumping into a car from a third story window and in numerous pursuits, hops from one roof to another and supplies various thrills that add to the suspense of the story.

Aside from this angle, the plot is fairly amusing and dramatic. George Nichols, with his usual skill depicts a new type of character for him—a kind-hearted village marshal who can't bear to put persons in jail and is always giving them another chance. Eileen Percy makes her small part effective and Al Fremont supplies some more comedy. On the whole there is a good vein of humor, interesting physical action, and enough suspense to hold the attention of the average fan. "Let's Go" has been smartly titled by Ralph Spence and should be a satisfying program feature.

Cast

Barry Macklin ..... **Richard Talmadge**
Lucy Frazer ..... **Eileen Percy**
Jake Frazer ..... **George Nichols**
Ezra Sprowl ..... **Tully Marshall**
Milo Sprowl ..... **Bruce Gordon**
Ollie Banks ..... **Al Fremont**
"Dip" McGurk ..... **Matthew Betz**
Luke Hazey ..... **Lou King**
Mrs. Hazey ..... **Aggie Herring**
Andrew J. Macklin ..... **John Steppling**

Story and scenario by Keene Thompson.
Direction by William K. Howard.
Photography by W. E. Shepherd.
Length, 5,198 feet.

Story

Barry Macklin eludes the speed cops and arrives in Hillsboro, where he is to straighten out his father's deal with the mayor, Ezra Sprowl. A tramp who has stolen Barry's clothes shows up, but Barry makes friends with him and gets him to attempt robbing a safe so as to enable the town marshal to arrest some one and thus hold his job. The tramp agrees and obtains some evidence that incriminates the mayor. Meanwhile real thieves appear, and Barry, after an excited chase, trails them and hands them over to the town marshal who is nominated for the new mayor. Barry marries his daughter and straightens things out.

"The Love Pirate"

F. B. O. Release Is Melodrama With Familiar Complications, Featuring Carmel Myers

Reviewed by Mary Kelly

A story of various complications, with a more or less sensational intent follows a familiar pattern in this F. B. O. release. It relies upon a certain amount of intrigue re-

garding a notorious cafe owner who attempts to double-cross the district attorney's deputy. An infatuation with a totally unsophisticated girl is introduced and makes the usual appeal.

There is little novelty either in the theme or the treatment. But where pictures with cafe life to supply a glamor and an innocent heroine as the object of foul design to supply the excitement are popular entertainment, there should be an opening for this attraction. With an audience of discernment, however, the picture will hardly be satisfactory. It is not sufficiently strong either in fundamental or in audience appeal and while some of the individual performances are pleasing, the cast on the whole does not have a chance to distinguish itself.

Kathryn McGuire is pretty and appealing in a strictly conventional part. Carmel Myers brightens a few of the scenes, as the dancer who is in love with the cafe owner and adds to the suspense when she unexpectedly appears on the scene when he is murdered. Spottiswoode Aitken has a melodramatic part, almost entirely lacking realism. In some of the smaller theatres melodramatic features of this type have proved fairly successful and where patrons are not too demanding it will probably prove satisfactory.

Cast

Steve Carnan.....Melbourne McDowell
Ruby Le Mar.....Carmel Myers
Tim Gordan.....Charles Force
Ruth Revere.....Kathryn McGuire
Chief Deputy Hugh Waring..Clyde Fillmore
Cregg Winslow.....John Tonkey
Mrs. Carnan.....Carol Halloway
Joe Harris.....Edw. W. Borman
Cyrus Revere ..... Spottiswoode Aitken

Scenario by William Sester.
Directed by Richard Thomas.
Photographed by Jack W. Fuqua.
Length, 4,900 feet.

Story

Steve Carnan is the secret proprietor of a notorious cafe which is being investigated by Hugh Waring, deputy to the district attorney. Waring is baffled and goes to Carnan's wife for advice. Carnan finds him with his wife and threatens to use this evidence against Waring if he makes trouble. Waring falls in love with Ruth Revere, a pretty musician, whom Carnan is pursuing. Carnan is murdered after luring the girl to his home but an unexpected confession from a dying man saves the innocent.

"David Copperfield"

Associated Exhibitors Release Scandinavian Picturization of Great Dickens Novel
Reviewed by Mary Kelly

To the many admirers of Charles Dickens the filming of one of his most famous novels will doubtless be an extraordinarily interesting event. It has been accomplished by the Nordisk Film Corporation with results that deserve great praise, and is being released by Associated Exhibitors. It is fine entertainment of an uncommon variety.

Its drawing power should not be limited to those who have read the book, although that should include a large class of patrons. Particularly in the first part the picture has great human appeal. This is mostly because of the performance of Buddy Martin, who plays David Copperfield as a boy. He is an unusual actor with a combination of strength and sensitiveness and marked personal appeal.

Some of his scenes will bring an acute sympathy which in the incident of his being beaten by Murdstone, mounts almost to agony. While this is a truthful touch and in no sense an exaggeration of anything in the book, it would be less distressing to the majority if it were less drawn out.

The picture is necessarily more sketchy than the book. It records the most important incidents with a sentiment that recalls the author's gifts for comedy and pathos many times. His flair for characterization is represented in at least one or two marked performances.

Frederik Jensen as Micawber is the typical conception of a Dickensian character. His performance is an indispensable asset. Bland, pompous, affectionate, penniless, he is a delightfully entertaining impersonation of the famous character who was ever "waiting for something to turn up." Uriah Heep with his hypocritical smile is well portrayed by Rasmus Christiansen. The other famous figures, Aunt Betsey Trotwood, David's pretty mother, his nurse Peggotty, Dora and Agnes will be found and suggest to a pleasing degree the originals of the book.

"David Copperfield," as most of the fans know, does not abound in intensely dramatic or spectacular situations. But the picture, like the book, has a distinctive appeal. With its human interest, bits of pathos, numerous chuckles and faithful backgrounds, it has very good entertainment value.

Cast

Little David.....Buddy Martin
David Copperfield.....Gorm Smidd
Agnes .....Karen Winther
Aunt Betsey Trotwood.....Marie Dinesen
Mr. Micawber.....Frederik Jensen
Uriah Heep.....Rasmus Christiansen
Dora Spenlow.....Karina Bell
Peggotty .....Karen Caspersen

Based upon novel by Charles Dickens.
Scenario by Lauris Skands.
Direction by A. W. Sandberg.
Length, 6,282 feet.

Story

After David Copperfield's father dies, his happiness is disturbed by Mr. Murdstone, who marries David's mother, and by his cruel discipline kills her and banishes David. He walks for miles, arriving at his Aunt Betsey Trotwood's home, where he is protected. He goes away to school, falls in love and marries after an idyllic romance. His young wife dies soon after and Agnes, the girl whom he had known through school days, is his only comfort. Her father's fortune has been practically stolen by Uriah Heep, who is eventually arrested. David and Agnes are happily married.

"April Showers"

Preferred Picture with Kenneth Harlan and Colleen Moore Has Familiar Material with Some New Twists
Reviewed by C. S. Sewell

Preferred Pictures Corporation's newest feature, "April Showers," is the story of a young chap whose father was a policeman and was killed in the performance of duty and it is the ambition of the lad and his mother to have him also join the force. The boy's sweetheart is the daughter of the police lieutenant, so it will be seen that the theme centers with these guardians of the peace. It is not, however, a melodrama in which the adventures of the police are played up, in fact this angle is entirely absent. The action deals entirely with the home life of this body of men as centered in their children.

The action of the picture follows largely along familiar lines and there is very little new material; however, the story is pleasingly told and should prove satisfactory for the average patron, particularly in the neighborhood houses, despite the fact that there are points in the direction that could be criticised and there is a tendency to overdo some of the character work to the extent that it does not ring true. Also the manner in which the happy ending is brought about by having one of the officials explain that an error was made in rating the hero's papers in his test to join the force is rather weak.

On the other hand, there is considerable human interest and not a little humor in the development of the romance between the Irish hero and his Irish sweetheart, in their little disagreements which probably give rise to the title which does not seem to be entirely appropriate, and in the scenes where the boy enters the prize ring to get money to save his sister from jail for shoplifting. A novel angle in this connection is the fact that the hero does not win but is soundly beaten, considerable interest is also aroused in the fight which starts off as a frame-up but develops into an honest-to-goodness scrap when the hero tells the crowd that it has been arranged for his opponent to be knocked out in a certain round, and it is decided to let the fight proceed anyway.

Kenneth Harlan is well cast as the hero and Colleen Moore is wistful and effective in a role that suits her personality as his sweetheart. Ruth Clifford gives a good performance in a rather unsympathetic role as a society girl whose settlement work is resented by those she seeks to help, and the remainder of the cast is entirely satisfactory.

Cast

Danny O'Rourke.....Kenneth Harlan
Maggie Muldoon.....Colleen Moore
Miriam Welton.....Ruth Clifford
Shannon O'Rourke.....Priscilla Bonner
Mother O'Rourke.....Myrtle Vane
Matt Gallagher.....James Corrigan
Flash Irwin.....Jack Byron
Champ Sullivan.....Ralph Faulkner
Lieut. Muldoon.....Tom McGuire
Ring Managers..... { Kid McCoy / Danny Goodman

Scenario by Hope Loring and L. D. Lighton.
Directed by Tom Forman.
Photographed by Harry Perry.
Length, 6,350 feet.

Story

Danny O'Rourke was the son of Big Tim, a fighting cop, who dies in performance of duty, and Danny's mother looked forward to the day when he should join the force. In the flat across the narrow court lived Maggie Muldoon, whose father was a police lieutenant, and Danny and Maggy were sweethearts who continually had their lover's quarrels. Miriam, a society girl, came into the district where the families lived and for a time it looked as if she would break up the match, but about this time Danny's sister Shannon was caught shoplifting and Danny failed in his examination for the force. To save his sister, Danny took up prize fighting, but in a bout with the champion he was soundly licked. All looked black, but Maggie stood by him and the April showers were dissipated when it developed that there was a mistake in rating Danny's papers and that he had a last realized his cherished ambition of becoming a cop.

"The Way Men Love"

Elliott Dexter Feature for Grand-Ascher Is Entertaining and Deeply Stirring
Reviewed by Mary Kelly

Surprisingly different from what the title suggests, this Grand-Ascher production has a deeply religious theme—treated, however, in distinctly box-office style. It should have a tremendous spiritual and emotional appeal.

As applied here, the title seems to refer to the contrast between "sacred and profane love." The beauty and power of the one and the ugliness of the other are exemplified in two men, vividly portrayed by Elliott Dexter and Anders Randolf. This theme lends itself to an elaborate production with many angles of interest, of intense sympathetic appeal and a number of dramatic and spectacular effects.

It includes a marvelously realistic train wreck. The details in producing the suspense here, the lighting and the crash itself prove a powerful combination in creating a thrilling effect. The burning of the mission house is another big scene but with a different appeal. The chief significance in this is the destruction of a monument to good deeds, the stirring of sympathy for the immigrants left without aid, and the paramount detail of the sign "Faith" being unscarred by the flames. This last really strikes the keynote of the picture.

The climax comes when the child of the man who has been perpetrating all these wrongs on the innocent falls from a second story balcony and is crippled. At this very

(*Continued on page 334*)

IN THE INDEPENDENT FIELD

New Independent Omaha Exchange

Simultaneously with the announcement of the formation of a new independent distributing unit in Omaha, which will operate under the title of Columbia Pictures Film Exchange and distribute in Iowa and Nebraska, comes the announcement that the new exchange has acquired the entire output of the C. B. C. Film Sales Corporation.

Julius Singer, who promoted the venture, has been placed in charge of Columbia, with head offices in Omaha.

The first pictures to be released by the Columbia Pictures Film Exchange of Omaha will be "Forgive and Forget," "Temptation," "Her Accidental Husband" and "The Barefoot Boy," which will be followed by "Yesterday's Wife," "Pal o' Mine," "Traffic in Hearts," "Passionate Friends" and "The Lamp in the Desert."

Talmadge Starts on Second

Richard Talmadge has started on his second production for Truart release, being made by Carlos Productions. It is a swift-moving story of an entirely different type from any in which the star has previously appeared.

The picture, the title of which has not yet been announced, will be made under the direction of Henry Lehrman.

Export and Import Buy Another

Export & Import Film Company, Inc., have just closed a contract with Mammoth Pictures whereby they take over the entire world rights, with the exception of United States and Canada, to special feature production, "Enemies of Children."

"Enemies of Children" is a screen adaptation of George Gibbs's novel, "Youth Triumphant." Anna Q. Nilsson heads the all-star cast in this Fisher production.

Changes Title

Monogram Pictures Corporation advises change of title of the second picture of the Fred Thomson series from "Shadows of the Sage" to "North of Nevada." This conclusion being reached because of the pressure brought to bear from the plainsmen and citizens of the Nevada country where the picture was actually filmed and Thomson finally gained the consent of Andrew J. Callaghan, president of Monogram, to make the change. The story as well as the locale is all Nevada and these facts coupled with Fred Thomson's love of that country and the wonderful hospitality of the people, came to the point of issue that brought demand for the change rather than a request.

Brandt Says Exhibitor Methods Hurt Industry

Now that the dust of the first house-cleaning operation is settling, and the broom is swinging on its clean sweep, some of the other cobwebs of the business, aside from high production cost, must, in the opinion of Joe Brandt, of the C. B. C. Film Sales Corporation, be removed before the industry can really say its house is in order.

The outstanding feature that seems to require immediate attention, says Mr. Brandt, is an attempt on the part of exhibitors throughout the country to use what Mr. Brandt terms the "underground" booking system, which, he says, is now prevalent. This is not combination booking, Mr. Brandt states, but attempts of exhibitors to combine against paying a fair price for productions, and, by such combinations, to force producers to sell their product at a heavy loss or do without selling it at all.

C. C. Burr Studio Is Maintaining Schedule

Though a number of motion picture studios are closing down for a period of readjustment, no such shutdown is contemplated, nor needed, at C. C. Burr's Glendale studio on Long Island, it is stated.

"I applaud the action of those producers who have called a needed halt in their abnormal expenditures in production so that they may readjust," declared Mr. Burr in discussing the widespread retrenchment in film production. "However, I am glad to say that our production schedule will be maintained just as we mapped it out in announcing our season's product. We are able to keep our cameras grinding because we work on a more conservative basis than some other producers. We keep our costs within a margin that permits us to make good pictures at a fair profit to the exchanges, the exhibitors, and ourselves."

Truart Purchasing Stories for Films

Truart Film Corporation, as announced sometime ago by M. H. Hoffman, vice president, will offer during the 1923-24 season no less than 18 productions, including five Elaine Hammerstein productions, three Larry Semon productions, four with Richard Talmadge, "The Unknown Purple," and one other from Carlos Productions, two Roland West Productions of the all-star-successful-stage-play variety, and two or three with another internationally famous star who cannot yet be announced.

Both the eastern and western editorial departments, under the direction of Arthur Hoerl in New York, are co-operating in the selection of vehicles for Truart's 1923-24 output. Already it is reported that no less than six have been decided upon besides those already completed and in production, although it is understood no announcements will be made until the entire lineup of plays and stories is complete.

A famous best-seller by an English author and three successful New York stage plays are among those purchased. Among those already announced are "Broadway Gold," "The Drums of Jeopardy," "The Unknown Purple," "The Girl in the Limoussine," besides "Let's Go!," "To Live or Die" and "Stepping Lively," three thrill-novels for Richard Talmadge. A recent Broadway-stage success will probably be Talmadge's fourth vehicle.

Grey Now Back at His Office

Schuyler E. Grey, president of Motion Picture Arts, Inc., 25 West 45th street, New York, is back at his desk this week after ten days' absence on the casualty list. Mr. Grey fell from the stage of the Weequahic Theatre, Newark, N. J., a house in which he is a partner, a fortnight ago, and injured his knee so badly that he has since been confined to his home with his leg in a plaster cast.

His accident makes the second casualty among Motion Picture Arts officials within the past two weeks, the other being Director John L. McCutcheon, who seriously injured his back by a fall from an apple tree on the grounds of his country place at Pleasantville, N. Y., nearly three weeks ago. McCutcheon is still confined to the hospital.

"Boden's Boy" Soon for Release

"Boden's Boy," from the story by the late Tom Gallon, has just been completed by Hepworth and will be released shortly.

Henry Edwards, in addition to directing this production, appears in the character of Boden, and other well known players who assist him include Chrissie White, Henry Vibart, Francis Lister, Stephen Ewart and Judd Green.

R. Talmadge Film Is Booked by U. B. O.

The most important booking which has yet been accorded Richard Talmadge was that by which the United Booking Offices obtained his first Truart production, "Let's Go!" for showing over its entire circuit of theatres in New York and vicinity. The picture is a first of a series being made by Carlos productions for Truart Film release by franchise on the independent market.

Bryant's Wife Picks 'Em

Mabel Forrest, in private life Mrs. Washburn, announces that she is now reading a scenario of Crosby George called "Why Pick On Me?" which will probably be used for Bryant Washburn's next feature for the Grand-Asher Distributing Corporation.

Ever since Washburn's early days with Essanay, before he went to Lasky on the Coast, Mrs. Washburn has chosen his plays.

Washburn Sees Preview

Bryant Washburn arrived in New York City on Monday from Boston, where he was staying with some Grand-Asher officials.

The reason for his return was to see a private preview of his first feature for Grand-Asher entitled "Try and Get It," in which he is supported by a cast composed of Billie Dove, Edward Horton, Joseph Kilgour and Lionel Belmore. The cutting and titling of "Try and Get It" has just been completed.

Aronson Visiting in Paris

A. S. Aronson, general manager of sales for Truart Film Corporation, has left London and will make his headquarters in Paris for a few weeks, while he is arranging the distribution of the Truart product on the continent. Mr. Aronson has successfully negotiated for the release of Truart pictures in the United Kingdom.

He will return to New York late in November, coming via London, where tentative plans have already been made for premiere showings of the most important of the Truart product

New Sales for Artclass

Max Weiss, vice-president and general manager of Artclass Pictures Corporation, announces the sale of the eighteen single reel classics, "Tense Moments from Famous Plays and Great Authors," to Lande Film Corporation, for Western Pennsylvania and West Virginia, and to Creole Enterprises for Louisiana and Mississippi.

J. Horne Finishes Another Picture

James Horne, who directed "Itching Palms," "Blow Your Own Horn" and "Alimony" for F. B. O., has just completed filming "The Yankee Consul" with Doug MacLean. Horne was lent to MacLean by F. B. O.

Sold for Indiana

This week the sale of the Indiana rights on the new series of C. C. Burr productions to Floyd Brown of the H. Lieber Company, Indianapolis, was reported by Charles R. Rogers, general manager of distribution of Mastodon Films, Inc. The pictures included in the sale are "Restless Wives," "Youth to Sell," "The Average Woman," and "Lend Me Your Husband."

Runs Two Weeks

For the first time in its history the exclusive Fenway Theatre in Boston has run a motion picture for more than two weeks. This happened during the engagement of the William Fox screen version of "If Winter Comes."

Title Changed

Frederick and Fanny Hatton's story for Shirley Mason has had its title changed from "With the Tide" to "South Sea Love." It is a William Fox production, and will be directed by David Solomon.

"Yolanda" Is Retitled

"Yolanda," Charles Major's story which the Cosmopolitan Corporation is now making with Marion Davies as star, will be presented on the screen under the title of "Mary of Burgundy."

This change from "Yolanda" to "Mary of Burgundy" is due, according to the Cosmopolitan Corporation, to the fact that the latter title is more appropriate to the location and historical action of the picture.

"Innocence" Finished

Word was received from Harry Cohn, producer of C. B. C. productions that "Innocence" in which Anna Q. Nilsson and Earl Foxe are playing the leads, has been finished and a pre-view at one of the Hollywood Theatres has been arranged. The cast also includes Wilfred Lucas, Marion Harlan, William Scott, Kate Lester, Freeman Wood, Jesie Arnold and Vera Lewis.

Legrand's "Bill" Will Go Through Red Seal

In line with the recently announced plan of the Red Seal Pictures Corp., to supply exchanges and public with unusual and distinctive pictures, Edwin Miles Fadman, president, announces that he has just closed a contract with the Legrand Films giving the Red Seal the distribution rights to the five-reel picture entitled, "Bill." This is the same picture which recently created such a sensation at the Rialto Theatre on Broadway that the New York Times, in an article October 14, named it as one of the two best pictures of the year.

It is expected that the picture will be ready for release via the state-right market in about two weeks. A book tie-up has already been arranged with Dodd Mead & Company, publishers of the novel by Anatol France, from which the picture was taken.

Thinks Brown Product Good Independent Bet

"I am more thoroughly convinced than ever that the Harry J. Brown Productions, starring Fred Thomson, will meet the full expectations of all state-rights buyers and all exhibitors as well," remarked Andrew J. Callaghan, after screening the first picture of the series of six, "The Mask of Lopez."

The cast also includes: Wilfred Lucas, Hazel Keener, David Kirby, Frank Hagney, George Magrill, Dot Farley, Dick Sutherland, Pee Wee Holmes, Bob Reeves and the horse, Silver King.

"The one great, big point that is of interest to all state-right buyers is the cost to them of this series. We are handing out quality plus reasonableness in cost," concludes Callaghan.

Red Seal to Distribute All Inkwell Comedies

Edwin Miles Fadman, president of the Red Seal Pictures Corporation, 1600 Broadway, announces that he has closed a deal for his company whereby the Red Seal obtains the United States, Canadian and foreign distribution rights to the popular "Out-of-the-Inkwell Comedies."

Negotiations between Out-of-the-Inkwell Films Inc., producers of these comedies, and Fadman's organization, have been going on for several months, but it was not until this last week that the final get-together was accomplished.

The Red Seal announces that it will continue to distribute the 1924 and succeeding series of these famous animated comedies in the same way they have been distributed in the past, via the state right market. This is the second big distribution deal closed by the Red Seal within the week, their previous announcement having carried the news that they had closed for the national distribution of "Bill," the five reel feature.

Providence Likes "Unknown Purple"

The world's premier engagement of "The Unknown Purple," the Truart Production, with Henry B. Walthall and Alice Lake, at the Strand Theatre, Providence, R. I., proved a sensational success. Shortly after the opening days Manager Edward Reed of the Strand wired M. H. Hoffman, vice-president of Truart as follows:

"'Unknown Purple' opened today with capacity business. The picture has caused positive sensation. Audiences were held spellbound by its gripping mystery and said so. You have sure-fire, exploitable box-office attraction if ever there was one. It backs up anything you say about it because it is honestly different."

Manager Reed went out after patronage on "The Unknown Purple," using mainly his newspapers, with specially prepared advertisement all using fairly large space. In addition to concentrating upon the dailies, 50,000 pieces of literature were distributed. In all the exploitation the theme of it was keyed about the phrase: "What would you do if you could make yourself invisible?"

Manager Reed also tied up the repeated brea ing of windows in the business section of Providence which proved to be a mystery to the city officials. In big headlines the theatre's advertisements asked: "Who is the mysterious window smasher?"

SURE FIRE HITS!

"YESTERDAY'S WIFE"
A TENSE DRAMA OF LOVE AND IDEALS SHATTERED BY WEALTH
WITH A DISTINGUISHED ALL-STAR CAST INCLUDING
IRENE RICH
AND
EILEEN PERCY
A PROVEN BOX-OFFICE WINNER

"FORGIVE AND FORGET"
THE STORY OF A WOMAN'S MISTAKE
FEATURING
WYNDHAM STANDING
ESTELLE TAYLOR
PAULINE GARON
A REAL MONEY GETTER

"THE MARRIAGE MARKET"
WHERE HEARTS AND SOULS GO TO THE HIGHEST BIDDER
FEATURING
JACK MULHALL
ALICE LAKE
PAULINE GARON
SHANNON DAY
WILL DEFY ALL COMPETITION

BOOK NOW FROM YOUR LOCAL EXCHANGE OR
C.B.C. FILM SALES CORP.
1600 BROADWAY NEW YORK

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Agnes Ayres in Leading Role

The popular Paramount star, Agnes Ayres, is to play the lead in "Souvenir," Halperin Productions' second big feature for Associated Exhibitors distribution, special arrangements having been made with Jesse L. Lasky. Miss Ayres, recognized as one of the most beautiful and talented of screen stars, achieved a marked success in "The Sheik," with Valentino; "Raving Hearts," "The Love Special," "The Heart-Raider" and many other big photoplays.

Exploitation Matter For Vitagraph Film

The accessories prepared for the exploitation of "The Man from Brodney's" by Vitagraph includes a four page rotogravure section showing action stills and portraits of this forthcoming David Smith production.

The portrait stills of J. Warren Kerrigan, Alice Calhoun, Miss Du Pont, Wanda Hawley and Pat O'Malley, as well as scenes from the hand to hand battle between the Orientals and the whites in the chateau are particularly attractive.

Warner Film Making Big Success

According to reports from the Franklin Film Company in Boston, franchise holders for the Warner Brothers throughout the New England territory, the Warner classic, "Where the North Begins," starring the police dog hero, Rin-tin-tin, is meeting with great success everywhere that it is being shown. Indications from all other sections also are proving that the Warners have a big box office winner in the dog picture.

Hodkinson Prepares New Press-Book

In accordance with its policy to make accessories of the greatest possible aid to the exhibitor, the W. W. Hodkinson Corporation has prepared an unusually helpful press book for its desert picture "Shifting Sands."

Instead of having a separate exploitation sheet, a press sheet and a press book, they are all incorporated under one cover.

Tully Signs Nilsson

Richard Walton Tully has engaged Anna Q. Nilsson to play the part of the heroine of Rex Beach's novel, "Flowing Gold." This is his forthcoming screen production of that story which he will film for First National.

"The Acquittal" a Big Success in Chicago

"The Acquittal," Universal's Super Jewel production of Rita Weiman's celebrated mystery play, had its world's premiere last Sunday in the palatial Chicago Theatre, Chicago. It was hailed as one of the greatest pictures ever made, Universal states, and heralded as one of the biggest successes of the year.

The Chicago is the big first run show house of the Balaban & Katz interests, the first-run franchise holders for First National pictures in Chicago.

"The Acquittal" will be shown in two other Balaban & Katz houses following its week's run in the Chicago Theatre. The newspaper reviewers present in the Chicago Theatre paid unbounded tribute to the high qualities of the production, as well as to the excellent acting of Claire Windsor and Norman Kerry, the principal figures in the cast. The production was directed by Clarence L. Brown.

Saenger Gets Quota of Goldwyn-Cosmopolitan

The Saenger Amusement Company of New Orleans has booked the full list of Goldwyn-Cosmopolitan releases for the current season for its entire circuit of theatres in New Orleans, Louisiana and Mississippi. The contract was signed by Messrs. Dureau and Gueringer for the Saenger Amusement Company on their recent trip to New York. J. R. Grainger and Sam Eckman, Jr., acted for Goldwyn-Cosmopolitan in closing the deal.

The full list of Goldwyn-Cosmopolitan releases will be shown at the new theatre just being completed in Long Beach, Cal. Its opening attraction will be Marion Davies in her new Cosmopolitan picture, "Little Old New York."

All of the current Goldwyn-Cosmopolitan releases have been booked by the Nathanson Strand and Amusement Co., which controls the Strand and the Modern theatres in Providence, R. I.

Mary Pickford Film Makes Hit in Chicago

That Mary Pickford's "Rosita," the United Artists release, pleased both Chicago public and critics when it opened at the Orpheum Theatre, is evidenced by the Jones, Linick and Schaefer announcement of the biggest opening business in the history of the house, and the tenor of the newspaper reviews.

The exhibitor announcement concerning "Rosita" from a box-office viewpoint came in the form of a telegram from Jones, Linick and Schaefer to Hiram Abrams, president of United Artists. The message read: "Mary Pickford in 'Rosita' opened at the Orpheum Theatre November 3 to the largest business in the history of the theatre. As the Orpheum has been in existence for seventeen years, this is an achievement of which Miss Pickford can be justly proud."

As for the critics and their reviews, the following excerpts tell the story: "Put 'Rosita' among the year's best pictures," said the Tribune. "'Rosita' is eight reels of golden entertainment," said the Evening American. "There is everything pictorial about 'Rosita,' something vast, and in that vastness something inspiring," wrote the Journal.

Completes Filming of "Flaming Barriers"

George Melford has just completed the filming of his latest Paramount production, "Flaming Barriers," most of which was made on location near Sonora and in the mountainous district of Tuolumne County in Northern California.

"Flaming Barriers" was written for the screen by Byron Morgan, author of the Wallace Reid automobile stories, who watched its production on location. Jacqueline Logan, Antonio Moreno, Walter Hiers and Charles Ogle are featured, with Luke Cosgrave and Robert McKim prominent in the support.

First National Foreign Sales

Associated First National Pictures, Inc., reports the following foreign sales: "Circus Days" to the Madan Theatres, Ltd., for India, Burma and Ceylon; "Trouble" and "Peck's Bad Boy" to Karl Suering, for Soviet Russia and Border States; seventeen Mack Sennett comedies to Johan Kerre, for Soviet Russia and Border States; "The Girl in the Taxi" to Albion Cinema Supplies Co., Ltd., for Austria-Hungary, Czecho-Slovakia, Poland, Yugo-Slavia, Bulgaria, Roumania, Turkey and European Greece.

Cutting "Drums of Jeopardy"

"The Drums of Jeopardy," Elaine Hammerstein's second production of her series for Truart Film Corporation, is completed and being cut and titled. This is the second offering of the series of Truart Productions which have already been franchised to independent exchanges throughout the country. The third has already been decided upon and work of casting has been begun. "The Drums of Jeopardy" will be released about December 1. It was adapted from the novel of the same name by Harold MacGrath, which also appeared serially in the Saturday Evening Post. Arrangements are under way for a photoplay edition of the novel which will be released concurrently with the release of the motion picture.

"Green Goddess" in Chicago

Distinctive's "The Green Goddess" has been booked for the Chicago Theatre, Chicago, beginning Monday, November 19. This photoplay, starring George Arliss, will be seen at the Royal Theatre, Kansas City, on November 11. It will play the Capitol Theatre, Cincinnati, on November 25.

"The Green Goddess" did so well at the Merill Theatre in Milwaukee that it was held over for half a week. The play has also just finished a successful double engagement at the Modern and Beacon Theatres in Boston.

Ray L. Hall Returns to Kinograms

Ray L. Hall, one of the organizers of Kinograms and for three years its managing editor has returned to the staff as Associate Editor, after an absence of two years in other moving picture activities.

New Universal Star

A new star was added to the group of popular Universal stars during Carl Laemmle's sojourn at Universal City. She is Laura La Plante for many months one of the most popular leading women in Universal pictures and who has supported Roy Stewart, William Desmond and Hoot Gibson in many of their most successful pictures.

Miss LaPlante is taking the place of Gladys Walton on Universal's release schedule. Miss Walton has retired temporarily from the screen.

Hal Roach to Amplify Pathe's Feature Production Activities

An announcement this week from the Pathe Home Office to the effect that Hal Roach will produce for distribution by Pathe a feature-length comedy drama heralds the further expansion of Pathe's feature-production activities. The heavy production schedule already decided upon for the one and two reel comedy output at the Hal Roach Studios will sustain no set back or diminution as the result of the new feature plans, the Pathe statement emphatically declares.

The feature length comedy drama to be started in the near future by Hal Roach will head a possible series of two a year. This expansion of production activities at the Hal Roach Studios has been made possible by the recent reorganization of this producing company, which has placed the management in the hands of Warren Doane, general manager; T. J. Crizer, editor; and Harley Walker, title writer. The new administrative arrangements recently effected will afford Mr. Roach more time to devote to promotion work that he has been contemplating for some time past.

Relieved of a considerable portion of the arduous task of actively managing the studio forces, Mr. Roach intends to engage personally in the writing and directing of these comedy dramas. This has been his ambition, which circumstances hitherto have made impossible of fulfillment. The young Pathe producer has for a long time wished to bring before the public in the form of screen entertainment some novel and original ideas in comedy making. With the Hal Roach Studios on the smoothest running basis the company has ever enjoyed and the productive capacity of the plant still untaxed, the opportunity for creative effort long sought by Mr. Roach is at last at hand.

The first of the Hal Roach series of comedy-dramas will bear the title of "Somewhere in Kansas" and, according to advance reports from the Coast, will be a distinctive innovation with surprise comedy twists predominating. The action of the story is laid in the historical period intervening between the Gold Rush of '49 and the Civil War. Blanche Mahaffey, the celebrated Follies beauty, and Glenn Tryon will play the leading roles. A supporting cast of notable talent is being assembled for the production.

The second production in the series will be a comedy drama, the story of which will be laid in New York. No title has as yet been selected. The cast personnel will be announced in the near future.

A complete exploitation campaign, reflecting originality and out-of-the-ordinary production slants, will be embodied in the extensive advertising and publicity campaigns that will accompany the offerings in this series. It is expected that "Somewhere in Kansas" will be ready for distribution in about three months.

In addition to the series of comedy dramas contemplated, the Hal Roach Studios will release two novelty features a year to be made along the lines of "The Call of the Wild," now playing to capacity business in first-run theatres throughout the country, and the forthcoming "Rex, King of Wild Horses," directed by Fred Jackman from a story by Hal Roach and presenting a wild stallion in the featured role.

Saenger Books All Goldwyn Releases

The Saenger Amusement Company of New Orleans has booked the full list of Goldwyn-Cosmopolitan releases for the current season for its circuit of theatres in New Orleans, Louisiana and Mississippi.

The contract was signed by Messrs. Dureau and Gueringer for the Saenger Amusement Company on their recent trip to New York. J. R. Grainger and Sam Eckman, Jr., acted for Goldwyn-Cosmopolitan in closing the deal.

With Throttle Opened Warners Deaf to Industrial Rumblings

As proof that there will be no let-down as far as productions are concerned at the Warner Brothers' studio on the West Coast, Harry M. Warner, President of the Warner organization, arrived in New York this week to formulate production plans for the coming season. With him are Sidney A. Franklin, producer-director of "Tiger Rose," and other Warner Classics, and Harry Rapf, whose latest production under the Warner banner is "Lucretia Lombard."

Mr. Warner declared that work at the Warner Studio is going on at top-speed in spite of the great flurry which was caused on the Coast by the closing up of some of the big studios. At the present time, "Beau Brummel," starring John Barrymore, is facing the camera—the most pretentious production ever undertaken by the Warners. "Daddies," a screen version of David Belasco's play of the same name, starring Mae Marsh, is also undergoing production. Among the photoplays just completed, the Ernst Lubitsch Production, "The Marriage Circle" is the most important, with others being prepared for shipment East.

During his stay in New York, Mr. Warner intends to buy up the screen rights of big plays and successful literary material for forthcoming Warner productions. Sidney Franklin will assist him in purchasing story material which he will make productions from. Harry Rapf is also looking for story material on which he will base his future productions for the Warners.

While most of the eighteen Warner Classics for the year 1923-24 have been completed, preparatory work is now going on for all forthcoming productions. Ernst Lubitsch and his staff are taking up the necessary research work for "Deburau," which will be the next production which Lubitsch will make for the Warner organization. It is also understood that the successful musical comedy "Irene," will be listed among the popular plays and stories which the Warners will present in the season of 1924-1925.

Finishes Editing "Maytime"

Editing of Gasnier's production, "Maytime," has been completed at the Schulberg Studios and the first prints will soon be in exchanges of Preferred Pictures Corporation. The picture is based upon Rida Johnson Young's play which has already run six consecutive seasons under the management of the Shuberts.

Run Three Weeks

Two current Metro productions, "Strangers of the Night" and "The Eternal Struggle," enjoyed London triumphs recently when, through popular acclaim, they each ran for three consecutive weeks at London's greatest picture house, the Tivoli Theatre. This sets a new mark not only for native English productions but for American pictures in London as well.

"Light That Failed" Shown in Los Angeles

George Melford's Paramount production of Rudyard Kipling's famous story, "The Light That Failed," one of the new pictures listed by Paramount for showing in the demonstration theatres, had its premiere at Grauman's Metropolitan Theatre, Los Angeles, last week, and was enthusiastically received. The newspaper reviewers were agreed that it was Melford's best picture, even in face of the fact that one of his earlier productions, "Behold My Wife," has been included in many symposiums as one of the ten best pictures ever made.

In its criticism the Los Angeles Examiner said: "Notably present are (1) sincerity, (2) forthright story telling, (3) utterly convincing drama."

Harris Heads Cast

Frank Mayo and Mildred Harris head the cast of "The Shadow of the East," the screen production being made from E. M. Hull's novel. George Archainbaud is directing this version of the successor to "The Sheik."

F. B. O. Closes Canadian Deal for "Wreckage"

As a result of a four-cornered conference in Toronto last week between Harry M. Berman, general manager of exchanges of Film Booking Offices, J. L. Hunter, general manager of United Exhibitors of Canada (Canadian distributors of F. B. O.), N. L. Nathanson and Colvin W. Brown, representing Thomas Ince, announcement is made of the contracting for "Human Wreckage," the big F. B. O.-U. E. Special, for the entire Nathanson circuit.

In conjunction with this deal, Mrs. Reid will tour Canada for several months, visiting the Nathanson theatres and carrying on her dramatic expose of the narcotic curse. Mr. Berman was highly elated over the entire transaction and spoke in glowing terms of the progress Canadians are making in the picture field.

Attractive Herald

The Hodkinson Corporation has prepared an attractive herald for "Shifting Sands."

First National Production Schedule for Next Six Months Definitely Set

First National's production program for the next six months is definitely set. The schedule as announced by John McCormick, Western representative, after a telegraphic conference with Richard A. Rowland, the company's general manager, includes the picturization of the best efforts of the literary world and of the stage. The program is to follow the First National announced plan to produce only that class of pictures worthy of showing in the highest grade theatres.

Enhancing the program of production to be made by the various independent producers releasing through First National is a series of comedy and dramatic plays by the company's own producing units, which are directly under the supervision of Earl J. Hudson, production manager of those units. First in this list is "The Swamp Angel," a screen version of Richard Connell's story of the same title, now in production, featuring Colleen Moore and directed by Clarence Badger.

Also in production now at the East Coast studios is a Norma Talmadge feature, "Secrets," a picturization of the sensational New York stage play. Joseph M. Schenck has intrusted the direction of this dramatic gem to Frank Borzage, who during the past two years has piloted several First National pictures to success. A screen version of "Romeo and Juliet" also is included in Miss Talmadge's forthcoming schedule.

Another stirring feature in production is a Maurice Tourneur special, being produced by M. C. Levee. This is William Dudley Pelley's "Torment," with Owen Moore and Bessie Love in the leading roles.

A Thomas H. Ince offering is a farcical comedy, "The Galloping Fish," featuring Louise Fazenda. From that same unit also will come a historical epic, "The Last Frontier," a drama of the West dealing with the building of the first transcontinental railroad.

The Principal Pictures program to be released by First National comprises "The Meanest Man in the World" and "When a Man's a Man," a screen adaptation of Harold Bell Wright's famous story.

A second production of the First National's own units is to be a picturization of William Hurlburt's emotional stage drama, "Lilies of the Field," featuring Corinne Griffith. John Francis Dillon, who handled the directorial reins on "Flaming Youth," will direct it. Another dramatic type of picture to be made by the same organization is to be "The Woman on the Jury," a version of the play which proved popular on Broadway.

A fourth in the series will be the history-reflecting epic of the fast-fading cattle country, "Sundown," written by Earl J. Hudson. To film this picture the company will go into Mexico, where most of the scenes will be taken on the largest fenced-in ranch in the world.

Constance Talmadge, who just finished the star role in "The Dangerous Maid," is to be seen in two brilliant screen comedy dramas. These are "Alias Nora O'Brien" and "The Mirage," both adapted from outstanding stage successes.

Frank Lloyd, whose first independent production, "Black Oxen," co-featuring Conway Tearle and Corinne Griffith, is being edited and titled, will produce "The Sea Hawk," Raphael Sabatini's glorious tale of romance and the sea, a book which for months has stood as one of the six best sellers of fiction.

Rex Beach's story of the oil fields, "Flowing Gold," will go into immediate production by Richard Walton Tully. Joseph De Grasse will direct it and the two principal parts will be in the hands of Milton Sills and Anna Q. Nilsson.

From the Edwin Carewe unit will come "A Son of the Sahara" and "Snake Bite." The Los Angeles producing director is to make the former in Algiers. A company, including Bert Lytell, Claire Windsor, Walter McGrail and Rosemary Theby, will leave for Africa within two weeks to begin on this virile story of the desert.

Eastern studios also will make a conspicuous contribution to the program. George Fitzmaurice, just returned from Rome after filming Hall Caine's masterpiece, "The Eternal City," is to immediately begin "Cytherea," a highly dramatic feature, at the Fort Lee Studios.

The Richard Barthelmess offerings include "Twenty-one," now being completed; "The Enchanted Cottage" and a historical feature, "Nathan Hale."

Will Direct 5

John Francis Dillon has been placed under contract by Associated First National Pictures, Inc. to handle the directorial reins on a series of five future productions. His first will be a picturization of "Lilies of the Field," the William Hulbert emotional play, which was one of last season's successes on Broadway.

First Runs Resumed at Clune's Theatre

Clune's Broadway Theatre, where many Los Angeles first nights were held before the house was given over to second runs, resumed a first run policy last week. The Preferred picture, "The Broken Wing," recently completed by B. P. Schulberg, held the screen as the feature. Its premiere was a brilliant affair.

Cosmopolitan Expansion Endorsed by Profession

Cosmopolitan Corporation's announcement of the building of three big new studios, all in New York City, was hailed by Holbrook Blynn, Lionel Barrymore, Otto Kruger, Robert B. Mantell, Rose Coghlan, Lowell Sherman, William Collier, Jr., Charles Judels, Gustav von Seyffertitz as a move which would give the screen a far greater scope in the important detail of casting for big productions.

"Most of America's prominent players," said Holbrook Blinn, "are centered on Broadway. While playing on Broadway, however, they are generally open to screen engagements in and near the metropolis." Lionel Barrymore: "One cannot minimize the screen's need of the leading players of the speaking stage in the casts of photoplay productions." "Most of the leading players of the stage are available only in New York City," said Otto Kruger.

Lowell Sherman: "The leading artists of the stage have their permanent homes, or are accustomed to congregate in New York." "The screen has need of the best artists of the stage," declared Robert B. Mantell, "and the majority of them can accept motion picture engagements only in New York."

These new studios will double the capacity of the five studios in the metropolis which Cosmopolitan has been utilizing for the making of its pictures. The new studios will have bigger stages to accommodate pretentious sets for the important historical and other special features on its production schedule in the near future.

Edeson Is Engaged for Metro Picture

Robert Edeson, celebrated actor of the American stage, is the latest addition to the cast of Fred Niblo's newest production, "Thy Name is Woman," which Mr. Niblo now has in production under Metro-Louis B. Mayer auspices. Mr. Edeson will play the important role of the Commandante of the Spanish Army—a role which those will remember who saw the Broadway production of this play several years ago with Jose Rubens and Mary Nash in the two other prominent roles.

Mr. Edeson has been under consideration for this role since the time Mr. Niblo first began to plan his production, but negotiations were only completed just prior to this announcement. The cast now consists of Mr. Edeson, Ramon Novarro, Barbara La Marr, Claire MacDowell, Wallace MacDonald and William V. Mong. Other additions will be made later.

Bess Meredyth made the adaptation of "Thy Name is Woman" from Benjamin F. Glaser's adaptation to the stage. Ben Carre is art director and it is being photographed by Victor Milner

'The Hunchback' Lauded by Baltimore Critics

The unusual success of "The Hunchback of Notre Dame" in Baltimore, where it recently opened, is due to a large extent, as in New York, to the exceptional newspaper reviews it received. An idea of the esteem in which "The Hunchback of Notre Dame" is held by the Baltimore critics may be had from the following excerpts:

The Baltimore American: "If Victor Hugo were alive today would he take off his hat to Carl Laemmle's screen version of 'The Hunchback of Notre Dame?' I'll say he would!"

The Baltimore Evening Sun: "The Audience that sat down with doubts in their minds came very near rising with cheers on their lips. That's the kind of a picture 'The Hunchback of Notre Dame' is."

The Baltimore News: "Perhaps the highest praise I can pay 'The Hunchback of Notre Dame' is that not once during its unfoldment on the screen did I wonder what time it was."

The Baltimore Daily Post: "Picturization of Victor Hugo's great novel could, of course, be nothing but superlative. Mechanically, the picture equals anything yet attempted in the films. Reproduction of the great medieval cathedral of Notre Dame—antedating Columbus' discovery of America—alone is a colossal feat. All settings and costumes are historically correct."

Connelly Added

Edward Connelly, veteran screen actor, has been added to the cast of "The Fool's Awakening," the Metro picturization of William J. Locke's novel, "The Tale of Triona," which is in production at the Metro Hollywood studios under the direction of Harold Shaw. The entire cast now consists of Harrison Ford, Enid Bennett, Alec Francis, Mary Alden, Edward Connelly, Lionel Belmore, John Sainpolis, Harry Northrup, Evelyn Sherman, Pauline French, D. R. O. Hatswell, Mark Fenton, Arline Pretty, and Lorimer Johnston.

F. B. O. Buys Story

The Film Booking Offices announce this week the purchase of a new story for Jane Novak entitled "The Dance of the Chained Slave." The story is an original from the pen of Garrett Elsden Fort and is a modern society drama with a novel theme.

"The Temple of Venus" Declared Colorful at Broadway Premiere

The fifth special production from Fox Film Corporation to be presented on Broadway this year, "The Temple of Venus," had its initial presentation at the Central Theatre, New York, last Monday evening, October 30.

The theatre was crowded to capacity by an audience that included, in addition to prominent officials of various producing and distributing corporations, leading critics of all New York newspapers and representatives of the various trade magazines.

Henry Otto staged "The Temple of Venus." The theme combines mythology, fantasy and modern American drama. The leading role is played by Mary Philbin. Phyllis Haver, David Butler, William Boyd and Leon Barry also have prominent parts in the production. A special musical setting by Erno Rapee added to the evening's entertainment.

The majority of the New York critics apparently were unanimous in their opinions of the production. The Evening World said: "As a spectacular feat of photography, a venture into color effects, 'The Temple of Venus' is a masterpiece. It has been many a day since New York movie audiences have had a chance to witness such a riot of color effects on the screen."

The New York Telegram critic wrote: "Combining modern drama, fantasy and magnificent studies of wild life and aquatic growth, the picture is probably the most artistic achievement of its kind ever developed." New York American: "The story is finely photographed. The subterranean views are shown in rich colors, and the colorful decoration is carried through the modern revels splendidly." New York Journal: "There are enough young women in gauzy garments, flitting, skipping, hopping, prancing, leaping, diving and swimming about the rocky edge of the California coast to make even Flo Ziegfeld rub his eyes."

New York Mail: "'The Temple of Venus' is a glorified movie 'Follies,' with 1,000 American beauties and a star cast." New York Journal of Commerce: "Phyllis Haver and Alice Day acquitted themselves admirably under Mr. Otto's excellent direction, while charming Mary Philbin is very reminiscent of the late Olive Thomas, both as to beauty and winsomeness of manner."

Hodkinson Reports Many Bookings

"Fun From the Press" continues to be proclaimed by exhibitors an ideal addition to any program. Among recent important bookings, Hodkinson reports the following: Caldwell Amusement Company, New Orleans; Stahl Amusement Company, Philadelphia, Pennsylvania; the Grant, Philadelphia, Pennsylvania; the Strand, Elmira, New York and the Grand, Terre Haute, Indiana.

To Double Prints

Buster Keaton's second Metro feature length comedy will be known as "Our Hospitality" instead of the single word "Hospitality," by which name it has been known hitherto. Profiting by the lessons learned after the release of Keaton's first Metro feature length comedy, "Three Ages," double the usual amount of prints will be made of "Our Hospitality" to meet the early playdates which exhibitors are asking all over the country. It is set for release November 19.

No Indication of Slowing Up in Production of Vitagraph Films

There is no indication of let-up at the Vitagraph Studios in Hollywood. David Smith is rushing production with all speed on "A Tale of Red Roses," a picturization of George Randolph Chester's novel in which Dustin Farnum and Patsy Ruth Miller have leading roles.

The announcement that President Albert E. Smith had purchased the world rights to "Captain Blood," by Rafael Sabatini, created unlimited gossip in the picture colony. David Smith, in filming "Masters of Men," the great sea story adapted from Morgan Robertson's novel, is said to point to him as the probable producer of "Captain Blood."

Progress on "The Beggar of St. Sulpice," the special now in making by the French unit of Vitagraph, is proving satisfactory to Albert E. Smith, who visited the studios in Paris.

With David Smith utilizing all the resources of the Hollywood studios, J. Stuart Blackton directing "Let Not Man Put Asunder" at the Brooklyn plant and work going ahead in Paris, Vitagraph producing plans are being carried forward with all zeal. In addition to these units, which are under the personal direction of President Smith, the Whitman Bennett organization at Yonkers, which delivered two specials, "Loyal Lives" and "The Leavenworth Case," is active, and in addition the Charles E. Blaney Picture Corporation has delivered "The Love Bandit" and will soon have ready another feature.

"Pioneer Trails" follows "On the Banks of the Wabash" on Broadway and will be seen at the Rialto Theatre November 11. "The Man From Brodney's," a big production adapted from George Barr McCutcheon's novel, is now in the hands of Vitagraph branches.

Three Larry Semon comedies are ready and the fourth, to be released by Vitagraph, will be announced shortly. "The Gown Shop" has been released for first runs and "Lightning Love" and "Horseshoes" are ready for booking.

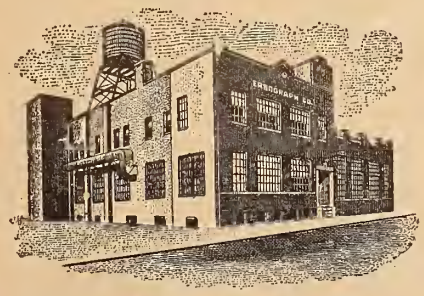
"The Drivin' Fool" Has Successful Run

"The Drivin' Fool" has completed a successful two weeks' run at the Rivoli Theatre, St. Louis, a Universal house. Hodkinson reports that business was excellent during the entire run.

Collaboration

Frances Marion and Kenneth B. Clark are collaborating on the continuity of "Sundown," Earl J. Hudson's epic of the cattle country, which is to be made by First National in Mexico. Atmospheric scenes, showing the driving of 250,000 cattle are finished.

LUDWIG G.B. ERB,
PRESIDENT



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More High Praise For "Main Street"

Another award of merit has been handed the Warner Classic, "Main Street," the screen adaptation of Sinclair Lewis' novel of the same name, by the National Board of Review in its monthly publication, Exceptional Photoplays. In the review of the picture, tribute is paid the Warner Brothers for their sincerity displayed in the screen adaptation. Director Harry Beaumant is commended for his splendid treatment of the story, and Monte Blue and Florence Vidor receive their share of the praise.

The National Board of Review also has included "Main Street" and a number of other Warner Classics adapted from popular novels as suitable literature to be used by different localities during National Book Week, which has been set for November 12. This gives a splendid opportunity for the exhibitor to indulge in a little extra exploitation by tying up with his local book stores and libraries with displays and advertisements during the occasion. Besides "Main Street," the National Board of Review has sponsored other novels from which the Warner Brothers have based pictures on are "Brass," "Dangerous Adventure," "Rags to Riches" and "Heroes of the Street."

"The Governor's Lady" Heads Fox Latest List

"The Governor's Lady," a screen version of which has been made by Fox Film Corporation, is listed for release on October 28. Originally this picture was a David Belasco stage production and was written by Alice Bradley. It had a successful career while behind the footlights. Harry Millarde directed the film version. The leading roles are played by Robert T. Haines and Jane Grey, respectively. Other members of the cast are Anne Luther, Frazier Coulter and Leslie Austin.

Additional releases for the week are the Tom Mix picture "Mile-A-Minute Romeo," the Clyde Cook comedy "Wet and Weary," the Imperial comedy "The Monkey Farm," and the Educational "Cloisters in the Clouds."

"Mile-A-Minute Romeo" is said to be just what its title implies—a fast moving picture with all the usual punch. It was adapted from the Max Brand story "The Gun Gentleman," and was directed by Lambert Hillyer. Betty Jewel has the leading feminine role.

The Imperial comedy "The Monkey Farm" introduces those remarkably talented simian actors whose funny antics have enlivened so many Fox comedies.

"Wet and Weary" brings Clyde Cook in a comedy that shows him in his drollest and most entertaining mood.

"Cloisters in the Clouds" is an interesting educational devoted to the monasteries built in Greece about a thousand years ago in which to safeguard religious relics from the Turks.

Big Universal Demand for Pathe Horse Film

Showmen all over the country are registering their appreciation of the box-office value of Pathe's motion picture record of the international horse-race between Zev and Papyrus at the Belmont Track, October 20th, by booking the production for week stands and launching special exploitation and presentation for the showing of the picture to their audiences.

A remarkable instance of the reception accorded the picture is the arrangement made by the Skouras Brothers of St. Louis. Booked solid with features up until November 10th, the Skouras Circuit found it impossible to present the Pathe special immediately after release.

However, Spyros Skouras, head of the circuit, was so impressed with the box-office value of the production that he closed immediately for the picture, arranging to present it the week of November 10th with special exploitation and advertising features in advance of the showing. A special musical score is also being arranged for the Skouras Brothers presentation of the subject.

Clift to Direct

Denison Clift, the American director, who made the screen version of A. S. M. Hutchinson's "This Freedom," and has directed a number of pictures in England, has been selected by William Fox to make the John Galsworthy play, "Loyalties"; "A Bill of Divorcement" and "Mary, Queen of Scots." Mr. Clift has been put under a long term contract by Fox.

Owen Moore to Play in "Torment"

M. C. Levee has announced the engagement of Owen Moore, popular leading man, to appear in Maurice Tourneur's next production for First National, "Torment." Mr. Moore will be the featured player in this production, heading a cast of prominent players.

Many Governors See and Laud New Blackton Film

"On the Banks of the Wabash," J. Stuart Blackton's feature inspired by Paul Dresser's soug, was honored at the Fifteenth Annual Governors' Conference at West Baden, Indiana, during its sessions Oct. 17-19. It was not only selected for the social evening program of Oct. 18, but was praised by governors in attendance. The song of this title has been made the official state song of Indiana.

The Governor of Indiana commended Producer Blackton's conception of Indiana life. "Very beautiful and colorful. Depicts Hoosier life faithfully," the Governor said at the conclusion of the showing which was attended by more than a hundred members of the official families and about six hundred of invited guests. Other comments by executives throughout the country were:

"Beautiful—extremely interesting; gripping."—E. F. Morgan, Governor of West Virginia. "Remarkable picture, true to nature; wholesome."—W. W. Brandon, Governor of Alabama. "Wonderful picture. I greatly enjoyed it."—John M. Parker, Governor of Louisiana. "A charming story beautifully portrayed."—Thomas G. McLeod, Governor of South Carolina. "Exceedingly good and extremely interesting throughout."—Percival P. Baxter, Governor of Maine. "Educational; entertaining, pulsating. A praiseworthy picture full of pep and punches."—Alexander J. Groesbeck, Governor of Michigan.

"Beautifully expresses the lofty sentiments in Southern lore. It is most delightful in all aspects."—J. A. O. Preus, Governor of Minnesota. "Action is rapid and exciting. Exceedingly good entertainment."—C. M. Walker, Governor of Georgia. "A captivating and thrilling picture."—Scott C. Bone of Alaska. "Splendid production; spectacular, exciting." — E. Lee Trinkle, Governor of Virginia. "Highly enjoyable."—N. E. Kendall, Governor of Iowa. "Thrilling, gripping. Very unusual scenery."—Miles L. Riley, Secretary of Governors' Conference. "Delightful, splendidly photographed. Represents a real idea and is wholesome."—W. R. Farrington, Governor of Hawaii.

"Palace of King" Goes to Theatres

Goldwyn's spectacular medieval production, "In the Palace of the King," an Emmett Flynn picture based upon the F. Marion Crawford novel, was released to the exhibitors of the country this week. It will receive its New York presentation at the Capitol Theatre at an early date. The first Pacific Coast showing will be at Herbert L. Rothchild's California Theatre, San Francisco, beginning November 10.

"In the Palace of the King" was adapted to the screen by June Mathis, editorial director for Goldwyn, who has made the adaptation of "Ben-Hur" and who will go to Europe to advise with Director Charles Brabin throughout the filming of that gigantic photoplay.

The cast is entirely in keeping with the magnitude of the production. Blanche Sweet has the leading role of Dolores—the part which furnished Viola Allen one of her greatest stage creations. Edmund Lowe plays opposite her in the role of Don John. Others are Hobart Bosworth, Pauline Starke, Sam de Grasse, William V. Mong, Aileen Pringle, Charles Clary and Lucien Littlefield.

Metro Heads See Jackle's Latest Film

After months of production, weeks of editing and an aroused expectancy on the part of the general public, Jackie Coogan's first Metro picture, "Long Live the King," was thrown on the screen here in the East for the first time last week when it was shown privately before a group of Metro officials and invited guests.

Among those present at the showing were Marcus Loew, W. E. Atkinson, general manager of Metro Pictures Corporation; J. E. D. Meador, director of publicity, and other Metro officials. Among the distinguished guests present was David Warfield, noted actor. Mrs. Jack Coogan, who came east a few days ago with a print of "Long Live the King," was there and she was the happiest of all as her little son's genius was displayed on the screen.

Jackie's picture made a distinct, remarkable impression. Metro took care that Jackie's first Metro picture, as indeed all that are to follow, should receive the finest production possible. The sets were delicately beautiful. The well-knit story, the subtle direction, the beautiful costumes, and the intelligent playing of the various members of the huge cast contribute, it is said, to make "Long Live the King" a truly great picture. Mr. Warfield said, "Jackie Coogan is the greatest genius of us all."

High Praise

No longer can it be said that a book, a musical comedy or a play invariably loses its identity when it is adapted for use on the screen. Not only did Otto A. Harbach, distinguished author of the musical comedy hit, "Going Up," recognize his own child in Douglas MacLean's pictured attraction of that name, but he was so impressed by the youngster's resemblance to its original self that he has written Arthur S. Kane, president of Associated Exhibitors, which distributes Mr. MacLean's productions, thanking and congratulating him.

Breaking Records

The Preferred picture, "Mothers-in-Law," is surpassing all previous Gasnier productions as a money-getter for exhibitors, it is reported. It is said to be everywhere duplicating its success made at the Cameo Theatre in New York.

Important Warner Classics Near Completion at West Coast Studios

News from the Warner Brothers' West Coast Studio states that most of the important Warner Classics are now rapidly nearing completion and are undergoing the finishing touches preparatory for their shipment to the home office in New York. "Tiger Rose," the screen adaptation of Belasco's famous stage play, in which Lenore Ulric is starred, has already been shipped east for the approval of the Warner officials.

The next production expected is "Lucretia Lombard," a screen adaptation of Kathleen Norris' famous novel of the same name. Monte Blue and Irene Rich are starred, with other prominent roles in the hands of Marc McDermott, Alec B. Francis, John Roche, Otto Hoffman, Norma Shearer and Lucy Beaumont. The photoplay has an international setting, its opening scenes being in Switzerland. The action then takes place in different parts of Europe, finishing up in America where scenes of a forest fire and flood furnish a thrilling climax.

Johnny Hines' second starring vehicle, "Conductor 1492," under the Warner banner, is scheduled for shipment during the week of November 5. The story, naturally, has a light comedy vein, but also includes some sensational thrills and gives ample opportunity for the star to display his marked comedy ability. Doris May plays the leading feminine role and other parts are played by Dan Mason, Dorothy Vernon, Robert Cain, Fred Esmelton and Byron Sage.

The week of November 26 will bring Wesley Barry's third Warner Classic this season, "George Washington, Jr.," to the East. The photoplay is a screen adaption of George M. Cohan's famous musical play of the same name, dealing with political affairs in Washington, and a fine cast of players are seen supporting the freckled star. Prominent among them are Gertrude Olmstead, Otto Harlan, Leon Barry, Charles Conklin, Edward Phillips and William Courtwright. Mal St. Clair handled the megaphone for the production.

David Belasco again will be represented by the Warners with the completion of his successful play, "Daddies," scheduled to be shipped the first week of December. Mae Marsh is the star of this Warner Classic, with Harry Myers playing opposite and other roles in the hands of Claude Gillingwater, Georgia Woodthorpe, Claire Adams, Willard Louis, Boyce Comb, Otto Hoffman, Muriel Dana, the De Briac twins, King Evers and Priscilla Dean Moran. The direction of this Warner Classic was under the supervision of William Seiter.

Baby Peggy's First Universal-Jewell Has Arrived in New York

"The Darling of New York," Baby Peggy's first feature length production, has been received in New York and reviewed by the Universal home office executives and by critics from the trade press. It has met with unanimous favor and is heralded as a picture which will make good money for those who show it and definitely establish its diminutive star as a name to be reckoned with in the feature field.

It is a Universal Jewel production, directed by King Baggot, from a story written by Baggot and Raymond L. Schrock, scenario chief at Universal City. Although it marks a definite change for Baby Peggy from short reel comedies to dramatic vehicles of long length and high quality in production, the results prove, it is said, that Carl Laemmle and the Stern brothers, Julius and Abe, who sponsored the Baby's appearance in features, had keen foresight and the courage of their convictions.

The role played by Baby Peggy is that of a mite of an immigrant girl, orphaned in Italy and started to this country to find her wealthy American grandfather. By accident she falls into the hands of a band of diamond smugglers who use her to smuggle gems through the United States customs.

Those who have seen the picture say that Baggot has not missed a single opportunity to catch the little screen prodigy in her best and most lovable moods.

"Twenty-One" Edited

The cutting and editing of "Twenty-One," Richard Barthelmess' next release, made under the direction of John S. Robertson for First National, has been completed. In the cast of "Twenty-One" are Dorothy Mackaill, Joe King, Ivan Simpson, Elsie Lawson and Bradley Barker.

N. Y. Critics Praise "The Drivin' Fool"

Critics of the New York newspapers were unanimous in their enthusiastic praise of "The Drivin' Fool" when it had its New York premiere at the Cameo Theatre last week.

Norman Lane in the "New York American" said: "It is the fastest film seen on Broadway this season. From the first flicker, every scene is cut and trimmed as closely as possible without destroying the continuity of the plot. The result is a realistic effect of breathlessness, quite in keeping with the title and the spirit of the story."

The "Times" said: "It is evident that the director, Robert J. Thornby, decided that none of those who see it will complain of wearying moments. Wally Van, the young speed maniac, fills the role of Hal Locke with humor and zeal. He is convincing in his various predicaments and does not laugh at his own fun-making, which, of course, makes it all the better."

"The World" declared it was "Entertaining. Rapid. Carefree."

"The Sun and Globe" remarked: "Wally Van in 'The Drivin' Fool' is the Cameo Theatre's contribution this week to the joy of living."

"Wally Van is staging a screen comeback. Rather an enjoyable picture," was Don Allen's opinion in the "Evening World."

"The Evening Journal" said: "The Drivin' Fool," at the Cameo Theatre, is one of those high-speed joyous farces that coax the spectator into settling comfortably into his seat to laugh his heartiest."

"Little Old New York" Achieves Big Bookings

Phil Gleichman has booked Cosmopolitan's Marion Davies's picture, "Little Old New York," for four weeks at his Broadway-Strand Theatre in Detroit, beginning the week of November 25. The two weeks' engagement of this picture at the Blue Mouse Theatre in Seattle, booked to start November 24, has been extended to three weeks on the strength of its success at the Roosevelt Theatre, Chicago.

C. E. Whitehurst has booked it for two weeks at his New Theatre, in Baltimore, starting December 31. Ruben & Finkelstein have bought it for the Garrick in Minneapolis and the Garrick in St. Paul. A. H. Blank has booked it over his circuit. It will show at Nathanson's Strand or Modern in Providence, R. I.

"Little Old New York," "Unseeing Eyes" and "The Rendezvous" have been booked at the Leland Theatre in Albany, N. Y., and at the Lincoln Theatre in Troy, N. Y. "Six Days" and "Little Old New York" have been booked in the Circle Theatre, Indianapolis.

Washington to See Charles Ray Film

The President Theatre, Washington, D. C., has captured Charles Ray in "The Courtship of Myles Standish" for a pre-release of indefinite length, Thomas W. Fowler having just booked the big attraction, following negotiations with J. S. Woody, general manager of Associated Exhibitors.

The exact date for the opening of the run has not been determined, Mr. Woody said in a statement, but it is definitely assured that the attraction will be showing during Thanksgiving week, and however long the run may continue, a top price of $1.65 will prevail.

Soon to follow "The Courtship of Myles Standish," each of them, like the Charles Ray super-feature, for an indefinite run, will be Mabel Normand in "The Extra Girl" and Douglas MacLean in "Going Up." The former is continuing its record-breaking world premiere run at the Mission, Los Angeles, while "Going Up," already a memorable triumph in nearly a dozen cities, is playing to packed houses at Graumen's Million Dollar Theatre.

Gibson Picture Gives Printers Extra Work

Simultaneously with the reports of the popularity of "The Ramblin Kid" comes the information that the firm of Grosset & Dunlap have republished the story, with illustrations taken from the Hoot Gibson picture. The western romance is from the pen of Earl Wayland Bowman, and was first published by Frank A. Munsey. This is said to be one of the first instances on record where a photoplay edition has been put out for any but a super-picture.

Arrangements have been made by Universal looking toward a nation-wide tie-up with book-sellers handling the photoplay edition of "The Ramblin' Kid" in connection with the exploitation of the picture. Edward Sedgwick, who has made most of Gibson's successes during the past year, directed the picture. The cast included Laura La Plante, Harold Goodwin, William Welsh, G. Raymond Nye, Carold Holloway, Charles K. French, and others.

An indication of the box-office results various exhibitors are having with "The Ramblin' Kid" may be had from the following letter, just received at the Universal home office from Robert Madigan, manager of the Standard Theatre, Cleveland, O.:

"We opened at noon on Sunday and played to three thousand seven hundred and forty-seven (3,747) admissions, a new record for our house, which only has six hundred seats. It proved to be the largest single-day attendance the house has enjoyed in the ten years we have been showing pictures."

Fox Names Films Due in November

Fox pictures starring Shirley Mason, John Gilbert, William Russell and Al St. John will be released in November; also two Sunshine comedies and two educationals. The Shirley Mason picture, which will be released on November 11, is "South Sea Love." The story was written especially for her by Frederick and Fanny Hatton and was directed by David Solomon.

"The Wolf Man" is the title of the John Gilbert photoplay, which will be released November 18. It is a story of modern life and was written by Frederick and Fanny Hattan. The director was Edmund Mortimer. A large supporting cast is employed, Norma Shearer, a beautiful young actress, plays opposite the star.

William Russell's picture, released on November 25, is called "When Odds Are Even." The author of the story and scenario is Dorothy Yost. It was directed by James Flood, and Dorothy Devore has the leading feminine role. Al St. John has another of his clever comedies released on November 4. "Slow and Sure" is its title, but fast and furious is said to be its fun. On November 4 the Sunshine comedy, "Somebody Lied," will be released, and on November 18, "Rough Sailing," also a Sunshine, will be given to the public.

"Universities of the World," on November 11, and "Johnny's Swordfish", on November 25, are the two educationals for the month.

"Pioneer Trails" to Be Shown at Rialto

Dr. Hugo Riesenfeld, managing director of the Rialto Theatre, New York City, has booked "Pioneer Trails" for the week of November 11 at that theatre.

"Pioneer Trails" received its metropolitan baptism in Boston, where it played an extended engagement of two weeks. The newspaper critics of the daily press in Boston praised highly this vivid story of the West. Chicago critics were equally enthusiastic, the Tribune of that city crediting it with being one of the finest pictures exhibited in the Middle West this year. A cast of marked excellence appears in "Pioneer Trails." Cullen Landis and Alice Calhoun have the leading roles.

Washington Society Views "The Mailman"

At the Ambassador Theatre, Washington, D. C., Thursday, Nov. 1, Emory Johnson, the F. B. O. director, gave a preview of his latest photodramatic thriller, "The Mailman," before U. S. post office officials and an auditorium crowded to the doors with foreign diplomats, American society leaders and political high lights.

In addition to the above, more than seventy-five prominent exhibitors in the southeastern portion of the United States traveled to Washington to be on hand to welcome the exponent of public service productions. The theatre was loaned through the courtesy of H. M. Crandall of the Crandall Theatres Company with a full orchestra.

"His Children's Children" Shown at Rivoli Theatre

The second Paramount picture to be tested at the theatres recently designated by Paramount as demonstration houses is "His Children's Children," Sam Wood's all-star production made from Monte M. Katterjohn's adaptation of the novel by Arthur Train. In many instances this picture will immediately follow the engagement of "The Spanish Dancer" in the demonstration centers. The first public presentation was made at the Rivoli Theatre in New York Sunday, Nov. 4.

"His Children's Children" was produced at Paramount's Eastern studio in Long Island City during the past summer and early fall, and immediately upon completing the camera work Director Wood took the film to California where the editing and titling was done at the Lasky studio.

The novel was called by Dr. Henry Van Dyke, who reviewed it, "The Vanity Fair of New York," and was rated beside Thackeray's delineation of London high life of a hundred years ago. The story covers three generations, extending from the gold-mining, railroading grandfather to the modern, jazz-crazed flapper. The cast is said to be the best that could be selected to play the parts they typify.

281,000 Students in Big Drive for Pictures

During a period of more than five years the Palmer Photoplay Corporation has built up a student body of 281,000 ambitious screen writers, through consistent national advertising amounting to nearly $600,000. These active students, representing the nation's most responsive of motion picture patrons are being developed and trained by the Palmer Photoplay Corporation to supply the screen with original stories.

Over a national territory embracing 3,559 communities, this great force of "sure-fire" picture goers are boosting the fact that one of their own co-workers is the author of the first Palmer play "Judgment of the Storm," which means that in practically every community boasting a picture theatre, a keenly interested and enthusiastic group of imaginative men and women are telling their friends, their acquaintances and their relatives that a student of the Palmer course has "made good."

These 281,000 eager fans are rolling a golden snowball of curiosity that cannot fail to swamp the box-office of every theatre in those 3,559 communities when "Judgment of the Storm" is shown, Palmer Photoplays says.

Announce Anderson Buys Zane Grey Productions

Carl Anderson, President of Anderson Pictures Corporation, has purchased outright Zane Grey Productions. According to a statement made this week, this gives Mr. Anderson absolute ownership of five of the successful western features. Each is based on a novel from the pen of Zane Grey. Other rights and titles of rare value are said to be included in the deal.

The photoplays which pass to Mr. Anderson are "Desert Gold," "Riders of the Dawn," "The Man of the Forest," "The Mysterious Rider" and "The U. P. Trail." All are Zane Grey Specials in either six or seven reels.

This constitutes the second purchase to be announced by Carl Anderson within the past few weeks. He recently acquired Great Authors Productions, consisting of story rights, and seven features including the "The Westerners" and "The Gray Dawn" by Stewart Edward White, "The Dwelling Place of Light" by Winston Churchill, "The Sagebrusher" by Emerson Hough, and others.

"The Fighting Blade" Is Praised by Critics

Newspaper critics of the photoplay are finding "The Fighting Blade," Richard Barthelmess' most recent First National picture, one of the most entertaining costume films ever to reach the screen. "The Fighting Blade" is a story of the Cromwellian era in England, with the star in the role of a young Dutch adventurer who joins forces with the Roundheads and fights his way to love and victory. The picture was directed by John S. Robertson and produced by Inspiration Pictures.

The New York Tribune wrote: "'The Fighting Blade' is full of excitement and suspense."

The Detroit Times stated: "'The Fighting Blade' is one of the finest pictures from a production and acting standpoint we have ever seen." The Indianapolis Star said: "'The Fighting Blade' is one of the finest pictures Barthelmess has made."

Hawks to Prepare Sea Story Continuity

J. G. Hawks, one of the screen's premier scenario writers, has been selected to prepare the continuity for "Women Who Wait," the production which Reginald Barker will make under the auspices of the Metro-Louis B. Mayer forces, Mr. Hawks' appointment is one of the most important current assignments of the coast and marks a selection concerning which there was a great deal of speculation.

"Women Who Wait" will be a screen version of the famous New England classic, "Cape Cod Folks," written several years ago by Joseph C. Lincoln. It is considered the one book that best depicts the soul and heart of New England. It is full of action and vivid with the dangers and hardships which are the daily lives of the fishermen who are the "Cape Cod Folks."

Mr. Hawks is thoroughly familiar with the sea, its dangers and the influence it has on men's lives who spend months on the high seas year in and year out. For three years he shipped before the mast on trading schooners and visited well nigh every corner of the world. He has spent years living in New England and has spent much of his time in the very section where the story is laid.

Pearl White to Star in Film Made in France

The announcement comes from Paris that Reginald Ford has his first production already under way starring Pearl White. "Terror" is the title of the new production and it is reported that Miss White is receiving the largest remuneration ever paid by any European concern to an American screen star. Mr. Ford was recently in the United States, and during his stay he disclosed interesting facts regarding his producing organization in Paris.

Mr. Ford then declared that his enterprise is the first ever known composed of an entire American unit with American players, directors, scenario staff, cameramen and technical staff that is financed entirely by French capital. These productions which will be undertaken are all to be made for the American market.

Edward Jose is the American director who is supervising the direction of Miss White's first starring vehicle, "Terror." It is said to be an absolute innovation in motion pictures, as it is the first time that Pearl White has ever faced the camera in France; and the production will be the first serial picture ever made which carries the action through in one performance. The intimate life of real Paris will be disclosed in the photoplay and some of the most thrilling scenes take place in the Paris sewers, much the same as in the current Broadway stage production, "Seventh Heaven."

Special interest has been aroused concerning "Terror" as permission has been granted Mr. Ford by the French Government to utilize a number of historical chateaux, parks and monuments in the picture.

Rehearsing Players to Appear in "Torment"

Maurice Tourneur has started rehearsing players to appear in "Torment" and plans to start actual "shooting" the early part of next week.

Among the players thus far engaged are Owen Moore, Bessie Love, Maude George, Joseph Kilgour and George Cooper.

"Torment" is heralded as the most ambitious film by Tourneur since he became associated with M. C. Levee in the production of First National pictures. The scenario is an adaptation from an original story by William Dudley Pelley and has just been completed by Fred Myton.

Seeing the World

Frank Mayo is the record globe-trotting hero of the movies. He played juvinile "leads" in half of the large cities in the world before going into pictures. He is now acting the hero in "The Shadow of the East," which George Archainbaud is directing at the William Fox West Coast Studios. As Harry Cravan, he becomes a globe trotter again, starting off in India, going to England and then to the Desert of Sahara.

To Write the Titles

Robert C. Benchley, dramatic critic of Life, has been engaged by the Distinctive Pictures Corporation to write the titles for "Second Youth," by Allan Updegraff, the production of which was recently completed. The cast includes Mimi Palmeri, Alfred Lunt, Jobyna Howland, Lynn Fontanne, Walter Catlett, Herbert Corthell, Winifred Allen and Faire Binney. Albert Parker directed the production and the adaptation was by John Lynch.

Barker Film a Hit in San Francisco

Reginald Barker's latest production for the Metro-Louis B. Mayer forces, "The Eternal Struggle," was the winning picture in San Francisco last week where it was presented for its western premiere at Loew's Warfield Theatre. Not only did "The Eternal Struggle" come in for enthusiastic praise from the newspaper reviewers but it had the hearty support of the public, whose mouth-to-mouth advertising kept the Warfield playing to capacity all through the engagement.

"If you want to be thrilled, go to the Warfield this week," wrote the reviewer of the San Francisco Bulletin. "'The Eternal Struggle' is packed with thrills."

"'The Eternal Struggle,'" wrote the critic of the San Francisco Call, "is a real picture. Its reality consists of its substantial characters and the beauty of its setting. Renee Adoree, in the leading feminine role, gives expression to an unaffected play of emotions that is refreshing to behold."

"Those who crave incessant action and red-blooded heroes will not be disappointed in 'The Eternal Struggle' at the Warfield," wrote the critic of the San Francisco Daily News. "The most beautiful scenery on the Rockies forms the background."

"Some of the most beautiful Canadian scenery ever utilized for motion picture drama forms the background for 'The Eternal Struggle,'" agrees the critic of the San Francisco Examiner. "Realism both as to settings and actions of the players is its dominant characteristics. In Renee Adoree the screen has developed a new dramatic actress whose faculty for emotional expression seems unlimited."

Frank Lloyd Finishes Filming "Black Oxen"

With the return of Frank Lloyd and his cameraman, Norbert F. Brodin, from a second trip to Big Bear Lake, California, last week the filming of Mr. Lloyd's first independent production, "Black Oxen," to be released as a First National Picture, was completed.

The Atherton story which has been adapted to the screen by Frank Lloyd and Mary O'Hara is now being cut, edited and titled and it is expected that it will be ready for delivery to First National within the next three weeks. It is expected that "Black Oxen" will go to the exhibitor in eight reels or about 7,500 feet. Corinne Griffith and Conway Tearle are featured.

Vidor in New York to Film Exteriors

King Vidor, who has been engaged by Metro to direct Laurette Taylor in "Happiness," arrived in New York last week with several members of his staff to film many important exterior scenes here. Mr. Vidor will remain in New York for six weeks or more, after which with his staff and Miss Taylor and J. Hartley Manners, author of the play, he will go back to Hollywood to complete production.

After Miss Taylor has completed "Happiness," she will appear before the camera in "One Night in Rome," also written by Mr. Manners, who is Miss Taylor's husband. Both these plays are rated among the most successful ever produced on the American stage. With Miss Taylor as the star, "Happiness" and "One Night in Rome" have played up and down the length and breadth of this country and abroad.

Mr. Vidor's choice as director for Miss Taylor is a logical one since it was he who so successfully directed Miss Taylor in the Metro picturization of "Peg O' My Heart," another of Miss Taylor's and Mr. Manners' spectacular successes.

"The Dangerous Maid" Has Been Completed

Constance Talmadge has finished "The Dangerous Maid," a Joseph M. Schenck production, directed by Victor Heerman for First National release. It is a romantic comedy-drama of merrie olde England, in which she has the role of a madcap little rebel who dons a cavalier's sword and costume, and engages in a thrilling series of adventures with the officers of the king.

The story gives Constance her first opportunity to play a dramatic role, and the picture, though it is said to contain many humorous situations of a side-splitting nature, is reported to be replete with romance and love interest.

Conway Tearle, who was Norma Talmadge's leading man in "Ashes of Vengeance," also is featured in support of Constance in "The Dangerous Maid."

"The Leavenworth Case" Named as Most Popular Mystery Story

Whitman Bennett recently sent to one thousand exhibitors a request that they advise him what character of pictures had sure-fire entertainment values. Of the replies received, 80 per cent. of the theatre managers declared in favor of mystery stories, provided the mystery was sustained to the end of the picture. The three qualities that go to make a mystery picture a box office success, according to the exhibitors, are love interest, environment of wealth, and keeping the solution unknown until the end.

Mr. Bennett asked for these opinions when he contributed to Vitagraph his second super-feature, "The Leavenworth Case," a picturization of the famous novel by Anna Katherine Green, which has been booked for a week's run in the Granada Theatre, San Francisco. Mr. Bennett had chosen this classic of all detective novels as being the most ingenious in plot of any mystery story ever written. Mr. Bennett and his director, Charles Giblyn, and his continuity writer, Eve Stuyvesant, directed all efforts in adapting the story for the film to sustaining the mystery as skillfully as Miss Green had done.

The questionnaire sent out by Mr. Bennett made no reference to "The Leavenworth Case." It asked the exhibitor to name the most popular detective story. Of the 650 replies received, 300 of them referred to "The Leavenworth Case."

Warner Officials Laud "Tiger Rose"

"A superb picture—a photoplay that we, or any other organization, would be proud to present."

That is the consensus of opinion of the Warner officials following a private showing of "Tiger Rose," starring Lenore Ulric, the screen adaptation of David Belasco's famous stage play of the same name.

"Woman-Proof" Scores A White Way Triumph

"Woman-Proof," Thomas Meighan's latest for Paramount, opened at the Rivoli Sunday and shortly after the opening of the evening's second performance it was necessary to stop the sale of tickets.

"It is extremely well acted—by Thomas Meighan and the rest—and its continuity runs smoothly," said the critic for the Herald. "Simplicity and naturalness are its chief charms," said the Tribune reviewer. The Times reviewer said: "The acting in this film is especially good. Any one wandering off Broadway into the Rivoli will find that this production will make him think better of motion pictures."

"'Woman-Proof' is an entertaining story," said the World, "acted flawlessly, without a solitary attempt either to stop and teach a lesson or to sidetrack and put on a fashion show." And the Evening World: "After years of picture-going we have never found a more popular male star than Tommy, both with the men and womenfolk."

To make way for Sam Wood's production, "His Children's Children," the second of Paramount's "demonstration" pictures, which is scheduled for the Rivoli next week, "Woman-Proof" will be transferred to the Rialto Sunday.

Little Theatre Films on Way

Little Theatre Films, a newly organized group of active workers and artistic sympathizers with the so-called "non-commercial" motion picture, have just completed a contract for the nation-wide distribution of their first picture. Through arrangement made with the American Kreuger and Toll Corporation, agents of the Swedish Biograph Company, Little Theatre Films will release "Mortal Clay," written and directed by Victor Seastrom.

The Little Theatre movement of the screen originated in Hollywood last spring and has now been permanently organized for the purpose of providing through existing Little Theatre groups, university dramatic societies and women's clubs a practical and national release for those artistic films which cannot always find a place in the commercial theatre.

The advisory board of the organization is composed of Hugo Ballin, Paul Bern, Ralph Block, Charles Chaplin, William DeMille, Howard Dietz, Walter Prichard Eaton, Douglas Fairbanks, Clayton Hamilton, Rupert Hughes, Rex Ingram, Charles Lapworth, Horace Liveright, Ernst Lubitsch, George Marion, June Mathis, Mary Pickford, Frank Reicher, Victor Seastrom, Robert E. Sherwood, Erich von Stroheim, Maurice Tourneur, Oswald Garrison Villard, Rob Wagner and Stark Young. Kenneth MacGowan and Myron M. Stearns are the New York representatives of the movement, which is led by Curtis Melnitz, president; Albert Lewin, vice-president, and Joseph Jackson, secretary.

Victor Seastrom created "Mortal Clay" with Jennie Hasselquist and Eosta Ekman in the leading roles. In a signed statement, Charles Chaplin calls this picture "a most beautifully prepared and executed work of art, an inspiration to all lovers of beauty and a vehicle that should elevate the whole standard of motion pictures." Hundreds of prominent leaders of the profession and the Motion Picture Directors' Association of Hollywood indorsed an extraordinary round robin in praise of "Mortal Clay," calling it "a beautifully unfolded, finely acted and photographed mediaeval tale of love and romance, brought by a touch of directing genius through splendid development to a powerful and convincing climax."

J. S. Woody Happy Over Coast Runs

The week of October 20 was Associated Exhibitors Week in Los Angeles. It was not officially denominated as such but it was true, nevertheless, and the fact was commented upon by the newspapers and men high in picture circles.

In Los Angeles are six long run houses: The Mission, Grauman's Million Dollar, the California, Miller's, Talley's and the Criterion—and in the downtown district, six weekly change houses: Grauman's Metropolitan, Pantages, the Loew State, the Hillstreet, Clune's and the Symphony.

Of these twelve, Associated Exhibitors features occupied four, which caused J. S. Woody, general manager of the organization, to comment: "One-third of the premier theatres in the motion picture capital packing 'em in with this Associated product. Not so bad, my boy, not so bad."

The world premiere run of the Mack Sennett Associated Exhibitors attraction, Mabel Normand in "The Extra Girl," was in full blast at the Mission, and Charles Ray's big hit, "The Courtship of Myles Standish," was continuing its indefinite run, which also was a world premiere, at Grauman's Million Dollar Theatre. Douglas MacLean's "Going Up," his first independent starring production, opened most auspiciously at Grauman's Metropolitan, and Leah Baird in "Is Divorce a Failure?" was playing to packed houses at Pantages.

First National Film Is Finished

"Her Temporary Husband," the First National picture, with one of the largest casts in the history of the movies, is finished.

The farce-comedy was directed by John McDermott.

Goldstein Goes to Coast

E. H. Goldstein, treasurer of Universal, left New York several days ago for the Coast to look after affairs at Universal City during the absence of Julius Bernheim. Mr. Bernheim was suddenly called to the bedside of his mother, who is dangerously ill in Laupheim, Germany.

England Welcomes the Film "Trilby"

If the report of one of England's foremost reviewers of motion pictures, Bowler Reed, regulates the sales of the Associated First National picture, "Trilby," starring Andree Lafayette, the film version of this famous play is destined to meet with unprecedented success throughout the United Kingdom. There is, perhaps, no better way of telling of Mr. Reed's views of "Trilby" than to print a few excerpts from his report:

"'Trilby' is one of the very few plays that will stand revival and I have been so much impressed by a private view of this production that I am inclined to urge you to secure a date at once. Richard Walton Tully has made a fine scenario and production of the late George du Maurier's famous novel and play. Also, he has discovered an ideal Trilby in Andree Lafayette, a Parisian actress who not only has beauty and charm but acts the part to perfection. She is the best Trilby I have seen—and I have seen many. The direction of James Young is entirely satisfactory and the casting is generally good.

"The photoplay has but few sub-titles, no unnecessary ones; the photography is completely satisfactory. The best effect of the film is that the great story is so smoothly and intelligently screened, it is as interesting and convincing as the book, it is more lifelike than any stage performance could be."

Rogers on Coast

Charles R. Rogers, general manager of distribution of Mastodon Films, Inc., has gone to the Pacific Coast on a sales trip in behalf of the organization's 1923-24 series of C. C. Burr productions. He will also visit the exchange centers in Oregon and Washington.

Fox Corporation to Spend $27,000,000 on Production and Development

New Studio Plant to Be Built in Beverly Hills—Many Books and Plays Purchased

WILLIAM FOX

BUILDING upon the firm belief that this country is entering upon a period of solid prosperity, and planning upon the conviction that people the world over in the coming year will attend motion picture theatres in greater numbers than ever before and will be willing to spend more money for motion picture entertainment than ever before, provided the quality of their entertainment is distinctly improved, Fox Film Corporation will spend $27,000,000 between January 1, 1924, and January 1, 1925, in a great, expensive and ambitious program of production and business development.

This is the substance of an announcement made recently by William Fox, president of Fox Film Corporation, which is one of the major motion picture organizations of the world. Of the $27,000,000, more than $20,000,000 will be spent on new productions to be made in the Los Angeles and New York Studios; $2,000,000, at a conservative estimate, will be invested in plays and books from which high class pictures designed to appeal to the constantly improving taste of theatregoers, and $5,000,000 will be expended in the new studio and grounds in Los Angeles.

Mr. Fox, in reply to definite questions, made a brief statement explaining precisely why he has resolved upon his tremendous program for 1924.

"Close study of the situation has convinced me," said Mr. Fox, "that the amusement business of America, Canada and the world at large is on the threshold of an era of the greatest prosperity we have ever enjoyed. I most earnestly believe that our country is finally settling down to work and to stable sensible productive effort in all lines of work. There have been times in the past when I felt pessimistic, but this is the time when I am most distinctly optimistic. However, it is not sufficient to be merely optimistic. In order to enjoy one's shares of the business that is plainly in sight one must give the people who are willing to buy the kind of entertainment they want to buy. That is what I propose to do in the coming season. That is why I am willing, with my board of directors, to spend $27,000,000 in productions and expansion. People will no longer flock to the theatres and spend their money to see inferior motion picture entertainment.

"As is their right, they are demanding the best—the best stories, whether originally written for the screen, or whether taken from book or play; the best direction, the best acting and the best possible settings. My judgment is that if a motion picture concern of first rate equipment and facilities can provide the people with this class of screen entertainment in large quantity, that concern need not lie awake at night worrying about investment.

"Our production program must not be taken to mean that we are going to indulge in extravagant salaries and exorbitant, reckless expenditure. Many persons seem to have an idea that profits in the motion picture business are fabulous and that the business can continue in an orgy of extravagance. That is not so at all. It requires rigid economy and tireless energy to obtain a satisfactory revenue without injuring the exhibitor. This has been our motto from the day we began business. There is no use making a contract that will pauperize the theatre owner, just because a director decided to use 3,000 persons in his cast when 300 would have answered every purpose."

At the present time, according to the announcement authorized by Mr. Fox, his corporation has now actively at work in Los Angeles and New York sixteen dramatic production companies and nine comedy production companies and in addition Fox News, Educational Division and Industrial Division maintain a constant, regular production output. These various producing organizations are employing 2,500 persons, and a weekly expenditure which stands now at a little more than $300,000 a week will be increased to between $400,000 and $450,000 immediately after January 1. The general expansion of production work will run the cost up to approximately $20,000,000 for the year of 1924, Mr. Fox states.

Among the new plays and books purchased by Fox Film Corporation for high class motion picture production such as Mr. Fox foresees must be had to meet the desires of a public which is weary of inferior pictures are "The Fool," by Channing Pollock; "Loyalties," by John Galsworthy; "The Man Who Came Back," which was dramatized by Jules Eckert Goodman from a story by John Fleming Wilson, and for which the record cash price in such motion picture investments was paid by Mr. Fox; "The Warrens of Virginia," David Belasco's play; "It Is the Law," by Elmer Rice; "Strathmore," by Ouida Bergere; "The Hunted Woman," by James Oliver Curwood; "Hearts of Oak," by James A. Hearn, and a score of other plays and books aggregating a $2,000,000 investment.

Possibly one of the strongest and most substantial evidences of Mr. Fox's confidence in American prosperity and improved world conditions generally is the new studio plant to be erected in the Beverly Hills-Westwood section of Los Angeles. This property of 444 acres is between the City of Los Angeles proper and Santa Monica on the Pacific shore. It is bounded on the north by the Los Angeles Country Club and on the south by the Rancho Golf and the Hillcrest Country Club, and is skirted on one side by the Pico Boulevard and on the other side by the Santa Monica Boulevard, the two main thoroughfares from the heart of Los Angeles to the Pacific Ocean. All of the studio buildings, which will soon be under construction, are of the mission type of architecture, and are of concrete fireproof construction. The stages will be among the largest cinema stages in the world, and the general equipment of the new Fox productions plant will be of the best obtainable.

In connection with his new Los Angeles studio plant, Mr. Fox is erecting also what is designed to be the largest and best equipped studio laboratory in the world. The total cost of the new plant will exceed $5,000,000, as has been stated. When this plant is completed and in full operation the present New York studios and laboratory will also continue under full operation, Mr. Fox's policy being to increase and expand production both in Los Angeles and in New York.

In the near future the original Fox studio and grounds will be dismantled to make way for the advance of Los Angeles business and homes toward the Pacific. The grounds will be cut up into lots for banks, a theatre, department store, a hotel and other business enterprises, but production work will not be interrupted or lessened in any degree. Mr. Fox will go personally to Los Angeles on January 1 to supervise the construction of the new plant and to oversee the larger details of his whole $27,000,000 program.

Mr. Fox pointed out in the course of a general talk on the film situation and his own plans that since September 1, in accordance with his policy of expansion, he has extended his business into every country in the world except Russia. Since September 1, he said, he has opened distribution offices and business agencies in Japan, Spain, Austria, Germany, India, Mexico, Cuba, Denmark, Norway, Sweden, Holland and Czecho-Slovakia.

Calling attention also to various items of his confident and ambitious program for the future Mr. Fox stated that he will open on November 19 a new theatre in Philadelphia, where he has established a sixteen-story building and motion picture theatre seating 3,000 people, and that he has recently opened a new theatre in Oakland, Cal. He said, too, that he has acquired, as the headquarters for his European business, a new building in London at 13 Bernera street, which, during the war, was the Canadian Army headquarters.

"I believe in the future of motion pictures," said Mr. Fox. "I am building on that belief. That is all there is to it."

Fox Films a Morris Story

Among the William Fox productions for the 1923-24 season is the adaption of the story by Gouverneur Morris, entitled "You Can't Get Away With It." Percy Marmont has the principal role.

Supporting Marmont are Betty Bouton, as the girl, Malcolm McGregor, Barbara Tennant, Grace Morse, Clarissa Selwyn and Charles Cruz. Rowland V. Lee directed the picture with rare technical ability.

SCENES FROM TOM MIX'S LATEST FOX PRODUCTION, "NORTH OF HUDSON BAY"

Fox Announces Eight Great Specials, Setting a New Standard for Screen

Prominent in the list of productions arranged for the 1923-24 season by William Fox are eight specials which are expected to establish a new high standard for pictures. Most of them are from original stage plays or widely known stories.

The list includes "Six Cylinder Love," "You Can't Get Away with It," "North of Hudson Bay," "Temple of Venus," "Hoodman Blind," "The Net," "The Shepherd King" and "Gentle Julia."

Ernest Truex, who played in the stage production of "Six Cylinder Love" which pleased Broadway two years ago, has the leading role in the Fox picture. The original play, written by William Anthony McGuire, ran for fifty-three weeks in New York and then furnished the whole country with a series of laughs on the road. Truex seems to have met with the same success in pictures that marked his work on the stage. He is ably supported by Florence Eldridge, Marjorie Milton, Harold J. Mann and Thomas Mitchell. The picture was directed by Elmer Clifton.

Adapted from the story by Gouverneur Morris, the film version of "You Can't Get Away With It" has for its star the remarkable Percy Marmont, whose work in the Fox production "If Winter Comes" has made his name internationally known. He is surrounded by a capable cast consisting of Betty Bouton, Malcolm McGregor, Barbara Tennant, Grace Morse, Clarissa Selwyn and Charles Cruze. Rowland V. Lee directed the filming. The story, a typical Morris product, points to the strength of the moral code and the necessity for world conventions, in a striking way.

"North of Hudson Bay" is a Tom Mix picture, notable for several reasons, but primarily because it places the virile western star in an entirely new type of role. Instead of playing as a brancho-busting, hard-fighting, quick-shooting cowpuncher, Mix appears as a prospector in the frozen country beyond the last trading post. The picture was directed by John Ford from the story by Jules Furthman. In the cast are Kathleen Key, Eugene Palette, Will Walling, Frank Campeau, Frank Leigh and Fred Kohler.

"The Temple of Venus" opened at the Central Theatre in New York on October 29, scoring an immediate success. Directed by Henry Otto on Santa Cruz Island in the Pacific Ocean, this picture becomes one of the most spectacular novelties of the screen. Mary Philbin, winner of beauty prizes, is supported by a cast of a thousand west coast girls selected for their remarkable good looks. David Butler has the masculine lead. While the plot of the story is based on the love element, the entire production is a phantasy, featured by underwater photography, fantastic scenes.

"Hoodman Blind," adapted from the venerable success of the vintage of Wallacks, 1885, is a new Fox production which promises to be one of the best of the year. Written by Sir Henry Arthur Jones and Wilson Barrett, the play opened in London and came to New York in the same year. David Butler has the masculine lead. The picture is replete with extraordinary fight scenes, flashes of terrible ocean storms and shipwreck. A capable cast lends the principals strong support.

Another picture which promises to rank with the season's leaders is "The Net," from the play by Maravene Thompson. J. Gordon Edwards directed the production, the cast in which consists of Barbara Castleton, Raymond Bloomer, Albert Roscoe, Peggy Davis, Arthur Gordoni, Helen Tracy and others. The story tells of the folly of youth and points to the price that eventually is paid. The stage play was such a decided success that the picture, in the belief of the producers, cannot be less and is more than likely to be even greater.

There is a noticeable tendency toward the spectacle picture in the Fox list this year and none of them is believed to excel in this respect his production "The Shepherd King," another special directed by J. Gordon Edwards. This picture also is an adaption, having been taken from the stage play by Wright Lorimer and Arnold Reeves, produced by William A. Brady. Violet Mersereau has the principal role in a cast of European performers, the same group, incidentally, which appeared in the spectacle picture "Nero." The Shepherd King" was filmed in the Nile country, where Director Edwards used thousands of extras, recruited from the wanderers of the desert and the hordes of Cairo.

No list of adaptations could be complete without at least one from the pen of Booth Tarkington. Accordingly, among the Fox specials is "Gentle Julia," with petite Bessie Love in the title role. This touching story of juvenile sweethearts, with its humor and pathos as real and tragic as any that come in the lives of adults, promises to become one of the most appealing pictures of the year. The picture was directed by Rowland V. Lee. A large cast presents the story with the natural ease which marks the writings of the Hoosier author. Harold Goodwin enacts the role of Noble Dill, opposite Miss Love.

This list of eight specials, in the belief of the producers, will assure the public one of the most interesting picture seasons in the annals of the industry.

"Gentle Julia" a Good One

Listed prominently among William Fox screen adaptations from the 1923-24 season is the Booth Tarkington story "Gentle Julia," Bessie Love has the title role and Harold Goodwin is the juvenile. Rowland V. Lee directed the picture.

The balance of the cast consists of Frank Elliott, Charles K. French, Clyde Benson, Frank Norcross, Harvey Clark, Emma Tansey, Harry Dunkinson, Jack Rollins, Frances Guant, Bill Irving, Mde. Sul-Te-Wan, Agnes Aker, William Lester, Gypsy Norman, Frank Farrington, Virginia Johnson, Mary Arthur, Richard Billings and Edwin Johnson.

"Six Cylinder Love" Speedy Film

Remembered for its success during a run of fifty-three weeks on Broadway, the play by William Anthony McGuire called "Six Cylinder Love," promises to exceed its own speed record as a picture produced by William Fox.

Ernest Truex who played the leading role in the legitimate production, has the same part in the picture.

Florence Eldridge, Marjorie Milton, Harold J. Mann and Thomas Mitchell give characterizations of the principals.

Clifton and Truex Produce Ideal Picture

Seldom indeed does circumstance permit the joint efforts of a director and leading actor in the same production when their exact types are essential to the success of the finished task. This unique combination was realized in the William Fox production of "Six Cylinder Love," which was directed by Elmer Clifton and starred Ernest Truex.

Adapted from the original stage success by William Anthony McGuire, "Six Cylinder Love" required a director whose sense of humor would incorporate in the picture all the fun of the play, as well as the technical elements necessary in any good production. And it was essential that the lead be handled by a man who could actually live in his role.

Accordingly, Elmer Clifton, director of the great Fox picture "Down to the Sea in Ships," was selected to direct "Six Cylinder Love." Ernest Truex, who played the lead on Broadway for a year, took his familiar place on the studio set as the hero. The result was a picture as near perfection as could be expected, it is stated.

One of the first remarkable feats performed by Clifton was an innovation used in "shooting" lavish cabaret scenes with a marine background. In the foreground a scrim was stretched taut across the dancing floor. Upon this netting was painted a deep sea scene in rich colors. Beneath the powerful studio lights the background of the set was blotted out. When the front lights were extinguished, the dance hall came to view, showing the dancers in silhouette, with the backdrop apparently miles away. The result was a marvelous study in perspective and composition. To enhance its beauty, the director used girls from George's White's Scandals and the Follies.

In arranging the various sets Clifton went the limit, using 250 stage mechanics, sparing no expense or trouble in getting exactly what he wanted.

Immediately after he completed "Six Cylinder Love," Clifton was assigned to direct the new Fox Civil war picture from the David Belasco success, "The Warrens of Virginia."

Ernest Truex first entered the picture field in "The Good Little Devil," with Mary Pickford, after having played in the David Belasco stage play in the same role. He is 34 years old and has been acting for 28 years. His real screen career was launched with his appearance in "Six Cylinder Love," which also proved to be his greatest work on the stage. Fourteen New York critics saw his work in this piece and every review was favorable.

It is obvious then, that with these two men at the wheel, "Six Cylinder Love" was certain to run smoothly and take the hills on high.

"Temple of Venus" Hailed as Screen Innovation

In presenting "The Temple of Venus" as one of his 1923-24 special productions, William Fox offers a unique picture. The picture is frankly called a veritable "screen follies," with its cast of beautiful girls in bathing costumes, its under-water photography and its general air of spectacular elaboration.

Directed by Henry Otto on Santa Cruz Island. "The Temple of Venus" was first presented at the Central Theatre in New York on October 29, to an appreciative audience. Mary Philbin, noted on stage and screen for her beauty, heads a cast of 1,000 bathing girls recruited from the ranks of the most beautiful performers to be found on the West Coast. David Butler has the masculine lead.

The story is a love idyll with all the fantastical elements of "A Midsummer Night's Dream." The crystal grottos of Santa Cruz Island, the incomparable calm of the Pacific and the tropical beauty of the island itself, combine to present a picture more dazzling than the most luxurious set of a Broadway extravaganza. Considerable trick photography and some actually remarkable under water shots, add to the attraction. And above all, there are girls, of every type and all of them formed appropriately to be inhabitants of "The Temple of Venus."

In support of Miss Philbin and Butler are Phyllis Haver, Celeste Lee, Senorita Consuella, Marilynn Boyd, Lorraine Easton, Helen Virgil, William Walling, Micky McBain, Alice Day, William Boyd, Leon Barry, Robert Cline, Frank Keller and an enormous cast of extras.

In order to provide adequate lighting facilities for many of the scenes, Director Otto found it necessary to have a cable constructed from the mainland to Santa Cruz Island. This was one of the many heavy costs of the production, aside from the usual payroll expenses.

While the plot of the story is serious and the acting of the principals is excellent, little attempt has been made to emphasize anything other than the spectacular beauty and bizzarre elaboration of the scenes. "The Temple of Venus" is, it is said, distinctly different in every phase, from any motion picture ever produced and there are those who believe that it will open the way to ultimate "motion picture musical comedy."

Fox Early Releases Meet with Success

Returns from all sections of the country and in some instances from abroad, indicate the success which has attended the first series of William Fox specials released earlier in the current season, according to that company's announcement.

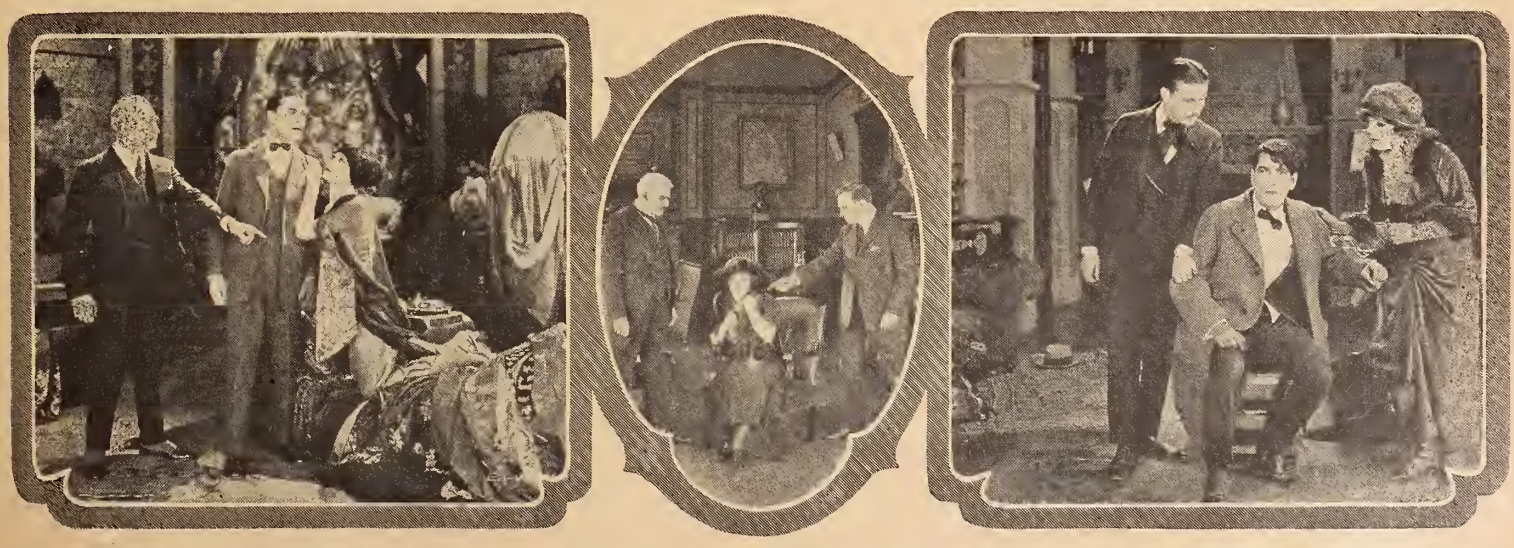
Leading all of this group is the Fox picture version of A. S. M. Hutchinson's novel "If Winter Comes," directed in England by Harry Millarde, with Percy Marmont in the leading role. This picture opened on Broadway early in September and still is showing to capacity audiences, with indications of an indefinite run. It also is showing in England and has been presented in more than 100 leading cities of America.

"Monna Vanna," from Maurice Maeterlinck's work, is another Fox special which was acclaimed. This production made a good impression in New York and met with equal success when it was presented elsewhere.

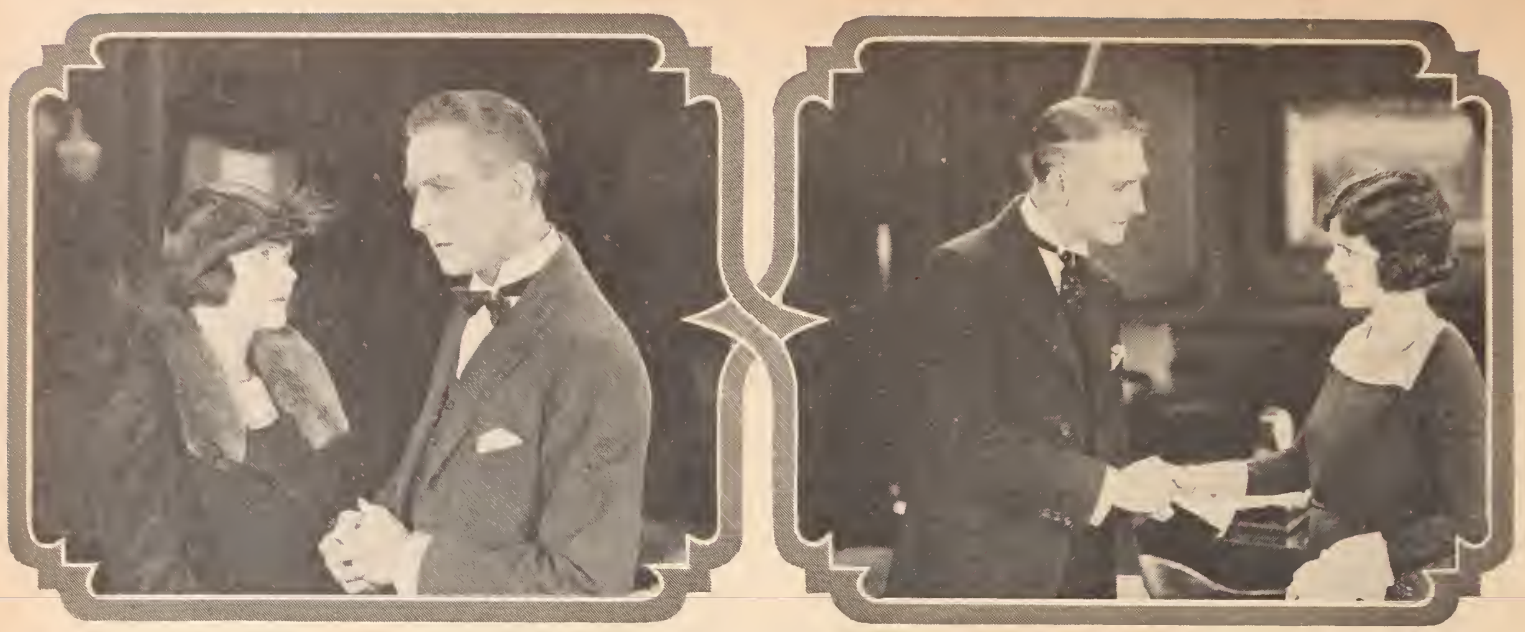
Few pictures of the year were more effective than "The Silent Command," a J. Gordon Edwards production with Edmund Lowe, Martha Mansfield, Betty Jewell and Alma Tell. Opening on Broadway in September, this production has received praise from critics and public wherever it has played. A tribute to the American navy, the production was included in many cities as a part of the program on Navy Day, Oct. 27, which also was the anniversary of the birth of Theodore Roosevelt.

Hailed throughout the country as a great thriller, the Lincoln J. Carter picture called "The Eleventh Hour," is meeting with the same success beyond New York which attended the premiere on Broadway.

Another early Fox release was the Tom Mix comedy special "Soft Boiled," introducing the western star as a timid shoe clerk. It provides a good laugh.



WILLIAM FOX PRESENTS "THE NET," STARRING BARBARA CASTLETON, RAYMOND BLOOMER AND ALBERT ROSCOE



SCENES FROM "YOU CAN'T GET AWAY WITH IT," A COMING FOX PRODUCTION

Tom Mix Appearing in a New Type of Role

Tom Mix in furs instead of chaps, on snow shoes instead of on Tony, his wonder horse—mushing through dreary white wastes instead of cactus desert—that, in a line, is the William Fox production "North of Hudson Bay." The picture was directed by John Ford from the story by Jules Furthman.

In support of the western star are Kathleen Key, Eugene Palette, Will Walling, Frank Campeau, Frank Leigh and Fred Kohler.

"Billeda" is a drama of the vast. The story relates the experiences of a youngster who tracked from his little home in Canada into the desolate north country in search of gold. His elder brother, a successful prospector, had struck a rich vein but while the boy was enroute to meet him, the older man was shot and under the rude justice of the north country, the man believed to have been his murderer was sent on the journey of death.

This journey of death is a sentence to strike out into the waste without food, arms or fire. The boy, meeting up with the luckless victim of this sentence, fed him and for his act, he too was sentenced to take the long trail. A crooked factor, or governor, was responsible for the sentence, having in mind the rich ore left by the older brother.

But it develops that the murder actually had been committed by a man other than the old prospector who was sentenced. But this phase of the mystery goes undiscovered until the younger brother escapes from the journey of death, returns to the settlement and after a series of hair raising experiences solves the problem. Of course, there is a girl. She loves him before she knows that he is the owner of the gold mine, so they really marry for love and everyone left alive is happy.

The story is different from any in which Mix has played before and he performs with his usual ability, it is said. The cast is exceptionally adequate.

Spectacular Scenes in Coming Fox Picture

Filmed in the Holy Land, within easy camel ride of the Valley of the Kings where Tut-Ankh-Amen's tomb was found, the William Fox production of "The Shepherd King," promises to be another spectacle of exceptional merit in his 1923-24 releases. The picture was directed by J. Gordon Edwards, Violet Mersereau has the leading role. With the exception of Gordon McEdwards, the cast consists otherwise of continental artists most of whom appeared in the Fox picture "Nero."

"The Shepherd King" was adapted from the stage play by Wright Lorimer and Arnold Reeves and produced by William A. Brady. It established a notable success as a legitimate production. The picture "shot" in the shadows of the Sphinx and the pyramids, shows thousands of desert Bedouins in their native element, hundreds of camels and as many tiny donkeys used as beasts of burden over the burning sands of the Nile country.

The story tells of the love of David, the shepherd king, for Princess Michal, daughter of Saul, the king of Israel. Warfare, intrigue, dramatic moments of intense power, all combine to make one of the most spectacular pictures of the year, it is stated. The battle between David and Goliath, the giant of the Philistines, was filmed in detail. Samuel Belastra was cast as Goliath and his proportions are said to warrant the selection.

The march of the Children of Israel, being led out of Egypt by Moses, required 5,000 desert Arabs, an army of camels and donkeys and long days of steady work beneath a desert sun.

Supporting Miss Mersereau, who has the role of Princess Michal, are Nerio Bernardi, Guido Trento, Edy Darclea, Ferruccio Biancini, Ernesto Tranquili, Virginia Lucchetti, Adraino Bocanera, Allessandro Salvini, Amerigo Di Giorgio, Samuel Belestra, Eduardo Belsamo and Gordon McEdwards. Most of the European performers in the cast starred in "Nero," which will be remembered as a notable Fox special a year or two ago.

Director Edwards and the American performers spent weeks in the desert before he felt that his work and been completed.

Fox Spectacle Filmed in Shadow of Pyramids

J. Gordon Edwards has not contented himself with making the William Fox production of "The Shepherd King" an impressive spectacle. He has made it a vivid page from ancient history with its incidents reenacted in the actual scenes where they first took place.

Of the millions who will see the picture, there are doubtless some who would be perfectly satisfied with those brilliant illusions created in the studio by elaborate sets and clever photography. But Mr. Fox has planned to please also the discriminating who insist on reality and whose taste is flawless.

Those who have traveled in the East and those to whom it is a dream of future travel will sit enraptured while all the beauty and colorful charm of Egypt and Palestine unfold before them.

In making "The Shepherd King" Director J. Gordon Edwards and his company spent nearly a year in the shadow of the pyramids. Lavish settings of ancient temples were erected on the desert. Vast hordes of picturesque, dark-skinned Bedouins were employed for the mob scenes. Thousands of camels were pressed into service. The Sphinx, the lazy Nile—all the colorful backgrounds of the desert go into the making of this great film.

The principle male roles are played by Continental actors and Michal—Saul's youngest daughter—is played by Violet Mersereau who scored such a success in Nero some time ago. All the characters are cast in strict conformance to type. There is not a single false note, it is stated.

The story itself has been called the strongest love story ever told. When it was produced as a play in 1904, it was given the highest praise by New York critics and later, when it went on tour, by critics throughout the country. All the dramatic power of the play has been retained in the picture, and added to it is the tremendous advantage of the natural settings and native cast.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Pathe Offers Big Two-Reel Animal Film "Why Elephants Leave Home"

Pathe will on December 9 release a special two-reel production "Why Elephants Leave Home" which is said to be unique in the field of nature films. According to the announcement it "is not a sex picture, neither is it a tale of unrequited love nor a romance burdened with a perpetual triangle" but is described as an amazing adventure depicting for the first time on the screen the thrills and perils incident to the hunting and capturing of wild elephants and training them to the service of man.

Pathe points out the fact that the picture has been cut to two reels from its original length of 6000 feet thereby condensing the action and getting away from a criticism of too great length, also that there is nothing that would repel the most sensitive in the audience, as there is no killing, bloodshed or evidence of cruelty. Further that the method of its presentation follows a humorous, smile-provoking order and every effort has been made to get away from a plain matter-of-fact treatment. The subtitles which are by Katherine Hilliker will, it is said, win a smile and a laugh while the action is provoking a thrill.

The Pathe statement contains the following description of the production: "In India and Ceylon wild elephant herds multiply to such an extent that wide stretches of cultivated areas are devastated by the beasts during their foraging expeditions from the jungle. To prevent these depredations, the Government conducts an "Elephant Kraal," in which thousands of natives participate, the native being qualified by agility and experience to cope with the hazards entailed in the perilous task of corraling the thousands of untamed pachyderms.

"The action of the kraal in 'Why Elephants Leave Home' was taken in Ceylon. Every phase of the perilous round-up is entertainingly shown with an abundance of thrills and human interest sidelights. Tamed elephants are used as decoys and eventually as the actual captors in these kraals. How these domesticated animals, responding to the demands of their masters, lead their untamed fellows into the great stockade and then complete the capture by pulling them to the anchorage of the jungle trees is one of the most interesting and thrilling chapters contributed to the screen's record of wild-animal life in its native haunts."

It is announced that "Why Elephants Leave Home" will be accompanied by a full compliment of accessories including one and three sheets, eight 11x4 sepia views of thrill scenes, five 8x10 black and while stills, slides, ads, cuts and mats. Tie-ups are also being arranged with natural history museums and sportsmen's organizations.

Century Signs Baby Dawn O'Day

Julius and Abe Stern announce the following new players have been engaged for Century Comedies; Dawn O'Day, Lillian Hackett, Harry McCoy and William Irving. Dawn O'Day is a charming little actress just five years old who has already won praise for her work in "Moonshine Valley" and "The Spanish Dancer." She will make her debut with Century in "The Poor Little Rich Pup" starring Pal the dog and in this connection it is interesting to note that Baby Peggy made her Century debut in a comedy starring the dog Brownie. The other players are known for their work with Sennett, Jack White and Christie.

Heavy Exploitation for Doyle Film

Prominent theatres are heavily booking the Pathe two-reel special "Is Conan Doyle Right?" and are said to be making unusually extensive plans for exploitation as the nature of the subject admirably lends itself to this. Among recent bookings are Stanley Company, Jensen and Von Herberg, and Ike Libson for his houses in Cincinnati, Dayton, Columbus and Indianapolis.

Centuries Finished

Three more Centuries have been completed recently. Arvid Gillstrom has finished "Boys Will Be Boys" starring Buddy Messinger; Bobb Kerr has filmed "The Process Server" featuring Jack Earle the giant and Noel Smith has completed a Century Follies Girls two-reeler.

Educational's "Secrets of Life" Prove Popular on Pacific Coast

Educational's new "Secrets of Life" series of single reel subjects is meeting with great success during pre-release showings at leading theatres on the Pacific Coast which bid fair to establish it as one of the most popular series on the market.

The first of this series of Louis H. Tolhurst's microscopic films dealing with insects, "The Ant," was shown at the new Criterion Theatre in Los Angeles and Manager H. B. Wright reported to Educational in part as follows: "After looking over nearly forty reels to get a reel suitable for the opening of the Criterion Theatre with the premieres of Charles Chaplin's "A Woman of Paris" under our new policy of two de luxe shows daily at $1.00 and $1.65 I finally selected the Educational film "The Ant." I am mighty glad I did, for this little picture has been a riot at every show. The audience applauded vociferously each time it was shown."

It is also announced that "The Bee" met with the same sort of a reception during its run at Loew's State in Los Angeles, and as a consequence was booked for Loew's Warfield in San Francisco. It was accorded exceptional reviews by the press, some classing it as the real feature of the program.

The popularity of this series with theatre patrons is believed to be due to the fact that Louis H. Tolhurst, the scientist who produced these films has been able to present these interesting microscopic pictures in such a manner that they provide real entertainment for all classes and offset prejudices which certain exhibitors and patrons have against subjects of an educational nature on the theatre screen.

Big Pathe Bookings

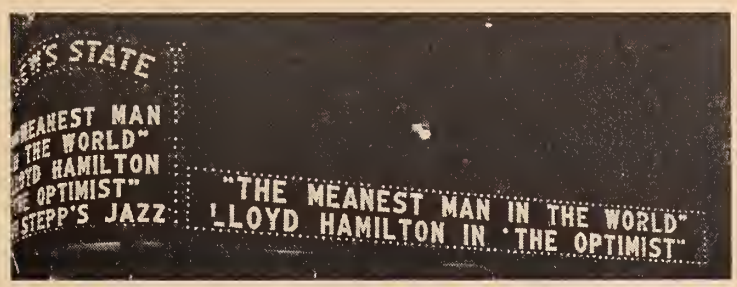
Following the record made by "It's A Gift" which was the only short comedy on Broadway last week, another Pathe single-reeler "The Knockout" one of the Dippy-Do-Dad series is being shown at the Strand during the current week. Pathe two-reel product has strongly invaded Philadelphia's theatrical stronghold on Market Street with "Asleep at the Switch" at the Stanley, "Frozen Hearts" at the Carlton and "Jus' Passin' Through" at the Victoria.

Our Gang in "Derby Day" on Pathe List for November 18

For release during week of November 18, Pathe offers a variety of subjects. Heading the list is an "Our Gang" comedy, "Derby Day," which is said to set a rapid pace for uproarious fun. It shows the little rascals staging a race-track event in which a wide assortment of "steeds" participate including a cow, pony, mule, several breeds of dogs and even a tricycle jockeyed by Farina.

More adventures are introduced in the Ruth Roland serial, "Ruth of the Range," which is in its sixth episode. Stan Laurel appears in a single reel comedy, "Save the Ship," in which a staid married man takes his family for a holiday on the rolling deep and encounters sword and flying fish.

The Aesop's Fable, "Farmer Al Falfa's Pet Cat," shows the havoc wrought by the mice when the cat temporarily deserts the homestead. Pathe Review 46 including a group of photographic gems, picnicking near the crater of a volcano, Chicago as photographed in the lens liar series, and a fishing section, "trolling for blues," and a pictorial section in Pathecolor.



GETTING AN EVEN BREAK

Loew's State in Los Angeles gave the two-reel Lloyd Hamilton Comedy, "The Optimist," a fifty-fifty split with the feature in the electrics. Don't be afraid to do this with your own house.

"Down in the Ships to See"

(Universal—Comedy—Two Reels)

Pal, the clever Century dog is featured in this two-reel comedy in which he is assisted in the fun-making by Roscoe Karns as his master who meets with varied experiences ranging from a near-thrashing by a man whose tent he has wrecked, a flirtation in which the girls chaperone takes a hand and finally a number of sequences on shipboard where Pal's master is chased all over the ship by an irate sailor. There is not much plot and the various incidents are but slightly related however there are several amusing situations and the canine star does some clever work as usual. —C. S. S.

"Derby Day"

(Pathe—Comedy—Two Reels)

The "Gang" has its own race track and its own collection of back yard thoroughbreds as the contestants in this number which has the usual large measure of delicious comedy. In the first reel, the gang runs a hot dog stand beside the race track and a real race furnishes the thrills. In the second, they have their own race track and the various members mount dogs, the mule, a bull and a goat. Little Farina rides a tricycle. It is amusement that all patrons will enjoy and features the famous gang to fine advantage.—M. K.

"Hang On"

(Educational—Comedy—Two Reels)

Ending with the thrill of a runaway rescue, this Cameo comedy gives the final impression of being satisfactory amusement. A "goose" chase and an exciting dinner scene showing the fiery effects of tobasco sauce are the best features of the number which is not unusual on the whole.—M. K.

"The Idea Man"

(Universal—Comedy—One Reel)

Not only is the theme of this comedy developed in an out-of the-ordinary manner but it also presents the star Bert Roach in several characterizations quite different from his familiar tramp role. As a tramp with bright ideas to sell he explains them to a possible buyer and acts them for him. They include travesties on Washington cutting down the cherry tree, the balcony scene from Romeo and Juliet, and others. It is amusing and cleverly done and should please the average patrons.—C. S. S.

"Pathe Review 45"

(Pathe—Magazine—One Reel)

Indians of the Ojibway tribe are pictured as the feature of this group. Some picturesque shots of the country and a few squaw and flapper types are included. The audience is given a glimpse of the interior and mechanism of an electric battery and lastly some beautiful views of the Pyrenees in color.—M. K.

'A Comedy of Terrors'

(F. B. O.—Series—Two Reels)

Round Seven of the second "Fighting Blood" series is very good entertainment. The interest is turned into slightly different channels this time, as a misunderstanding between the prize fighter and his trainer, Kelly, is the issue. Gale is kidnapped, apparently through Kelly's maneuvers, but it is only a scheme for Kelly to get more money to bet on Gale. Both girls figure, but Rosemary is more decidedly in the lead this time.—M. K.

"Lightning Love"

(Vitagraph—Comedy—Two Reels)

As the title implies, lightning plays an important part in this Larry Semon comedy. Larry appears as the suitor for the hand of a charming young lady whose father favors a big rough guy. Almost the entire action takes place inside the home of the girl during a severe electric storm. The manner in which Larry and the other principal are being continually struck by lightning and the way the lightning follows Larry all over the place, up and down stairs and around corners, is cleverly done and will bewilder the average patrons.—C. S. S.

"A Perfect 36"

(Educational—Comedy—Two Reels)

A familiar idea is put to surprisingly effective use in this Christie comedy featuring Bobby Vernon. To escape detection, he wears girl's clothes, pretends to be the bride of his best pal, goes on a yachting trip, finding and making much trouble because of two girls with whom his pal and he are in love. There is constant action and amusement as well as a number of hearty laughs.—M. K.

"The Gown Shop"

(Vitagraph—Comedy—Two Reels)

In this two-reel Vitagraph Comedy, Larry Semon goes in for elaborate settings and beautiful backgrounds representing the interior of a swell Fifth Avenue gown shop, and there is a fashion parade of models in gorgeous gowns. The comedy, however, is the same rough-and-tumble and slapstick type with which Semon has been identified; the only difference is in the backgrounds, for there are revolving doors, knocking over of columns, etc., and a general mix-up as usual. There are a number of amusing situations and plenty of action and this number should prove entirely satisfactory to Larry Semon fans.—C. S. S.

"Pathe Review 46"

(Pathe—Magazine—One Reel)

A group of finely photographed scenes called "The Misting Hour" opens this number. Chicago, as misinterpreted by the lens liar is spectacular and amusing; picnicing near a volcano where the luncheon is cooked by the heat of the crater; and some attractive color views of "A Home in Hyeres" combine to make interesting material.—M. K.

"Farmer Al Falfa's Pet Cat"

(Pathe—Cartoon—One Reel)

While the cat's away on a honeymoon, the mice over-run Farmer Alfalfa's home and steal everything from bed quilts to champagne. By the time she returns with a husband and family the mice are legion. It testifies again to Paul Terry's distinguished skill and should be highly amusing.—M. K.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

- Comedy of Terrors, A (F. B. O.)
- Down in the Ship to See (Universal)
- Derby Day (Pathe)
- Farmer Al Falfa's Pet Cat (Pathe)
- Gown Shop, The (Vitagraph)
- Hang On (Educational)
- Idea Man, The (Universal)
- Lightning Love (Vitagraph)
- Pathe Review 45 (Pathe)
- Pathe Review 46 (Pathe)
- Perfect 36, A (Educational)

Bruce Coming East With Many Negatives

Robert C. Bruce, creator of "Wilderness Tales," which are released in single reel lengths by Educational Film Exchanges, Inc., has finished his season's work among the beauty spots of the Pacific Coast and is now en route to New York where he will superintend the final editing and titling of the large quantity of material which he secured during the last six months.

Three Circuits Book Pathe Two-Reelers

Pathe reports that the Sanger Amusement Company, of New Orleans, controlling over sixty motion picture theatres in Louisiana and Mississippi has contracted for the entire 1923-24 series of Pathe two-reel comedies. The signing of contracts for the entire series by the Marx and Goodman Theatres on the West Side of Chicago and by the Nirdlinger Circuit in West Philadelphia is also reported.

Century Working on 1924 Productions

Century Comedy directors are at work on the first of the new releases for 1924. Al Herman is producing "The Poor Little Rich Pup" starring the dog Pal; Arvid Gillstrom is busy with the Buddy Messinger comedy "Boys Will Be Boys"; and Bob Kerr is producing "The Process Server" featuring Jack Earle. The other two directors, Noel Smith and McCoy have chosen their stories and casts and will begin active production within a short time.

"The Way Men Love"

(Continued from page 317)

moment there is excitement elsewhere. Downstairs the mother is conducting a Mah-Jong party and in another part of the city the child's father is terrifying the girl whom he has relentlessly pursued and whom he has at last cornered. Here the primal motive of the picture is at its height. It will probably not meet with approval everywhere, as it is an extreme touch. The child is shown calling for her daddy and this is repeated over and over again in the subtitles to show the strength of the message which is commuted mentally through the faith of a man of saintly character. Her father feels the urgency of the call and leaves for home. Later the child is restored by the same man and her father is awakened to a higher standard of living.

This point will naturally be subjected to criticism in some houses. But regardless of whether the "miracle" angle is accepted or not, the production has a great force and unusual emotional depth. Elliott Dexter plays with an understanding of the unusual appeal which the chief character makes. He gives the picture something entirely new, so that it can be said honestly that the picture is not ordinary. Mildred Davis's performance is of real support to him. The heavy is played by Aders Randolf, who makes his character convincingly bestial.

"The Way Men Love" is within the understanding of the average person and has sufficient color, dramatically and pictorially, to be both stirring and entertaining.

Cast

Austin Farrol.....Elliott Dexter
Lorraine Meade.....Mildred Harris
Johnson Trent.....Anders Randolf
Mrs. Trent.....Grace Carlyle
Farley.....De Witt C. Jennings
Tug Wilson.....Sydney Bracey
Betty Trent.....Jeanne Carpenter

Story by Adam Hull Shirk.

Directed by R. William Neill.

Adapted by Joseph von Sternberg and Florence Hein.

Length, 7,541 feet.

Story

Austin Farrol, who conducts a mission for the poor classes, is framed by Johnson Trent, who desires a girl in Farrol's employ, and Austin is sent to jail. He has faith that he will be saved and in a train wreck he is able to escape and returns with his beard shaven and Trent fails to recognize him, giving him a position in his own home. Farrol saves Trent's little daughter from being a helpless cripple, changes Trent's character and wins the girl.

PROJECTION

EDITED BY F. H. RICHARDSON

Why It Is

Sam R. Truedon, Gainsboro, Illinois, is puzzled. He sets his trouble forth as follows:

I am home on the first real holiday I have had for four years. Have been projecting in a small town near St. Louis, using two Powers projectors. What puzzles me is this: When the framing carriage of the right hand projector is clear down there is travel ghost. When it is either clear up, or even half way up there is none. Why is this?

The gearing of the projector is, I think you will find, pretty badly worn. When the framing carriage is clear up, the toggle gear between the pinion on the flywheel shaft and gear 680, figure 237, page 636 of the Bluebook, meshes more snugly than when the carriage is clear down. Examine it carefully and you will, I think, understand. When the framing carriage is clear down you will find that you can rotate the shutter more when the flywheel is held stationary than you can when the carriage is up, and that is the answer. There is just enough additional lost motion to allow of travel ghost.

Better have the propector thoroughly overhauled and new gears installed.

Sprocket Changing

C. V. Danielson, Allerton, Missouri, inquires:

I have had an argument with my friend the Boss as to how often an intermittent sprocket should be changed. Will you be good enough to tell us how often the sprocket ought to be changed? We have two projectors and run every evening, with Saturday matinees.

No, friend Danielson, I could not tell you that, but can tell you how to tell when a sprocket needs changing. It is very simple indeed. Once a week, using a condensing lens as a magnifying glass, carefully examine all sprockets on your projectors. The moment there is the slightest indication of "undercutting" (A, Figure 226, page 602 of Bluebook) they should be changed.

For the information of the newer men who may not have a Bluebook, undercutting is the cutting or wearing of a small notch at the base of the sprocket teeth on their working side. This notch should NEVER be allowed to become deeper than to be barely perceptible when a magnifying glass is used, see page 602 of Bluebook.

Simplex Users

Charles E. Travis, projectionist, Barcli Theatre, Schenectady, N. Y., orders two lens charts, one for himself and one for the president of the Schenectady local, who is projectionist at the new State Theatre, and says:

I ought not to speak to you, as you went through our fair city on Nancy Hanks and stopped over night in Albany (that was a year ago.—Ed.) and I do not recall anything I ever did to you to deserve such treatment in return.

Well, I guess I'll have to forgive you, as you probably had some good reason for snubbing Schenectady and tenting in the Home of the Politician.

The following is for the benefit of users of Simplex projectors, though I think it surely will apply equally well to all makes of projector. Set the sprocket idler rollers one (1) thickness of a film away from the sprocket. This dope is from the Simplex company, and works fine. I had trouble with the lower loop and this stopped it.

With best wishes and hoping that you will be able to stop that fast express you ride on your next trip through Schenectady, I am yours for better projection.

The time Travis speaks of was on my return from the Rochester meeting of the S. M. P. E. last fall. Friend daughter was along and we had made a trip to Toronto, Hamilton and Kingston, Ontario, had been gone nearly two weeks, and the weather was getting frosty. We were both tired, and thought of little else than home and rest about then, except that we hoped to get there before icicles formed on our noses. A mile was a mile then, brother Travis, and Albany was several of them closer to our hearthstone and fires. I certainly will stop next time I pass through Schenectady.

As to the idler roller, I have for many years (see "Sprocket Idlers," page 606 of Bluebook, or 466 of Third Edition) advised the setting of sprocket idlers two thicknesses of a film away from the sprocket. One thickness would be right, were it practicable to so adjust the idler that the roller would just barely touch the film, without pressing upon it. My advice is to place an extra thickness of film over the sprocket and lower the roller until it rests on the film, setting the holder so that the roller just rides the two thicknesses of film. When the extra thickness is removed it will be found that the roller will just barely clear the surface of the single thickness when the film hugs the sprocket, and that is exactly what is wanted.

There is no more prolific source of film jumping the sprocket than being pinched by the sprocket idler rollers, especially if the idlers be not in perfect alignment with the sprocket. If the bracket spring be a strong one, this is especially true. I have found the two-thickness adjustment to be more certain of giving satisfaction than the single thickness, though mind you, the latter is alright if VERY carefully and intelligently done.

Notice! Notice!

The report of the Nomenclature Committee of the Society of Motion Picture Engineers was laid over until the Spring meeting. It is proposed to adopt "PROJECTOR ROOM" as designating the room from which pictures are projected, instead of "PROJECTION ROOM," as proposed by the Nomenclature Committee.

The reason is that some producers call their screening room a projection room, and that is quite sufficient reason why the projectionist should stand clear, keep away and keep his hands off the name "projection room."

I want a letter from every one of you who approves "projection room" and disapproves "projector room." One local, Rock Island-Moline No. 433, has officially endorsed "projection room" and objected to "projector room." I would like to see other locals come to life and do the same, remembering that the nomenclature adopted by the S. M. P. E. will become standard.

Wake up, men, and show your interest. Write your endorsement of "projection room" on a separate sheet—as an entirely separate letter, which may be sent in the same envelope with another letter, if you wish. GET BUSY!

A Little Stunt

E. K. Shirley, projectionist, Woodbine Theatre, Homer, La., says:

Here is a little thing which might help some of the men working in a small town, as I am.

For a brake for my rewinder I took an old spindle from the upper magazine of a projector—the complete spindle, I mean—and placed same on dummy part of my rewinder, placing a leather washer between the spring and the dummy to help eliminate wear on end of spring. Find that with this I can get the exact amount of brake tension I desire, merely by tightening or loosening the nut.

Here is a brother who meant well. His intent was to be of assistance, and we all appreciate that, BUT he should have told us what kind of a rewinder he has, and what make of projector he subtracted the magazine spindle from. With the kind of rewinder he has, the kind of spindle he has works just fine, or so he says. With some other sort of rewinder, or some other sort of magazine spindle it most likely wouldn't work at all. All this is to draw your attention to the desirability and necessity of giving full details when describing things. We appreciate the intention of the good brother, but his performance of that intention leaves things to be desired.

Important

John Griffith writes:

Dear Frank: I see, October 6 issue, you ask for more definite explanation with regard to flexibility of crater position when using the new Cinephor condenser. When I mentioned the fact that the crater position is flexible when this condenser is used I merely stated what I had observed while trying out the Cinephor.

In connection with this statement I did not advise that any change should be made in laying out the projector optical system as per the lens chart. The only thing to do when using Cinephor is to gauge the correct crater position by the screen illumination, and not by the spot at the cooling plate. It is not so much a question as to whether or not this feature of Cinephor has any practical value, as it is to know why it is so with Cinephor and is not so with plano convex condensers. The reason is that there is no ghost zone on the beam from Cinephor, whereas there is in the beam projected by plano convex or meniscus bi-convex.

With Cinephor the crater position is not

critical because of the fact that a clear field will be projected to the screen, regardless of what the position of the spot may be ("spot" as here used means most narrow point of cross section of light beam), because the light is evenly distributed at any cross-section of the beam, and the discoloration action shown in figure 45, page 178 of the Bluebook is absent.

With plano convex the crater position is critical, because of the fact that the light is only evenly distributed in cross sections of the beam at or near the spot, hence a slight alteration of the crater position will cause unevenly distributed light at the aperture plane, which unevenness will, of course, be focused on the screen.

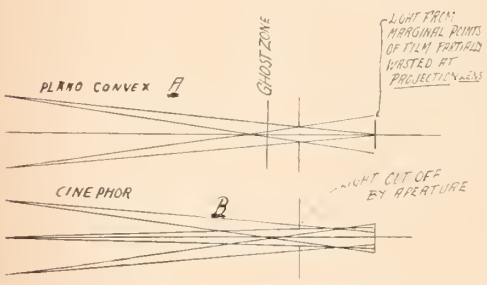
IMPORTANT

One important thing I forgot to mention is that, when using the new chart to adjust the projector optical system with Cinephor condenser, distance Y must be measured from face of the converging lens to spot position, instead of from face of converging lens to aperture. This makes distance Y two inches less than lens chart distance Y reads.

Lens Diameter and Cinephor

Maximum screen illumination is obtained by advancing the spot (narrowest point of light beam) through the aperture towards the projection lens. The smaller the diameter of the projection lens the further must the spot be advanced in order to get maximum screen illumination, BUT the maximum screen illumination is less for a small diameter lens than it is for a lens of larger diameter, with a light source of given area and an equal working distance.

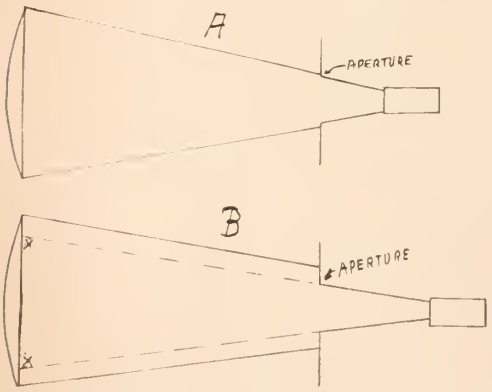
That last seems to me to be the one big, important thing we must thoroughly understand. According to my understanding, it is quite possible to get the entire light beam which passes through the aperture into any diameter projection lens at any working distance, but it may only be done at the



expense of, in effect, reducing the condenser diameter, as shown in the diagram I have drawn. At A the entire beam enters the lens; also it does at B, but there is not nearly so much light because of the fact that by shortening distance Y we have enormously enlarged the spot (light beam at the aperture). Perhaps I am in error in this. If so, I shall be glad to know exactly in what my error consists.

Later, Griffith has the following to say with regard to my comments, which were submitted to him before publication:

Dear Frank: Accompanying diagrams are to show that your comments and diagrams



do not quite cover the situation. In figure B you will see that as you advance the "spot" (most narrow part of beam) the aperture begins to cut off some of the light from the marginal zones of the condenser, gradually cutting into the center zones. Were you to advance further than shown in diagram B you would begin to cut light from the center zone of the condenser.

The beam cannot be reduced in cross-section less than the diameter of the spot, no matter how far it be advanced.

Darn Griffith anyhow! I wish he had the same ability in expressing his ideas as he has in understanding them himself. I don't think one of you will "get" him in that last sentence any better than I do. I presume what he has in mind is that the minimum diameter, or cross section of the beam, is fixed, no matter what its location, and this point he calls the "spot," which it is not. The spot is the spot at the collong plate. I don't know just what we might call the most narrow point of the beam, which is not at the spot with Cinephor, but some name must be evolved for it. Image of the light source won't do, because the image, in some cases, covers a distance of several inches.

Vision

I am amused when I read of an orchestra of anywhere from six to sixty men demanding and getting as much as sixty to seventy dollars a week per man, whereas the projectionist would, except in comparatively few places, drop dead of heart failure were he to be offered seventy dollars for a mere week of his time. When a man speaks of the projectionist getting sufficient money to make the projection of pictures a really worthwhile job, the exhibitor promptly counters with: "I can't afford it. If there was only one of them I could, but look! There are two, and in many cases four!"

But he, at the same time, is paying a dozen or more musicians and is not ruined at all.

In the purchase of such things as the labor of musicians or projectionists it is largely a matter of vision, both on the part of the employer and employee.

The employer has the musician right before both his own eyes, and the eyes of the audience. He can estimate the effect excellence of music has on the audience. He has vision to believe that an investment in plenty of high-grade musical skill will pay —that the sale of tickets will be increased by reason of the fact that there is a large, high-grade orchestra.

And he is right, too. But when it comes to the projectionist, the audience cannot actually see him perform, hence does not so keenly sense how much of its enjoyment it owes to the man or men back there in the dark. Also this out-of-sight thing has its effect on the mind of the manager, and somewhat in the same way.

In this case the theatre manager must have vision. He must sense the fact that it is just as necessary to back up the drawing power of "Our Mary" by having her put before the audience at 100 per cent. value as it is to supplement her drawing power with a good orchestra. He must sense the fact that a high-grade feature for which he has paid much real money will have far greater drawing power if it is put on the screen by high-grade men in a high-class way, than it possibly could have if it were put on by a low-grade man in a low-grade way.

Perhaps I might better amend that last, in this way: The theatre which puts on its pictures at 100 per cent. value of projection will have much greater drawing power, using the same subjects, than the theatre which puts on its pictures in a low-grade way. It is just as useless to dispute that as it would be to dispute the fact that the sun rises in the East. You may dispute either proposition, but that does not in the least degree alter the truth.

The projectionist, on the other hand, also must have vision. He must be able to understand that the path which leads to success is swept by the winds of toil—that there is no primrose path to excellence in anything. He must sense the fact that because he studies and tries hard and meets with no approbation from a square-head employer is no reason on earth why he should get discouraged and quit trying.

You, or most of you, say that Richardson has "succeeded"—whatever that means. I wonder how many of you realize that my "success," such as it may be, came only after THIRTY YEARS OF TOIL, all more or less, as I can see now—preparatory. And yet the great mass of projectionists who start out to really learn their profession get tired and discouraged and quit after anywhere from a month to a year of more or less desultory effort, because they have not seen tangible results.

Have a little vision, men! Don't think the boss is altogether a fool. By and large he knows that what you actually do is not worth, as things go, any very large remuneration. You are not listened to when you offer advice about screens, auditorium lighting, motor generators and a dozen other matters, because you have not been able to, or have not convinced the boss that you have anything more than a very sketchy knowledge of those various things.

The musician has vision. You, friend projectionist, have vision too, but it is of one thing only,—pay night. Of course there are exceptions, and the exceptions grow more numerous as the years pass. But of the great mass it still is true that "pay night" is the one vision they bother with.

Let Me Prophesy

Let me prophesy that when the great mass of projectionists wake up to the real importance of their profession in the motion picture industry, and SET OUT TO MAKE THEMSELVES WORTH REAL MONEY, they will get it; also the paying of it under those conditions will be a blessing to the exhibitor, because it will increase his income three dollars for every dollar paid out.

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin.	Apr. 28	Aug. 18	4.150
Paddy-the-Next-Best-Thing.	Mae Marsh	Oct. 20		6.000
Richard the Lion-Hearted...	Wallace Beery	Nov. 3		7,298

ARROW

Little Red Schoolhouse	E. K. Lincoln	May 26	Aug. 25	5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4.949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts
The Devil's Dooryard	William Farnum	Aug. 25		4.838
Almost Married	Eddie Lyon	Sept. 22		2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22		2.000
Seeing Double	Eddie Lyons	Sept. 29		2,000

ASSOCIATED EXHIBITORS

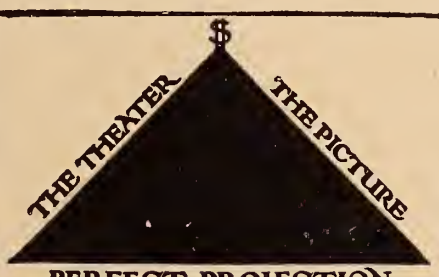
The Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4.803
Tea—With a Kick!	20-star cast	Sept. 8		5.950
Going Up	Douglas MacLean	Oct. 6		5 886
The Extra Girl	Mabel Normand	Oct. 13		5,700
Harbor Lights	Tom Moore	Oct. 20		5.000
Courtship of Myles Standish.	Charles Ray	Oct. 20		9,000

EDUCATIONAL FILMS CORP.

Golf	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	Snooky"	July 21		2.000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000
West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1,000
The Busher	Lee Moran	Aug. 18		2,000
Dark Timbers	Bruce scenic	Aug. 18		1,000
Navy Blues	Dorothy Devore	Sept. 1		2,000
Hold Everything	Bobby Vernon	Sept. 1		2,000
Yankee Spirit	Ben Alexander	Sept. 8		2,000
Companions	"Sing Them Again"	Sept. 8		1,000
Secrets of Life	Instructive	Sept. 8		1,000
His New Papa	Cliff Bowes	Sept. 8		1,000
Moving	Cliff Bowes	Sept. 15		1,000
The Optimist	Lloyd Hamilton	Sept. 15		2,000
Running Wild	Mermaid comedy	Sept. 22		2,000
High Life	Mermaid comedy	Sept. 22		2.000
How the Globe Trotter Trots.	Howe Hodge-Podge	Sept. 29		1,000
The Limit	Cliff Bowes	Sept. 29		1,000
"Old Oaken Bucket," Etc...	"Sing Them Again"	Oct. 6		1,000
Front	Tuxedo comedy	Oct. 6		2,000
While the Pot Boils	Wilderness Tales	Oct. 6		1,000
Japanese Earthquake	Kinograms	Oct. 13		750
People of Many Climes	Hodge-Podge	Oct. 13		1.000
Fool Proof	Neal Burns	Oct. 13		2,000
Simple Sadie	Cliff Bowes	Oct. 20		1,000
Done in Oil	Jimmy Adams	Oct. 20		2,000
Three Cheers	"Juvenile comedy	Nov. 3		2,000
Discontent	"Wilderness Tales"	Nov. 3		1,000
Heads Up	Cliff Bowes	Nov. 10		1.000
Uncle Sam	Lee Moran	Nov. 10		2,000

FAMOUS PLAYERS-LASKY

The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine.	Mary Miles Minter.	Mar. 31	July 14	5.695
The N'th Commandment	Cosmopolitan	Apr. 21	Aug. 25	7,339
The Glimpses of the Moon.	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7,740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife.	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7,414
The Rustle of Silk	Betty Compson	May 19	July 21	6,947
The Snow Bride	Alice Brady	May 26	Aug. 4	6.000
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5 692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
A Gentleman of Leisure	Jack Holt	July 28		5.695
The Purple Highway	Madge Kennedy	Aug. 4		6.574
Lawful Larceny	Four stars	Aug. 4		5.565
Hollywood	Fifty stars	Aug. 11		8,100
Only 38	Wm. De Mille prod.	June 23	Sept. 8	6.175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6.387
Woman With Four Faces	Betty Compson	June 30	Aug. 18	5,700
Peter, The Great	Emil Jannings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21	Aug. 18	6.080
Homeward Bound	Thomas Meighan	Aug. 11		7.000
Bluebeard's Eighth Wife	Gloria Swanson	Aug. 18		5.900
The Silent Partner	Leatrict Joy	Sept. 1		5.806
To the Last Man	Richard Dix	Sept. 8		6.965
Salomy Jane	Jacqueline Logan	Sept. 15		6.270
The Cheat	Pola Negri	Sept. 15		7,323
Ruggles of Rep Cap	Ernest Torrence	Sept. 22		7,500



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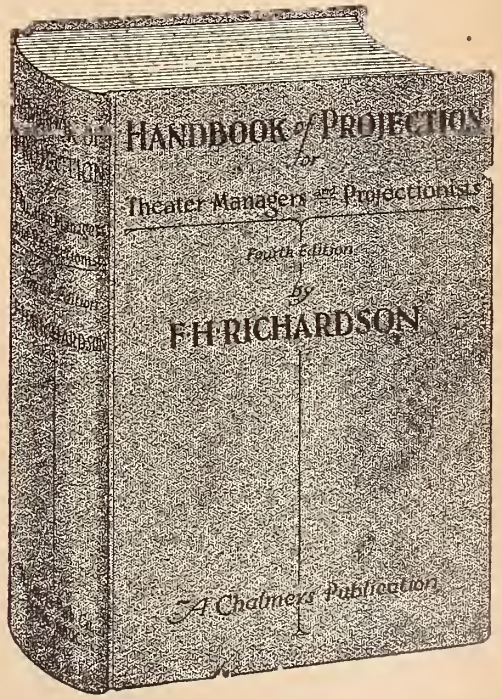

(Continued from preceding page)

				Review	Consensus	Footage
The Marriage Maker	W. De Mille Prod.	Sept. 29				6,295
Zaza	Gloria Swanson	Sept. 29				7,076
The Spanish Dancer	Pola Negri	Oct. 20				8,434
Woman Proof	Thomas Meighan	Nov. 10				7,087

FILM BOOKING OFFICE OF AMERICA

Desert Driven	Harry Carey	June 30	Aug. 18			5,840
The Mysterious Witness	Robert Gordon	June 30	Aug. 25			4,850
Human Wreckage	Mrs. Wallace Reid	July 14				7,215
Itching Palms	Tom Gallery	July 28				6,000
Judy Punch	"Fighting Blood"	July 28				2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug 4				5,800
The Miracle Baby	Harry Carey	Aug. 18				6,000
So This Is Hollywood	2d Fighting Bloods	Aug. 25				2,000
She Supes to Conquer	2d Fighting Bloods	Aug. 25				2,000
Daytime Wives	Dorelys Perdue	Sept. 8				6,651
The Fair Cheat	Dorothy MacKaill	Sept. 29				5,800
Long Live the King	"Fighting Blood"	Sept. 29				2,000
Lights Out	Ruth Stonehouse	Oct. 13				6,938
The Three Orphans	"Fighting Blood"	Oct. 13				2,000
The Dancer of the Nile	Carmel Myers	Oct. 27				5,787
Taming of the Shrewd	"Fighting Blood"	Nov. 3				2,000
Wages of Cluema	"Fighting Blood"	Nov. 3				2,000
Blow Your Own Horn	Warner Baxter	Nov. 10				6,315

FIRST NATIONAL

Refuge	Katherine MacDonald	Apr. 14	Aug. 18			6,000
The Bright Shawl	Richard Barthelmess	Apr. 28	July 7			7,500
Within the Law	Norma Talmadge	May 12	Aug. 25			8,034
Slippy McGee	Wheeler Oakman	May 12	Aug. 25			6,299
The Lonely Road	Katherine MacDonald	May 26				5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4			6,800
A Man of Action	Douglas MacLean	June 9				6,400
The Sunshine Trail	Douglas MacLean	June 9				4,500
Children of Dust	Frank Borzage prod.	June 23	Aug. 18			6,228
Penrod and Sam	Star cast	June 23				6,275
Circus Days	Jackie Coogan	June 30	Aug. 18			6,000
Wandering Daughters	James Young Prod.	July 7	Aug. 25			5,471
The Scarlet Lily	Katherine MacDonald	July 21				6,000
The Brass Bottle	Tourneur prod.	Aug. 4				5,290
Trilby	R. W. Tully prod.	Aug. 4				7,321
Ashes of Vengeance	Norma Talmadge	Aug. 18				10,000
Dulcy	Constance Talmadge	Sept. 8				6,850
Her Reputation	May McAvoy	Sept. 15				7,000
Potash and Perlmutter	Carr-Bernard	Sept. 22				7,700
Meanest Man in the World	Bert Lytell	Sept. 29				6,500
The Huntress	Colleen Moore	Oct. 13				6,236
The Fighting Blade	Richard Barthelmess	Oct. 27				8,729
Ponjola	Anna Q. Nilsson	Oct. 20				7,000
The Bad Man	Holbrook Blinn	Oct. 20				6,404

FOX FILM CORP.

The Mummy	Sunshine Comedy	June 2				2,000
Crystal Jewels	Instructive	June 2				1,000
Snowdrift	Charles Jones	June 9	Sept. 8			4,617
Land of Tut-Ankh-Amen	Instructive	June 9				1,000
Red Russia Revealed	Special	July 21				1,600
Soft Boiled	Tom Mix	July 28				7,054
Hell's Hole	Charles Jones	July 28				6,000
Where There's a Will	Sunshine comedy	July 28				2,000
Roaring Lions on a Steamship	Harry Sweet	July 28				2,000
Circus Pal	Sunshine comedy					2,000
Apple Sauce	Sunshine comedy					2,000
Tropical Romeo	Al. St. John					2,000
Skid Proof	Charles Jones					
St. Elmo	John Gilbert	Aug. 18				6,000
Alias the Night Wind	William Russell	Aug. 25				4,145
Mysteries of Yucatan	Instructive	Aug. 25				1,000
Bag and Baggage	Gloria Grey	Aug. 25				6,000
The Man Who Won	Dustin Farnum	Sept. 1				5,500
Jungle Pals	Features apes	Sept. 1				2,000
Monna Vanna	Star cast	Sept. 8				9,000
Does It Pay?	Hope Hampton	Sept. 8				6,652
If Winter Comes	Percy Marmont	Sept. 15				10,000
The Silent Command	Edmund Lowe	Sept. 15				
Why Pay Rent?	Sunshine comedy	Sept. 15				2,000
The Gun Fighter	William Farnum	Sept. 22				5,000
The Two Johns	Harry Sweet	Sept. 22				2,999
A Goldfish Story	Instructive	Sept. 22				1,000
The Lone Star Ranger	Tom Mix	Sept. 29				5,250
The Grail	Dustin Farnum	Sept. 29				4,617
The Rain Storm	Conklin-Sweet	Sept. 29				2,000
Times Have Changed	William Russell	Oct. 6				5,082
The Tailor	Al St. John	Oct. 6				2,000
Toilers of the Equator	Instructive	Oct. 6				1,000
Sunshine and Ice	Instructive	Oct. 6				500
Cameo Kirby	John Gilbert	Oct. 27				6,931
Second Hand Love	Charles "Buck" Jones	Oct. 20				
The Temple of Venus	Allegorical fantasy	Nov. 10				8,000
Big Dan	Charles Jones	Nov. 10				5,934
Up In the Air	Imperial Comedy	Nov. 10				2,000

GOLDWYN

Lost and Found	House Peters	Mar. 31	Apr. 14			
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14			5,644
Sherlock Holmes	John Barrymore	May 20	June 3			8,233
Look Your Best	Rupert Hughes prod.	Apr. 14	Sept. 8			5,314
Vanity Fair	Mabel Ballin	July 14				7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14			
Backbone	Edward Sloman Prod.	Apr. 7	July 7			6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12			10,301
The Last Moment	Star cast	June 2	Aug. 18			6,000
The Ragged Edge	Mimi Palmieri	June 16	Sept. 8			6,800
The Spoilers	Jesse D. Hampton Prod.	July 7				8,928
Three Wise Fools	Claude Gillingwater	July 14	Aug. 25			6,946
The Love Piker	Anita Stewart	July 21				6,237
Little Old New York	Marion Davies	Aug 18				10,000
The Green Goddess	George Arliss	Aug. 25				9,100
Red Lights	Marie Prevost	Sept. 22				6,841
Six Days	Corinne Griffith	Sept. 29				8,010
The Eternal Three	Marshall Neilan prod.	Oct. 13				
Unseeing Eyes	Lionel Barrymore	Nov. 3				8,500

HODKINSON

Fun from the Press	Issued Weekly					1,000
Movie Chats	Kineto—one a week					1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21			5,600
Romance of Life	Educational	May 12				1,000
The Critical Age	Pauline Garon	May 19	Aug. 4			4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4			5,700
The Mark of the Beast	Robert Ellis	June 16				5,988
Michael O'Halloran	True Boardman	June 23	Sept. 8			7,000
The Rapids	Henry T. Morey	June 30	Aug. 18			4,900
The Ex-Kaiser in Exile	Special					2,000
The Immortal Voice	Bray-scientific	July 14				1,000
Wild and Wicked	Raymond McKee	July 14				2,000
The Cuckoo's Secret	Bray-instructive	July 14				1,000
Helpful Hogan	Charles Murray	July 14				2,000
Radio Mania	Grant Mitchell	July 28				5,400
Pat's Patents	Comedy	Aug. 25				2,000
Fiddling Fool	Raymond McKee	Aug. 25				2,000
Col Heezaliar in the African Jungle	Bray Comedy	Sept. 1				1,000
The Drivin' Fool	Wally Van	Sept. 8				5,800
Puritan Passions	Glenn Hunter	Sept. 15				6,000
Shifting Sands	Peggy Hyland	Oct. 20				5,308
The Life of Reilly	C. C. Burr comedy	Oct. 27				2,000

METRO

The French Doll	Mae Murray	Sept. 15				7,028
Strangers of the Night	Fred Niblo prod.	Sept. 15				8,059
Rouged Lips	Viola Dana	Sept. 8				5,150
Three Ages	Buster Keaton	Sept. 8				5,251
Desire	Premier prod.	Sept. 22				6,500
The Eagle's Feather	Premier prod.	Sept. 20				6,500
The Eternal Struggle	Reginald Barker	Sept. 22				7,374
Long Live the King	Jackie Coogan	Nov. 10				9,364
Held to Answer	Premier prod.	Nov. 3				5,601
The Social Code	Viola Dana	Oct. 6				5,000
The Human Mill	A. Holubar prod.					
Man, Woman & Temptation	Fred Niblo prod.					
Pleasure Mad	R. Barker prod.					
Hospitality	Buster Keaton					
Scaramouche	Rex Ingram prod.	Oct. 13				9,600
In Search of a Thrill	Viola Dana	Nov. 3				5,500
A Wife's Romance	Clara K. Young	Nov. 3				6,000
Shooting of Dan McGrew	Barbara LaMarr					

PATHE

The Mystery Man	Snub Pollard	Aug. 18				2,000
Be Honest	"Dippy-Doo-Dada"	Aug. 18				1,000
Warned in Advance	Leo Maloney	Aug 18				2,000
Live Wires	Paul Parrott	Aug. 25				1,000
July Days	"Our Gang"	Aug. 25				2,000
Man of Position	Sid Smith	Aug. 18				2,000
Rolling Home	Joe Rock	Aug 18				2,000
The Bad Bandit	Aesop's Fable	Aug. 25				1,000
Pitfalls of a Big City	Ben Turpin	Sept. 1				2,000
Short Orders	Stan Laurel	Sept. 1				1,000
Cat That Failed	Aesop Fable	Sept. 1				1,000
The Great Explorers	Aesop Fable	Sept. 1				1,000
Call of the Wild	Hal Roach prod.	Sept. 8				7,000
Take the Air	Paul Parrott	Sept. 8				1,000
The Walrus Hunters	Aesop Fable	Sept. 8				1,000
Skylarking	Harry Gribbons	Sept. 8				2,000
Why Worry?	Harold Lloyd	Sept. 15				6,000
Let's Build	"Spat Family"	Sept. 15				2,000
The Walkout	Snub Pollard	Sept. 15				2,000
Is Conan Doyle Right?	Special	Sept. 15				2,000
A Man About Town	Stan Laurel	Sept. 15				1,000
The Cat's Revenge	Felix the Cat	Sept. 15				1,000
Ruth of the Range	Ruth Roland ser.	Sept. 22				
No Noise	"Our Gang"	Sept. 22				2,000
Finger Prints	Paul Parrott	Sept. 22				1,000
Roughest Africa	Stan Laurel	Sept. 29				2,000
Love in a Cottage	Aesop's Fables	Sept. 29				1,000
Stepping Out	"Dippy-Doo-Dads"	Sept. 29				1,000
Derby Day	Terry Cartoon	Sept. 29				1,000
Columbus	Yale Historical	Oct. 6				4,000
No Pets	Paul Parrott	Oct. 6				1,000
The Cat's Whiskers	Terry Cartoon	Oct. 6				1,000
Down to the Sea in Shoes	Mack Sennett	Oct. 6				2,000
Ins' Passin' Thru	Will Rogers	Oct. 13				2,000
Heavy Seas	"Spat Family"	Oct. 13				2,000
Asleep at the Switch	Ben Turpin	Oct. 13				2,000
It's a Gift	Snub Pollard	Oct. 13				1,000
Winner Take All	Paul Parrott	Oct. 20				1,000
Aged in the Wood	Terry cartoon	Oct. 20				8,000
High Flyers	Terry cartoon	Oct. 20				1,000
Stage Fright	"Our Gang"	Oct. 20				2,000
Frozen Hearts	Stan Laurel	Oct. 27				2,000
The Circus	Terry cartoon	Oct 27				1,000
Jamestown	Historical	Nov. 3				4,000
A Barnyard Romeo	Terry cartoon	Nov. 3				1,000
The Whole Truth	Stan Laurel	Nov. 3				1,000
Roughing It	"Spat Family"	Nov. 3				2,000
One Cylinder Love	Mack Sennett prod.	Nov. 3				2,000
Do Women Pay?	Terry cartoon	Nov. 10				1,000
Dear Ol' Pal	Snub Pollard	Nov. 10				1,000
Hustlin' Hank	Will Rogers	Nov. 10				2,000

PLAYGOERS PICTURES

A Pauper Millionaire	C. M. Hallard	Feb. 10				4,804
A Clouded Name	Norma Shearer	Mar 3	Apr. 14			4,885
The Man Who Waited	Star cast	May 12				5,000
Counterfeit Love	Featured cast	June 30				6,000
Tipped Off	Featured cast	Nov. 3				4,284

PREFERRED PICTURES

Are You a Failure?	Madge Bellamy	Mar 17	May 5			5,700
Poor Men's Wives	Gasnier Prod	Feb 10				6,963
Girl Who Came Back	Miriam Cooper	May 12				6,100
Daughters of the Rich	Gasnier prod.	June 30	Sept. 8			6,075
Mothers-in-Law	Gasnier Production	Aug 25				6,725
The Broken Wing	Miriam Cooper	Sept. 1				6,236

(Continued from preceding page)

SELZNICK

Rupert of Hentzau	Hammerstein-Lytell	July 21	Aug. 18		9,400
Quicksands	Chadwick Dix	Apr. 7	July 21		6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7			5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11		6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4		4,753
The Truth About Wives	Betty Blythe	June 9			5,973
Modern Matrimony	Owen Moore	Nov. 3			4,960
The Common Law	Corinne Griffith	Nov. 10			7,500

UNITED ARTISTS

Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W Griffith Prod.	Oct. 21	Aug. 11	11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2	Sept. 8	11,000
Rosita	Mary Pickford	Sept. 15		8,800
A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000

UNIVERSAL

The Merry-Go-Round	Featured cast	July 14	Aug. 25	5,020
A Radio Romeo	Walter Forde	Jan. 27	Mar. 17	1,000
Hunting Big Game in Africa	H. A. Snow	July 21		10,000
Won't You Worry?	Bert Roach	July 21		2,000
Buddy at the Bat	Buddy Messinger	July 21		2,000
Tempest Cody Rides Wild	Marie Walcamp	July 28		4,880
The Victor	Herbert Rawlinson	July 28		1,000
The Host	Neely Edwards	July 28		2,000
True Gold	Jack Dougnerty	Aug. 4		2,000
The Eleventh Hour	Charles Jones	Aug. 4		6,819
Out of Luck	Hoot Gibson	Aug. 4		5,518
Legally Dead	Milton Sills	Aug. 4		6,076
Columbia—The Gem and the Ocean	"Leather Pushers"	Aug. 4		2,000
Spring Fever	Comedy	Aug. 4		2,000
The Love Brand	Roy Stewart	Aug. 11		4,832
The Steel Trail	Duncan serial	Aug. 11		15 parts
Shadows of the North	William Duncan	Aug. 25		4,943
Rustlin'	Jay Morley	Aug. 18		2,000
Lots of Nerve	Century comedy	Aug. 18		2,000
So Long, Buddy	Buddy Messinger	Aug. 25		2,000
Strike of the Rattler	Pete Morrison	Aug. 25		2,000
The Pencil Pusher	Chuck Reisner	Aug. 25		1,000
Blinky	Hoot Gibson	Sept. 1		5,740
Drifting	Drifting	Sept. 1		7,394
High Kickers	Doris Eaton	Sept. 1		2,000
Sing Sing	Neely Edwards	Sept. 1		1,000
Fighting Fists	Jack Ford	Sept. 1		2,000
The Untamable	Gladys Walton	Sept. 8		4,776
Uncle Bim's Gift	"The Gumps"	Sept. 8		2,000
His School Daze	Bert Roach	Sept. 8		1,000
Hunchback of Notre Dame	Lon Chaney	Sept. 15		11,000
A Chapter in Her Life	Jane Mercer	Sept. 15		6,330
Back to Earth	Century comedy	Sept. 15		2,000
Face to Face	Western	Sept. 15		2,000
Dancing Love	Dancing comedy	Sept. 15		1,000
Where Is This West?	Jack Hoxie	Sept. 22		4,532
Round Figures	Jack Cooper	Sept. 22		2,000
Jollywood	Chuck Reisner	Sept. 22		2,000
The Clean Up	Herbert Rawlinson	Sept. 29		5,051
Trail of the Wolf	Jay Morley	Sept. 29		2,000
Bringing Up Buddy	Buddy Messinger	Sept. 29		2,000
Hard Luck Jack	Pete Morrison	Sept. 29		2,000
Cuckoo	Neely Edwards	Sept. 29		1,000
The Six-Fifty	Niles Welch	Oct. 6		5,100
Thundering Dawn	Super-Jewel	Oct. 6		6,000
One Exciting Day	Billy Engle	Oct. 6		2,000
Own a Home	Neely Edwards	Oct. 6		1,000
The Wild Party	Gladys Walton	Oct. 13		5,034
Gentlemen of the West	Pete Morrison	Oct. 13		2,000
Cracked Wedding Bells	Chuck Resiner	Oct. 13		1,000
Japanese Earthquake	International News	Oct. 13		
The Ramblin' Kid	Hoot Gibson	Oct. 20		6,305
The Tenderfoot	Edmund Cobb	Oct. 20		2,000
Don't Scream	"Pal" the dog	Oct. 20		2,000
Going South	Neely Edwards	Oct. 20		1,000
The Acquittal	Star cast	Oct. 27		6,523
Beasts of Paradise	Desmond-Serial	Oct. 27		
A Million to Burn	Herbert Rawlinson	Nov. 3		4,556
Darling of New York	"Baby Peggy" feature	Nov. 3		6,260
Fashion Follies	Century comedy	Nov. 3		2,000
Code of the Mounted	Western	Nov. 3		2,000
Be My Guest	Neely Edwards	Nov. 3		1,000
Men In the Raw	Jack Hoxie	Nov. 10		4,315
Golfmania	Billy Engle	Nov. 10		2,000
So Long Sultan	Chuck Reisner	Nov. 10		1,000
The Twilight Trail	Margaret Morris	Nov. 10		2,000

VITAGRAPH

Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21	Aug. 25	2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			
Divorce Coupons	Corinne Griffith			5,249
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		2,000
Smashing Barriers	William Duncan	July 7	Sept. 8	5,660
The Midnight Alarm	Alice Calhoun	Aug. 11		6,000
Loyal Lives	Whit Bennett Prod.	Aug. 18		5,950
Pioneer Trails	Cullen Landis	Oct. 27		6,920
On Banks of the Wabash	Mary Carr	Nov. 3		7,156

WARNER BROTHERS

Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4	6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9	6,300
Where the North Begins	Rin Tin Tin (dog)	Aug. 25		6,200
Little Johnny Jones	Johnny Hines	Aug. 25		6,000
The Gold Diggers	Hope Hamilton	Sept. 22		6,500
The Country Kid	Wesley Barry	Nov. 10		6,500

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

				Consensus	Footage
Mine to Keep	Bryant Washburn	Aug. 18			5,761
Pagin's Love	Monty Banks	Aug. 18			2,000
The Love Trap	Bryant Washburn	Sept. 15			5,710
The Sleepwalker	Joe Rock	Sept. 29			2,000
The Covered Schooner	Monty Banks	Sept. 29			2,000
Southbound Limited	Monte Banks	Nov. 10			2,000
Lucky Rube	Sid Smith	Nov. 10			2,000
Mark It Paid	Joe Rock	Nov. 10			2,000

AYWON FILM CORP.

The Tango Cavalier	George Larkin	Nov. 3		

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Yesterday's Wife	M. De La Motte	Sept. 22		6,500
The Barefoot Boy	Star cast			5,800
Forgive and Forget	Estelle Taylor	Nov. 10		5,800

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug. 4		7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Speed King	Richard Talmadge	Feb. 10		5,000
Thru the Flames	Richard Talmadge	June 30		5,000
His Last Race	"Snowy" Baker	Sept. 1		5,800

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22		5,000
In the Spider's Web	Alice Dean	Sept. 29		

LEE-BRADFORD

Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28		
Shattered Reputations	Johnnie Walker	Oct. 27		5,800

PRINCIPAL PICTURES CORP.

East Side, West Side	Eileen Percy	Apr. 28	Aug. 18	6,000
Temporary Marriage	Kenneth Harlan	May 5	Aug. 25	7,000
Bright Lights of Broadway	Doris Kenyon	Nov. 3		6,700

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

RED SEAL PICTURES CORP.

Bill	Maurice de Ferandy	Sept. 15		

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	Aug. 25	8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,940

TRISTONE

The Bargain	W. S. Hart	Sept. 29		5,000

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000
Broadway Gold	Elaine Hammerstein	July 28		6,800

WEBER AND NORTH

Marriage Morals	Will Nigh prod.	Aug. 11		6,400
Don't Marry for Money	House Peters	Sept. 1		5,500

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Stewart Says That We've Started Something. Why He Wants Mail Order Service. Economy of Isolated Plants.

IN practically the same mail we received a statement from a correspondent that the Benn Theatre of West Philadelphia had installed a $24,000 organ, and the following letter from a North Carolina exhibitor:

Spruce Pine, N. C., Oct. 30, 1923.

Mr. E. T. Keyser,
Moving Picture World,
New York City.
Dear Mr. Keyser:

In a recent issue of The World you had the nerve to inform the little fellows of the country that some progressive manufacturer was turning out a small organ, suitable for small theatres, and that the cost would not exceed that of the building and a lifetime monthly payment—or something to that effect. Anyway, I would certainly appreciate the address of the concern and enclose a stamped envelope for your convenience. I believe you have started something this time sure, so please take a few minutes of your time and shoot some names along.

Thanking you for your interest and with all good wishes for Equipment Department, I remain,

Yours very truly,
A. G. STEWART,
Piedmont Theatre.

We advised the correspondent to go back and look over the organ installation again and also to ascertain from the manager of the theatre how much of the $24,000 quoted was real and how much stage money.

To the North Carolina exhibitor we sent an illustrated catalog of a manufacturer which contained the description of an instrument, the cost of which is well within his means.

We agree with Mr. Stewart that the Moving Picture World has started something. Some day the organ builders themselves, who are now kicking so strenuously against the press agent tactics of their competitors in boosting paper prices, may start something also in the way of telling, in plain United States language, just what they have to offer the average exhibitor and what it will cost him.

AND here is another communication, which, because it constitutes something of an indictment of the methods by which the supply business of his city is conducted, we suppress the writer's address:

October 31, 1923.

Editor, Equipment Section,
New York City.

Will you be good enough to give the names of one or two reliable houses which handle motion picture supplies, issue catalogues and make prompt deliveries by parcel post, a la the mail order houses?

Our needs are not extensive, relating exclusively to the motion pictures of one religious denomination, but even these needs can't be met here satisfactorily. It seems that virtually nothing is kept in stock. I had to wait two weeks for a film waxer, and then didn't get what I wanted. I waited the same length of time for a humidor, and then was given a fireproof reel cabinet. I should have preferred a different type of rewinds than what I have.

This is the sort of equipment in which I'm chiefly interested now. Can you give me a lift? I'll appreciate it very greatly indeed.

Respectfully,
DWIGHT H. FEE.

We have suggested that the gentleman get in touch with the Howells Cine Equipment Company of New York City and Erker Bros. of St. Louis, Mo.

From time to time we have heard criticisms, expressed more or less courteously, by supply dealers of other supply dealers who invaded their territory.

If conditions, such as described above, are at all prevalent there seems to be a good reason for the aforesaid intrusion.

ON another page we publish a communication from a Long Island exhibitor who describes the trouble which he has experienced in connection with his local light service and who furnishes concise and definite data as to his requirements.

His case is typical of that of so many exhibitors that a large percentage of our readers will be interested, not only in Mr. Edwards' complaint but in the remedy which we have prescribed for same.

The fact that his initial expenditure for an independent lighting plant would be a trifle less than the amount of his current bills for two years, to say nothing of what he is losing each year through defective light service, constitutes a strong argument for the economy of the isolated lighting plant.

THIS is evidently the day of the good, moderate sized picture house.

Last week we described the six hundred seat Peerless of the Bronx. In this issue we jump across the continent to Bandon, Oregon, whose Hartman, a house of seven hundred seats, constitutes another illustration of the beauties which are embodied in the modern theatre of modest seating capacity.

The picture is the thing, and always will be, but the up-to-date exhibitor realizes that the patron of the small house likes to be comfortable while viewing the screen, and the Hartman's cry room would appear to make for peace and quiet of all concerned.

MENTION of the Peerless reminds that some one pointed out that we had neglected to mention just how much that attractive house had set its proprietors back financially.

As others are probably interested in that rather important point, we take this opportunity of informing them that the total damage to the bank roll was forty thousand dollars—quite moderate when one considers what they received for their money.

A CONVENTION of the Eastern Zone of the Association of Motion Picture Equipment Dealers of America, Inc., will be held at the Hotel Astor November 12-13.

It is expected that President Oldnow and Secretary Barth will be present at the convention, at which matters of importance to distributors, supply dealers and manufacturers will be discussed.

The territory of the Eastern Zone comprises Maine, Massachusetts, Vermont, New Hampshire, Connecticut, Rhode Island, New York State, including New York City and the state of New Jersey, Scranton, Pa.; Philadelphia, Pa.; Baltimore, Md., and Washington, D. C.

"Power's The Projector of the greatest satisfaction"

Stanley CO. OF AMERICA

MARCUS A. BENN

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Benn THEATRE
DIRECTION Stanley Co. OF AMERICA

PHILADELPHIA, September 24, 1923

Philadelphia Theatre Equipment Co.,
262 N. 13th St.,
Philadelphia, Pa.

Attention of Mr. Harry Blumberg

Dear Mr. Blumberg:-

I want to take this occasion to thank you for your co-operation and the service you rendered in completing my projection installation at the Benn Theatre.

It is hardly necessary for me to call attention to the perfect picture which the Powers Projectors are showing on my screen. You know my opinion of the Powers as the one machine best adapted to furnish the kind of projection which a theatre of the size and importance of the Benn requires. My fourteen years' experience with projectors in the various theatres I have operated have taught me that the Powers is the projector of the greatest satisfaction and the least worry.

Very truly yours,

Marcus A. Benn

Better Projection Pays

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

A SIDE WALL OF THE HARTMAN THEATRE

Showing the method employed in decorating the panels into which upper portions of walls are divided.

The Hartman, of Bandon, Oregon, Is a Credit to Its Community and Owners

BANDON, Oregon, is the proud possessor of a modern theatre, beautifully decorated and appointed, equipped to handle any sized road show as well as motion pictures. The theatre, which is named the Hartman, and is the property of Mrs. E. A. Hartman and Son, occupies a plot 52 feet wide by 125 feet deep. It has a double lobby, a foyer, main auditorium and balcony and has a seating capacity of 741, with twenty-four velour upholstered loge seats in addition.

Construction is of reinforced concrete, made as fireproof as possible. The building has an asbestos roof. All wiring is in conduits. Lighting fixtures consist of two large lights at either side of the ceiling of main auditorium. These fixtures have indirect center bowls of etched opaque glass. An iron rim around the set holds twelve amber globes. This is further augmented by six etched indirect bowls in the back of auditorium and over balcony. In the foyer, amber lanterns, with a center light of iron and polychrome add an artistic touch. The etched bowls, close to ceiling, give lobby lights.

Color Scheme French Gray and Old Rose

The color scheme is French gray blended with old rose and purple in sufficient degree to give a tone of warmth. Walls are French gray throughout the house. Drapes are of mulberry velour, trimmed with dull gold galoon. Walls in the main auditorium have art panels of Gobelin tapestry effect. Flower gardens give an attractive finish.

The stage dimensions are 52x24 with proscenium opening of 24 feet. Full stage equipment, lighting effects, scenery is installed with the purpose of attracting road attractions, and modern dressing rooms insure convenience and comfort. An asbestos drop curtain, overdraped with velour curtains, completes the stage appointments.

Fotoplayer Supplies the Music

A number 46 Fotoplayer, installed in an organ pit, directly in front of the stage, supplies the music.

Projection equipment includes two projectors, a motor generator, Bausch & Lomb Stereopticon. The projection room is placed in the center of the balcony.

The ticket office is in the center of lobby, with French doors at either side, leading into the inner lobby, which in turn leads to the foyer by means of six one-panel doors. Wiring has been installed for a marquee and electric sign which will be added later.

The loge seats occupy three rows across the front of the balcony. Twenty-four seats in the front row are of upholstered velour, the balance of upholstered leather. All are of Heywood-Wakefield manufacture.

A modern, well-appointed women's rest room, men's smoking room, lavatories and office help to round out the beauty and comfort of the house. A feature of the service is the soundproof glass room situated over the women's rest room and entered through it by a stairway. Here mothers can take their crying children and still enjoy the show without spoiling any one else's pleasure.

Opera chairs and all interior decorating were done by B. T. Shearer, Inc., of Seattle. The house is attractive and is a credit both to the community and the family whose name it bears.

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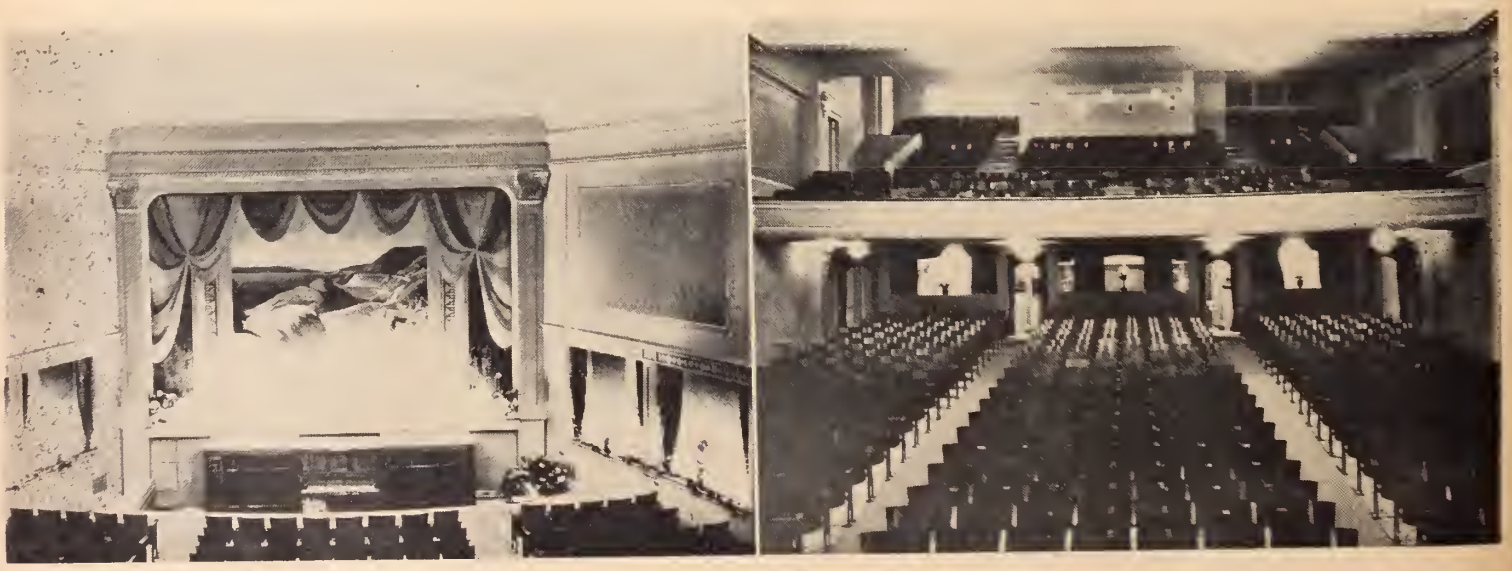


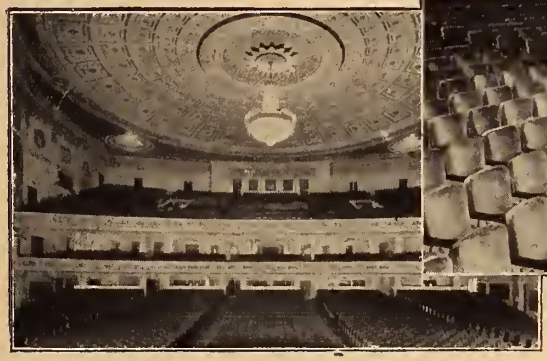
INTERIOR VIEW OF HARTMAN THEATRE, BANDON, OREGON

At left, stage and screen settings, with Fotoplayer in front and organ grilles at each side. At right, main floor and balcony seating, as viewed from stage.

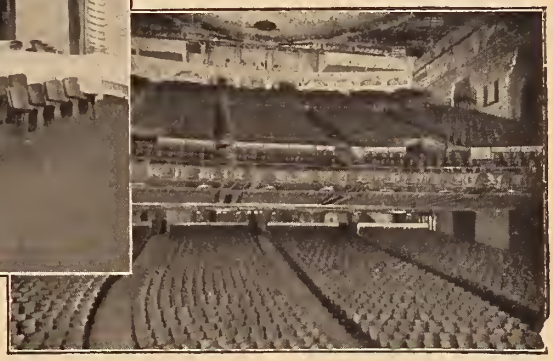
KEITH'S PALACE, CLEVELAND

WORLD, OMAHA

SELWYN, NEW YORK



EASTMAN, NEW YORK



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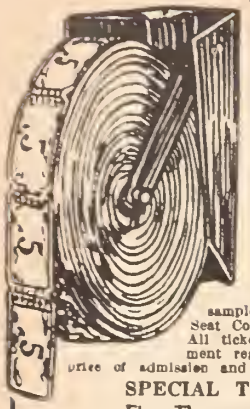

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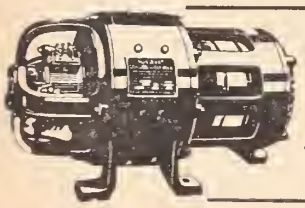

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A Concrete Example of the Economy of an Independent Generating Plant

THE following communication illustrates a condition which is common to many picture theatres throughout the country. And the fact that Mr. Edwards has, in his first letter, definitely described his requirements and his present current cost puts us in a position to be just as definite in suggesting a remedy.

What Mr. Edwards Writes

East Hampton, N. Y., Oct. 30, 1923.
Moving Picture World,
New York City.

Upon reading the Moving Picture World of November 3, on the independent generating plant for motion picture theatre service, I immediately became interested.

I have considerable trouble with my light service which costs me quite a sum of money each year. Only last week I was without light service for three consecutive nights and am unable to get any rebate from the light company.

Would like very much to find out how much it would cost me to install an independent generating plant in my theatre capable of running the whole plant.

I have a throw from the Powers 6A machines to the screen of 137 feet. Have two machines and silver sheet screen. I use 110 volts and 60 amperes.

Loses $300 Per Annum

I also have a one horsepower organ motor and six electric fans and about thirty-five house lights.

During the month of August, 1923, I used 516 K W hours, at 14 cents an hour, costing me $70.07. I am open six days a week, run two shows a night.

As near as I can tell I lose about $300 per year due to failure of light service.

The yearly cost of furnishing my theatre with electricity is $630.88 per 1922.

Any information that you can give me on this subject will be more than appreciated.

Thanking you in advance, I am,

Very truly yours,
L. A. EDWARDS,
Manager, Edwards Theatre.

The Remedy

What we would prescribe would be a 7½ K. W. 110-volt direct current generating plant.

Such a plant can be obtained consisting of a 4-cylinder 4-cycle motor, direct connected to a standard compound wound multiple pole generator.

The entire outfit, the shipping weight of which is approximately 1,350 pounds, is mounted compactly upon a heavy base, with radiator, fan and switchboard and muffler all mounted on the motor, making for economy of space occupied. Such an equipment would cost approximately $1,200, and, with kerosene as fuel, would cost approximately 21 cents per hour, with fuel at 14 cents per gallon, or, operated on gasolene, at 22 cents per gallon would cost 33 cents per hour, when operating the plant to its full capacity.

Pays for Self in Two Years

It will be noted that, at an annual cost of $630.80 per annum for current cost, a two years' electric bill would practically pay for the outfit.

Theatres Projected

WINSTED, CONN.—J. E. Perova, Opera House Building, contemplates erecting moving picture theatre, to cost $125,000.

WINSTED, CONN.—A. Davidson, Waureegan House, Main street and Broadway, Norwich, has plans by A. R. Sharpe, 144 Chestnut street, Williamantic, for new theatre.

FORT WAYNE, IND.—E. H. Reynolds has obtained permit to erect moving picture theatre on Michigan street, N. E., to cost $12,000.

BATH, N. Y.—Associated Theatres, Inc., of Rochester, is considering erection of theatre.

CHARLEROI, PA.—Robert Coyle has plans by Victor A. Rigaument, 706 State Theatre Building, Pittsburg, for two-story brick and stone trim moving picture theatre, 61 by 110 feet, to be erected at Sixth and McKean streets, to cost $50,000.

COLUMBIA, PA.—New Alto Theatre, being erected on Locust street for John J. Hardy, will soon be completed and opened.

TOMAHAWK, WIS.—Princess Theatre contemplates erecting moving picture theatre. Address Mrs. Lillian Foster.

RICHWOOD, O.—H. B. Dubbs has acquired moving picture equipment of Richwood Opera House and also taken over lease.

ST. MARYS, O.—People's Theatre, recently put up at sheriff sale, was purchased by Andrew J. Makley for $27,071.

WEST UNITY, O.—Moving picture theatre has been purchased by Ford Eckler and Olin Zeigler.

WILLARD, O.—A. J. Rice, who operated Temple Theatre for past six years as moving picture house, has sold lease to H. L. Tracy, of Carey. New lessee will continue same policy.

NOWATA, OKLA.—H. H. Allen is manager of Royal Theatre.

OKLAHOMA CITY, OKLA.—H. H. Allen has resigned as assistant manager of Capitol Theatre.

PORTLAND, ORE.—A. C. Raleigh succeeds Paul E. Noble as manager of Liberty Theatre.

MR. N. L. SCOTT

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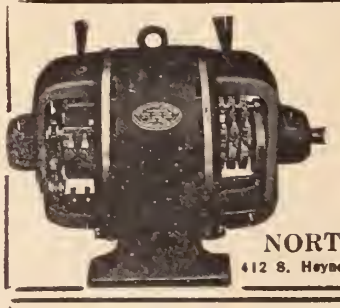

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J. E. Brulatour Incorporates at Albany with a Capitalization of $2,000,000

CAPITALIZED at $2,000,000, the heaviest capitalization noted in the business in months, the J. E. Brulatour, Inc., of Long Island city, incorporated with the secretary of state during the week ending November 3, to enter the motion picture as well as the theatrical business in New York State. The incorporators were M. H. Malloy, Rex Adams, of New York City, and H. Laverne Westall, of Brooklyn.

All told, eleven companies were incorporated in some branch of the motion picture industry during the past week. These companies included the following:

Other Incorporations

Fred Wiehl Productions, Inc., $100,000, Fred Wiehl, Winfield; J. R. Walker, Joseph A. O'Brien, New York.

Schine Auburn Corporation, Gloversville, $5,000, A. J. Richmond, Benjamin Davis, N. M. Banker, Gloversville.

Drop Head Projector Sales Company, Inc., $10,000, W. C. Martin, S. A. Rich, Clinton Morris, New York City.

The Creation Pictures Corporation, with Howard Estabrook, H. H. Pennock, R. G. Thach, New York City.

Pictures Realization, Inc., John M. Steinberg, Murray Cooper, Bertha Fleming, New York.

Small Strausberg Circuit, Samuel Strausberg, Samuel Small, J. H. Small, Brooklyn.

Labertini Pictures, Inc., F. V. Luporini, A. B. Bellock, Mary Kaufman, New York.

North Star Releasing Corporation, Louis Rivkin, Martin Hatz, Samuel Goldstein, Brooklyn.

The George E. Kann Corporation, George E. Kann, George Tumpson, Jacob Klein; New York City.

Gudrun Productions, Inc., Albert Gross, Annette Schlieman, New York City, these last named companies incorporating under the new provision of the law, permitting the issuance of shares of stock of par value, or no par value.

House Openings

LITTLE ROCK, ARK.—Majestic Theatre has reopened under management of A. S. Watlington.

BURR OAK, KANS.—Cozy Theatre has opened in new quarters.

RUSSELL, MINN.—New Grand Theatre has reopened under management of L. C. Tipler.

CARTHAGE, MO.—Royal Theatre, formerly the Delphus, has opened under management of Capitol Enterprises, Inc.

HOLDENVILLE, OKLA.—Hampton Dennis and W. O. Perkins will open Rex Theatre on Seventh avenue, adjoining Farmers' Union Exchange.

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ORGANIST, formerly Capitol Theatre, open November 15th for pictures, recitals, good modern programs. Wish connection with theatre where music is featured. Organist, 135 S. Mt. Vernon Ave., Atlantic City, New Jersey.

ORGANIST of large city theatre at liberty to make change. First-class, trained musician. Expert, experienced picture player. Reliable and a gentleman. Union. Handle all makes. Specialize on Hope-Jones, Kimball, Austin, Robert Morton, Moller, etc. Splendid library all classes of music. Good position and organ essential, large instrument preferred. State make and size of organ, working hours and top salary. Organist, 343 West Eighth Street, Erie, Pa.

PIANIST, motion picture, desires change after December 1st. Pictures artistically cued. Will go anywhere in New England. D. Lepage, 54 North Main Street, Leominster, Mass.

YOUNG THEATRE MANAGER and advertising man, age 27. Four years' experience with one circuit of theatres is seeking change. East, extreme south or west preferred. Married. Details gladly sent anyone looking for successful manager or advertising man. Box 321, Moving Picture World, New York City.

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Made in 6 other colors.

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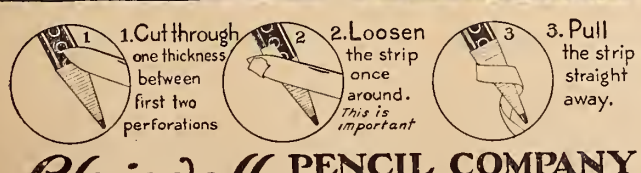

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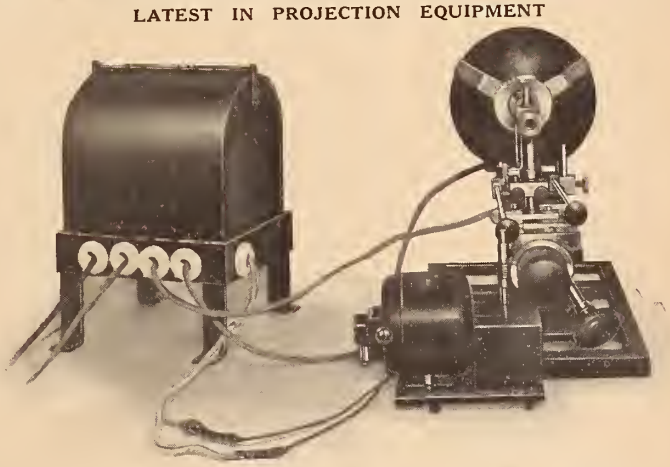
LATEST IN PROJECTION EQUIPMENT



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AUTOMATIC ARC CONTROL
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Carries through to the screen, tone for tone from highest light to deepest shadow, every gradation that skillful photography has secured in the negative.

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Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
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THE FOURTH ANNIVERSARY

of the

CAPITOL THEATRE

(NEW YORK CITY)

It affords us extreme pleasure
in announcing that the

SEVEN ORIGINAL SIMPLEXES

installed on the opening date are still maintaining screen results that have tended to make this theatre an internationally famous one

We take this opportunity of congratulating the management and the projection room personnel, on their fourth birthday, with our earnest best wishes for many, many more

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Moving Picture WORLD

Vol. 65, No. 4 | November 24, 1923 | PRICE 25 CENTS

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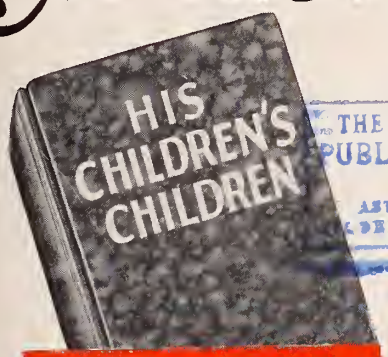

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FROM THE NOVEL BY ARTHUR TRAIN

WRITTEN FOR THE SCREEN BY MONTE KATTERJOHN

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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BA

HER FIRST BIG FEAT
PRODUCTION Hailed b

"A KNOCKOUT BOX OFFIC

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"This Picture Has Eve

"Should Appeal To Eve

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One of the BIG TEN UNIVERSA

MERRY GO ROUND
UNIVERSAL SUPER JEWEL

A CHAPTER IN HER LIFE
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REGINALD DENNY
in a big production
title to be announced

J. Warren Kerrigan and Anna Q. Nilsson in
THUNDERING DAWN
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BY PEGGY

Courtesy Century Film Corp.

omes through like a million dollars"

says

THE FILM DAILY

E

ritics !

ET" —M. P. News

ss" —M. P. World

ing" —Film Daily

e" —Harrison's Reports

The cast includes:
GLADYS BROCKWELL
CARL STOCKDALE
PAT HARTIGAN
FREDERICK ESMELTON
BETTY FRANCISCO
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MINNIE STEELE
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ADVERTISED IN THE SATURDAY EVENING POST

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G
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The AQUITTAL
with CLAIRE WINDSOR
and NORMAN KERRY
UNIVERSAL SUPER JEWEL

WHITE TIGER
Starring
PRISCILLA DEAN
UNIVERSAL JEWEL

MARY PHILBIN
in a great production
title to be announced

A LADY of QUALITY
Starring
VIRGINIA VALLI
A HOBART HENLEY PRODUCTION
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NEVER in the history of the business has any distributing Company served up so consistent a line of successes as Goldwyn-Cosmopolitan. This is not the mouthy statement of superlative ballyhoo artists. It's cold and indisputable fact. You have seen it in your box-office records.

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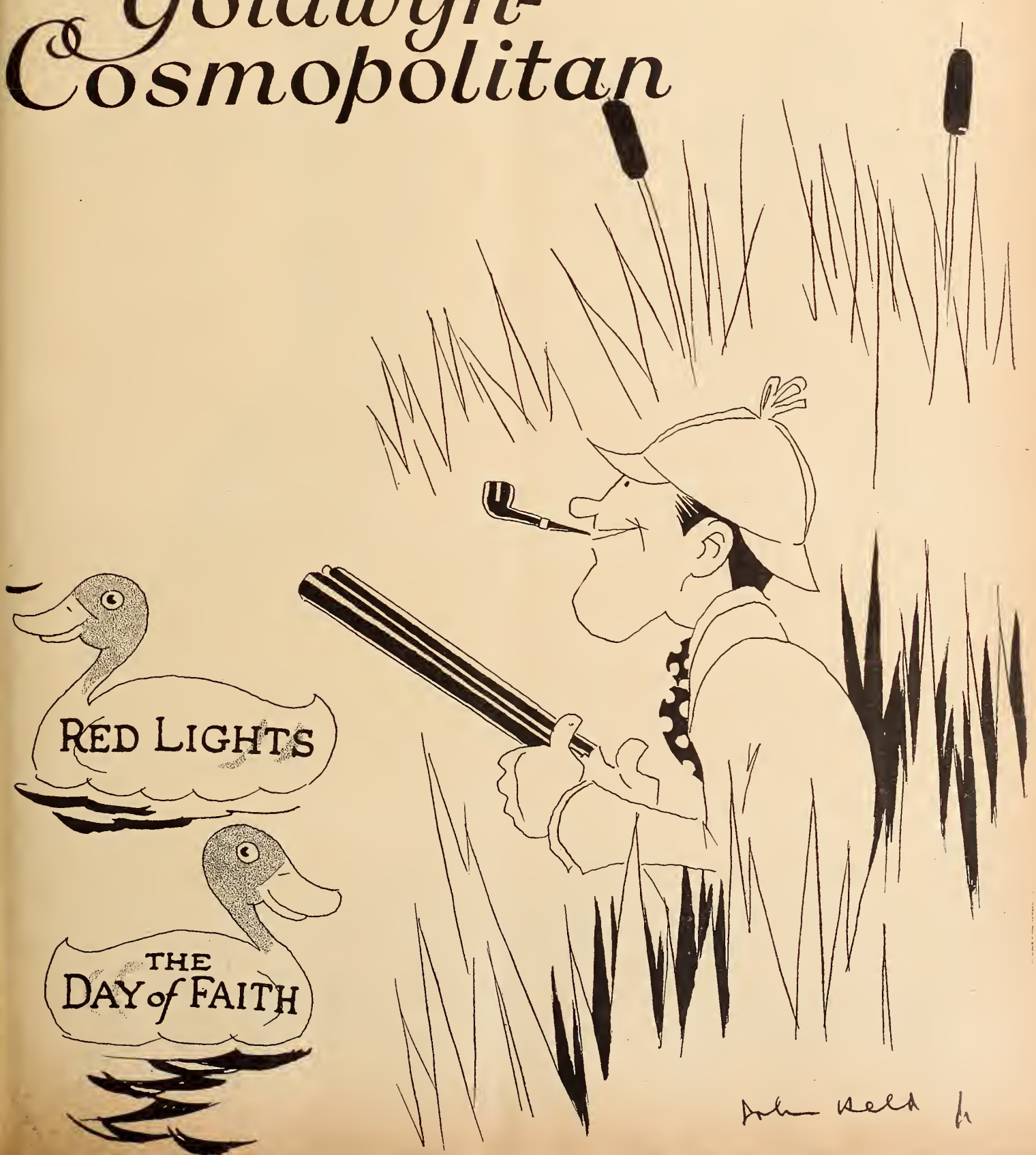

MARY PICKFORD

in

"Rosita"

A Spanish Romance

with **HOLBROOK BLINN**

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An **ERNST LUBITSCH PRODUCTION**

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*

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"A Great Picture; Appeals to All Types."

"A great picture. A work of art. Not only a great picture but one of the great pictures of screen history. Frobably the finest acting Mary Pickford has ever done. A characterization by Holbrook Blinn that will live as long as the screen lasts. Superb direction by Ernst Lubitsch. Technical perfection. And—a story. Such is 'Rosita.' Will appeal to all types of audience."—M. P. News.

"Finest of Year!"
"Marvelous!"

"Without a moment's hesitation we declare 'A Woman of Paris' the finest piece of filmery of the year. Marvelous!—Well, that is not half enough to say about it. The subtleness of humor, and grimness of tragedy, all prove the genius of the artist."—Irene, N. Y. Daily News.

"Artistically considered, the most satisfactory drama witnessed in the New York theatres."—Burton Rascoe, N. Y. Tribune.

"A WOMAN of PARIS"

A·DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford *Charles Chaplin*
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What more need we say!
What more *can* we say!

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DAYTIME WIVES MAKING TREMENDOUS HIT HERE WITH CAPACITY HOUSE MATINEE AND NIGHT PATRONS STRONG IN ACCORDING THIS ONE OF SEASONS BEST PRODUCTIONS ASKING WHEN I WILL HAVE ANOTHER ONE LIKE IT I THINK IT A GOOD BUY FOR ANY EXHIBITOR AND WITH PROPER EXPLOITATION PICTURE WILL DO THE REST

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DAYTIME WIVES

With

Derelys Perdue

Ralph Lewis

Warner Baxter

Directed by Emile Chautard

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"A Long, Riotous Laugh—

If this Comedy doesn't make them double up with laughter, we'll stop looking at pictures."—ROGER FERRI, *in Motion Picture News*

E. W. Hammons

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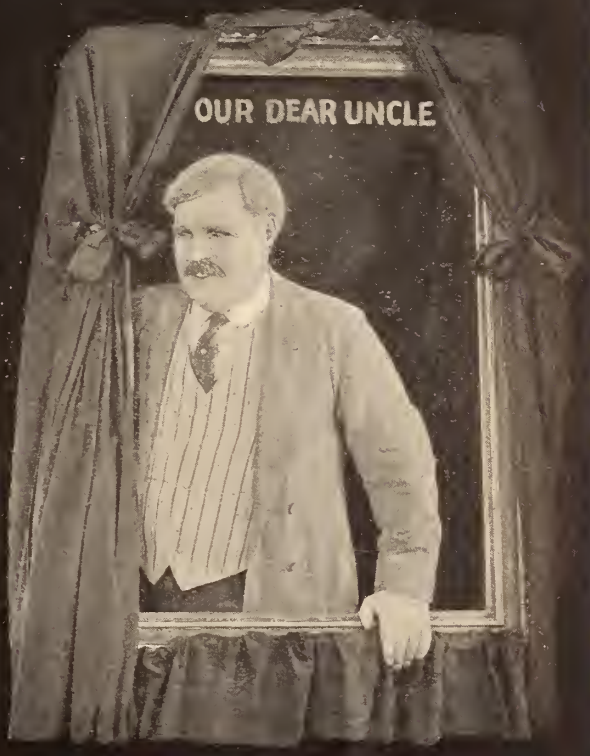
"UNCLE SAM"

A Jack White Production

With LEE MORAN

FULL OF ORIGINAL, CLEVER FUN



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Educational—Mermaid—Two Reels

This Mermaid Comedy with a hard-working, funny, all-star cast is the best two-reeler that firm has issued, in the humble opinion of the writer—and Mermaid has had quite some winners put through E. W. Hammons' organization. But this is a darb, for you know what that means. For those who are in ignorance concerning the show definition of a "darb," the writer ventures to say it is to the picture theatre box-office what the shekels passed over at a world's series booth is to baseball. ***A corking good two-reeler worthy of being featured on any bill and illuminated out in the electric lights. A long, riotous laugh from beginning to end. ***If this comedy doesn't make them double up with laughter, we'll stop looking at pictures. ROGER FERRI, in Motion Picture News.

EDUCATIONAL FILM EXCHANGES, Inc.

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Educational Pictures

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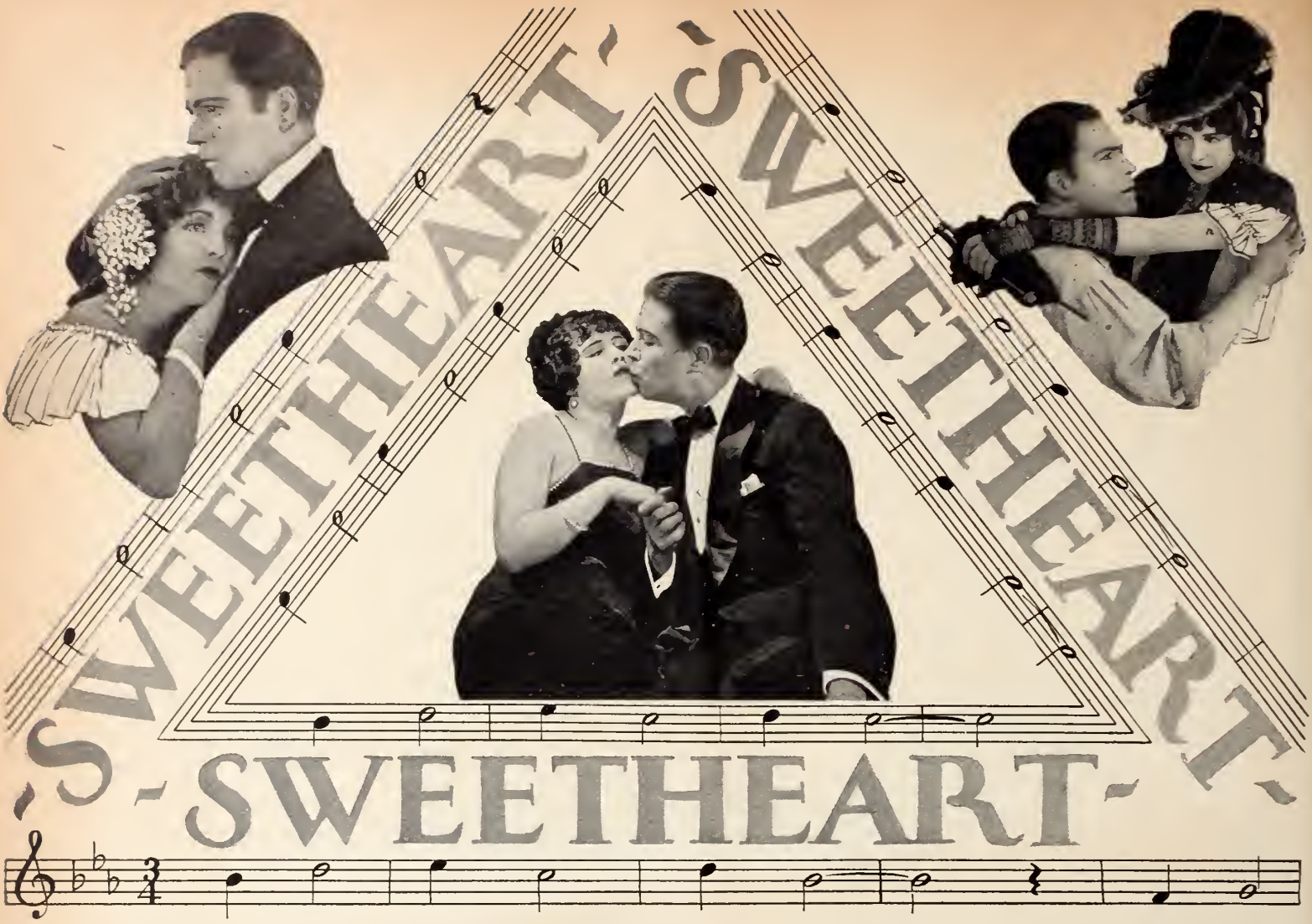
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Scenario by Olga Printzlau

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William Norris Clara Bow

and Hollywood's Twelve Most Beautiful Girls.

The Preferred Fifteen

"The Virginian"
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"The Broken Wing"
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"The Boomerang"
"Poisoned Paradise"
"The Mansion of Aching Hearts"
"When a Woman Reaches Forty"
"Maytime"
"White Man"
"The Triflers"
"Mothers-in-Law"
"The Breath of Scandal"

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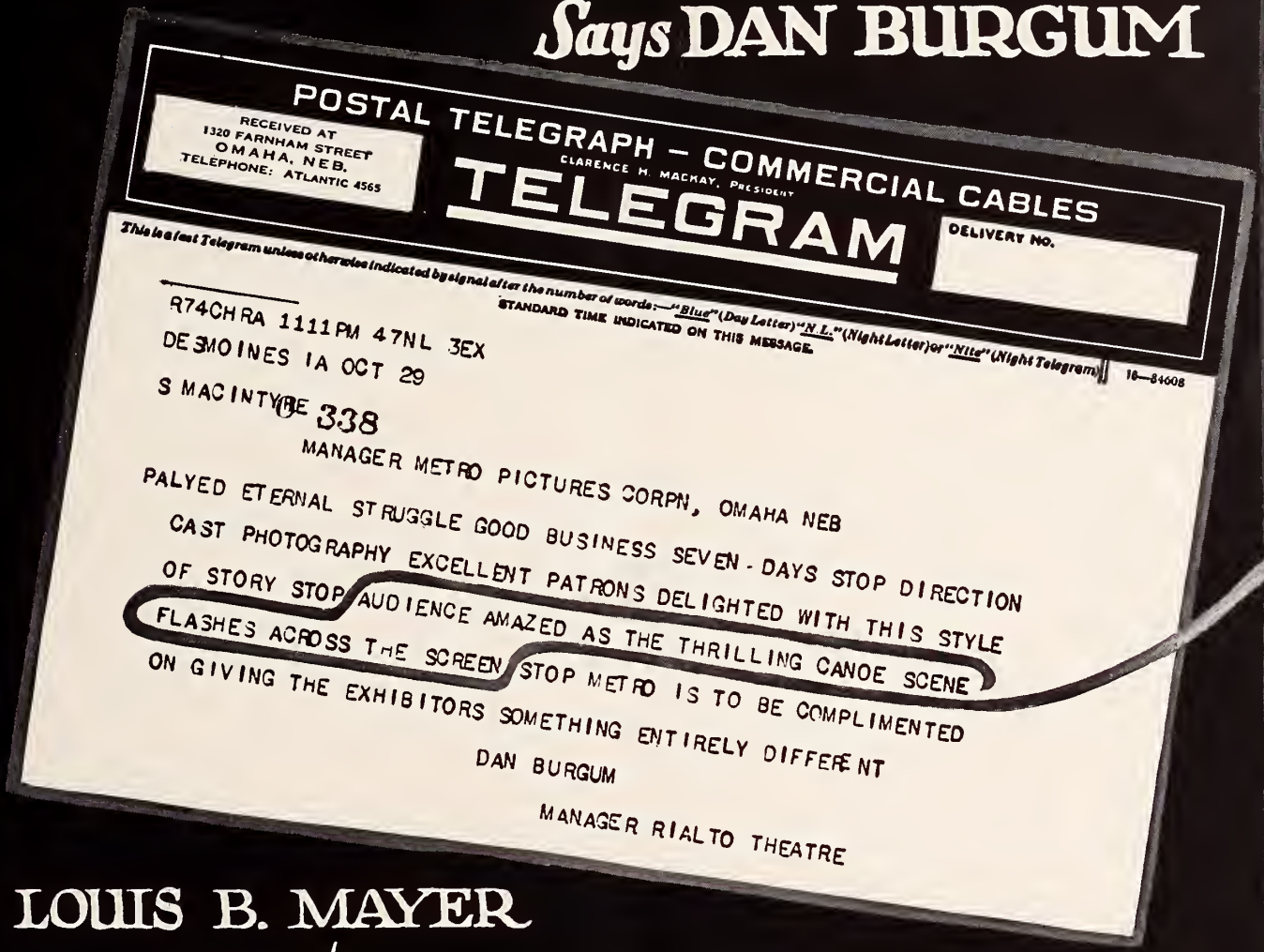
Says DAN BURGUM



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MANAGER METRO PICTURES CORPN, OMAHA NEB
PALYED ETERNAL STRUGGLE GOOD BUSINESS SEVEN-DAYS STOP DIRECTION
CAST PHOTOGRAPHY EXCELLENT PATRONS DELIGHTED WITH THIS STYLE
OF STORY STOP AUDIENCE AMAZED AS THE THRILLING CANOE SCENE
FLASHES ACROSS THE SCREEN STOP METRO IS TO BE COMPLIMENTED
ON GIVING THE EXHIBITORS SOMETHING ENTIRELY DIFFERENT
DAN BURGUM
MANAGER RIALTO THEATRE

LOUIS B. MAYER
presents

The REGINALD BARKER PRODUCTION

The ETERNAL STRUGGLE

A NOTABLE CAST *including*

Earle Williams
Renee Adoree
Barbara La Marr
Pat O'Malley
and
Wallace Beery

From the G.B. LANCASTER *novel*
"The LAW BRINGERS"

Directed by
REGINALD BARKER

Adapted by J.G. HAWKS *and*
MONTE M. KATTERJOHN

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir. William Jury, Managing Director.

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The World's Most Perilous Camera Expedition

The Screen's Most Distinctive Novelty

Which hundreds of exhibitors are playing to capacity houses.

If you've already shown this picture book it again, it will stand repeating. This has already been proved in many instances.

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A METRO Picture

Mr. and Mrs. Martin Johnson's TRAILING AFRICAN WILD ANIMALS

A Metro Picture

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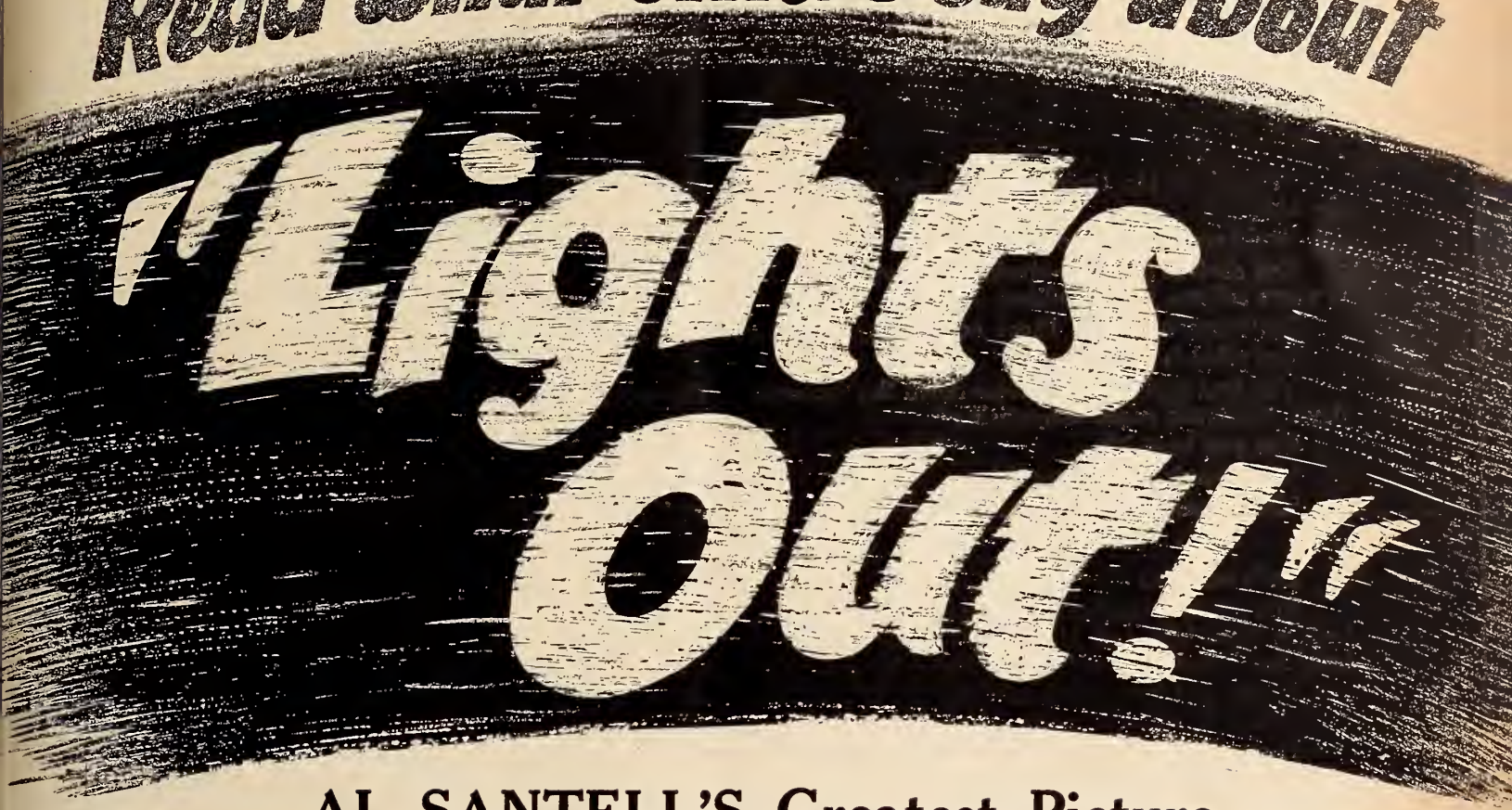
Never mind what we say — Read what others say about



AL SANTELL'S Greatest Picture

From the Successful Broadway Stage Play by Mann Page and Paul Dickey

Weekly Film Review, Oct. 20

"Lights Out" is a crackerjack comedy that should clean up, it's a picture in a hundred and certainly ought to make money for exhibitors. It is action from the word "go" and the tempo never slackens. Advertised right—and F. B. O. is getting out a hot line of paper. "Lights Out" stands every chance of going over big.

Ex. Herald, Sept. 29

If you want something unusual in screen entertainment, something different, our advice is to hop out and get "Lights Out," which is probably the most unique story ever screened.

Amusements, Oct. 6

They seldom make mystery plays any better than this one, fast moving from the word go—suspense is held up to the final fadeout. Laughs and good thrills and a lot of comedy that registers—these ingredients should insure the success of the picture. In addition there is a novel angle and any audience will get considerable kick out of this novelty—you can practically guarantee the picture from the standpoint of pleasing the majority.

L. A. Times, Aug. 22

Excellent entertainment—the picture affords quite the most delightful caricature I've seen on the screen for a long time, really, it's superb as comedy and highly enjoyable.

M. P. News, Sept. 22

In working out this theme, the producers have built as many laughs as thrills into the picture—is rich in comedy. Cabaret scene in South America is a real novelty, much fast action in the climax, when many surprises are sprung—you will be able to please any audience with this one. The theme is out of the beaten path.

Ex. Herald, Oct. 20

Will entertain the average person and as the average person constitutes the overwhelming majority of moving picture patrons, there is no question at all as to whether this is a good box office attraction. Story is excellent, and exhibitor, no matter where his theatre is, will have no difficulty in attracting attention to this picture.

Harrison's Reports, Oct. 6

A good crook-melodrama; the story is sufficiently compelling, the action sufficiently fast, and thrills close enough together. "Lights Out" is good stuff.

It's an F. B. O. Picture

Distributed by **FILM BOOKING OFFICES of America, Inc.**

723 SEVENTH AVENUE, NEW YORK, N. Y.

EXCHANGES EVERYWHERE

Sales Office, United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay St., Wardour St., London, W.1, England

"PANIC"

"Panic" is too harsh a word, but something approaching mild alarm is in the air.

And here's a strange condition:

Our shelves are over-stocked with product. The logical and necessary remedy is more selling, better selling.

Synonymous with: More advertising, better advertising.

But what is happening?

The first move: "Let's close down the factories." The second step: "Let's cut down the trade paper advertising."

Can you beat it?

Well, here's a stranger thing:

"Don't touch the national advertising. That must be kept up in full force."

* * *

Let's analyze:

The most prosperous years ALL BRANCHES of this industry have ever known were 1917 and 1918—when trade paper advertising reached its greatest heights. When national advertising was a seldom-tried experiment.

In the last two years national advertising has been given a one hundred per cent. trial. Nothing has been stinted; in brains; or in money.

Fine copy has been seen; consistent space has been used; appropriations have climbed to the six figure mark.

National advertising, we have been told, creates consumer demand, retail interest—AND MOVES THE GOODS.

BUT THE GOODS HAVEN'T MOVED.

And we have had to shut the factories down.

* * *

In these same years trade paper advertising has been an orphan step-child.

"Use just enough to get the publicity by and to let the salesmen know that we are still in business."

That has been the policy.

AND THE GOODS HAVE FAILED TO MOVE!

Think it over—a long, long time.

Get away from the spell of the rounded phrase, the impressive statistics, get away to this thought: In any business where the retailer can handle only ONE MANUFACTURER'S PRODUCT AT A TIME your chief problem is to sell the retailer!

And think over this:

I defy any man to spend seven thousand five hundred dollars IN ONE WEEK on trade paper advertising for a single picture and not find his goods moving from the shelves.

I know of a lot of seventy-five hundred dollar pages that haven't disturbed a speck of dust on the shelves.

Think it over.

Robert E. Welsh

"WARNER FIRST,"

is sworn testimony of Charles O'Reilly, chief of T.O.C.C., at Commission hearing

Warners First in Season's Product

"[redacted] does not dominate the market in the city of New York today," testified Charles O'Reilly, head of the Theatre Owners Chamber of Commerce at the Commission's last hearing. The chief official of the organization, embodying several hundred of Greater New York's most prominent exhibitors, rated [redacted] as fourth on the list in grade and quantity of product this season. Warner Brothers comes first in this respect, according to Mr. O'Reilly's opinion.

FROM
MOTION PICTURE WORLD
NOV. 10, PAGE 229

WARNER BROS.
Classics of the Screen

It's An
F.B.O.
Picture

what a title for exploitation!
—and what a picture to back you up!

"BLOW YOUR OWN HORN!"

Directed by JAMES HORNE

**With Ralph Lewis, Devely Perdue,
Warner Baxter and brilliant cast**

OUTSTANDING exploitation backs this new F. B. O. picture. Rotary Clubs, Kiwanis, Lions, Chambers of Commerce, Civic bodies of all kinds throughout the entire country have been approached to use the slogan—"BLOW YOUR OWN HORN" and hundreds have accepted.

This title "BLOW YOUR OWN HORN" admits of new ideas to boost this production different and better than any you've seen to date.

The picture is "there." The advertising, exploitation and ballyhoo is all ready. Even the most half-hearted exhibitor can make a noise with this picture and this title in his community. To those who "get behind" their pictures "BLOW YOUR OWN HORN" is a young gold mine. Speak NOW to your nearest F. B. O. exchange and ask for a copy of the big time idea press sheet.

F.B.O. **Distributed by F. B. O. 723 Seventh Ave., New York, N. Y. Exchanges Everywhere.**
SALES OFFICES UNITED KINGDOM: R-C PICTURES CORPORATION, 26-27 D'Arblay Street, Wardour St., LONDON, W. 1, ENGLAND

LUXOR PICTURES CORPORATION
presents THE
CYCLONIC MELODRAMA OF WILD ARABIAN LIFE AND FEMININE FASCINATIONS
A FRED LEROY GRANVILLE PRODUCTION

"SHIFTING SANDS"

LURE *the* CROWDS *in*
WITH THE
LURE *of the* DESERT

Advertise the *REAL SHEIKS* and the *REAL* desert life in this big attraction and they'll storm your box-office to get in . . .

Is it a Good Picture?—Will it "Stand Up"?

All the Critics Say YES

"This picture holds interest from the start; the plot has ample suspense and "punch" and there are some novel situations. All considered it more than holds its own in box-office value." —*Exhibitors Trade Review.*

"The Tripoli exteriors resemble the real thing—with the atmosphere suggestive in every detail." —*Motion Picture News.*

"Peggy Hyland returns to screen after long absence. She is pleasing and gives a satisfying performance . . . . The entire cast is well suited and capable." —*Film Daily.*

"There are a number of picturesque shots. The storm on the desert, the bandit raid, and the climax in which the English troops rout the desert brigands are fairly elaborate spectacles." —*Motion Picture World.*

A SURE-FIRE SEAT SELLER

HODKINSON PICTURES

$5,000

and tremendous new

PRODUCERS' SECURITY CORPORATION, through Hodkinson Pictures, will pay $5,000.00 in 166 cash prizes for the best essays by patrons of motion picture theatres on any one of five particular Hodkinson pictures.

That's the idea in a nutshell.

The plan is simplicity itself—and means BIG MONEY to the exhibitor. Every detail has been worked out carefully. All that YOU have to do to create all this extra patronage is to tie up to the following five Hodkinson Pictures.

"The Mark of the Beast"
"Dollar Devils"
"Bulldog Drummond"
"The Kingdom Within"
"The Lion's Mouse"

The first prize is $1,000.00 in cash; second prize, $500.00; third prize, $300.00; 3—fourth prizes, $150.00 each; 10—fifth prizes, $50.00 each; 50—sixth prizes, $25.00 each; 100—seventh prizes, $10.00 each.

In the event of ties the full amount of the prize tied for will be awarded to each of those so tying. THE CONTEST IS OPEN TO EVERYONE. A complete description of the pictures will be furnished free of charge at your theatre, and it is not essential for a contestant to see the pictures to enter the contest. The contest closes May 20, 1924.

Your Hodkinson Salesman

in cash prizes for your patrons

business for YOU!

PRIZES will be awarded from selections made by the theatres themselves and by national judges, names to be announced.

Every aid in putting over the contest in a big way will be furnished exhibitors. There will be special advertising material—posters, slides, trailers, etc. Entry blanks will be furnished.

Hodkinson branch managers and salesmen will co-operate in making it the biggest money-making plan exhibitors ever knew. So carefully has every detail been worked out that all the exhibitor has to do is to—GET ABOARD!

It's a BIG, MONEY-MAKING idea—just what YOU need to start you off on an era of NEW business; just the thing to build up a permanently increased REGULAR PATRONAGE.

It's big-time stuff, men!! If you want to make REAL MONEY—ask any Hodkinson exchange about the big contest, and DO IT NOW!!!!

Will Give You Full Details!

For those who buy pictures —

The GEORGE M. COHAN'S GREAT

Meanest Man

with Bert Lytell, Blanche Sweet and Bryant Washburn

by Augustin MacHugh

Suggested by the playlet of Everett S. Ruskay

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

For those who buy tickets —

—the advice from the critic is
"Get it! See it!"

Cincinnati Times Star: "Unusual treat offered patrons in 'The Meanest Man in the World.' Really excellent."

Cincinnati Post: "Film sparkles with humor and cleverness throughout."

Cincinnati Enquirer: "One of the noteworthy screen comedies of the season."

Cleveland Plain Dealer: "You will like this film immensely."

Los Angeles Times: "Gets yells of delight from the customers."

Los Angeles Express: ". . . . teems with laughs and good, clean, compelling fun."

Cleveland News: "An audience picture from start to finish."

Moving Picture World: "A good box-office attraction."

Exhibitor's Trade Review: "It will get them."

Motion Picture News: "One of the best light comedies that has graced the screen in some time."

STAGE PRODUCTION SUCCESS

"in the World"

Presented by

Principal Pictures Corporation
(Sol Lesser, President)

A First National Picture

figures-

definitely prove that the man who produced the powerful story about this girl for the screen- is the most consistent and reliable box-office producer in this business today and - - - - -

THIS -is the biggest picture he has ever made

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Let's Quit Talking

MAYBE something is going to be done about it! That is the chief thought that comes to us as we conclude reading the statement by F. J. Godsol, elsewhere in this issue.

There is nothing bomb-like in the declaration that production costs must be curtailed by individual courage and efficiency; nothing startling in the proposal that joint distribution is the solution of the producer's selling problem.

But there *is* an attitude of goaded desperation; the suggestion of a brave decision that *something must be done* about these words from Mr. Godsol:

"Today, in the motion picture industry the real vital issue is whether or not the producer is to receive fair and reasonable prices for his pictures. .....Why do not the producers take action—not talk—to destroy this danger, the greatest menace to the picture industry!"

There, flatly and plainly, is an invitation to action; a challenge, if you prefer it that way.

Will there be a response? In deeds—not in further talk?

* * *

IT is our belief that Mr. Godsol's interest in his own statement is confined entirely to the probable reception accorded the few words quoted above.

Mr. Godsol, in our mind, set out to extend an invitation to action, nothing more, nothing less.

Assuredly, he can have no hope that his words will make a dent in the hides of the exhibitors whose control of their territories has brought about the present situation.

For so many moons that the beginning has been forgotten we have had our few pet evils to complain of in this business. Sometimes we talk ourselves up to the point where we see naught but EVIL and no BUSINESS.

And for as many moons we have had as many favorite and pat panaceas to solve those problems.

Mr. Godsol's attitude is that of a man who has grown weary of the drone of complaint and suggestion—dreary to the point of [illegible] banging the

"Well, gen
Or call the ga

IT is not fo
the pros or cons of the problem of stabilizing production costs; nor to discuss and analyze the many angles to the joint distribution bubble.

But we would like to see a half dozen of our better-known film men get around a table and thresh out the joint distribution argument face to face. And, maybe, settle it for once, and for all.

At any rate, it would clear the air—and save a lot of time for work back in the individuals' own offices.

Through the medium of a trade paper statement issued this week by Mr. Whoozis, a commentary the week following by Mr. Whatzis, a criticism the next from Mr. Whichiz—and the whole operation repeated three months later—we are getting nowhere.

And wasting a lot of time, considerable breath, and much white paper and printer's ink.

Who will be the first film man to write Mr. Godsol:

"Your invitation received. Am not sure whether I care to go to your party or not, but at least you interest me. Suppose we get a bunch of the boys together for dinner some night next week and talk it over?"

Mr. Laemmle? Mr. Rowland? Mr. Loew? Mr. Fox? Huh?

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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Other publications: Cine Mundial (Spanish). Technical books.

"The Hunchback" is going to the exhibitor pretty soon, according to our tried and true friend, Dame Rumor. If true, we think this is one of the wisest moves yet taken by Messrs. Laemmle, Cochrane, et al. "The Hunchback" has shown on Broadway that it is a real money-getter. And with the air full of shut-down talk the exhibitor is ready for money-getters as never before. He has heard a lot of talk about the big and bigger pictures of this season—now he'd like to see one at work for his box office.

This Week

The only trouble about giving the Silver King a dinner is that you can't very well ask him to be his own toastmaster. And a film dinner without Harry handling the gavel will have its drawbacks.

Harry's best line in a year was his introduction of Samuel Goldwyn at the Fredman luncheon. "I wish to introduce the man who is my partner in the film business"—then sotto—"He owns a ninety-five per cent. interest in my pictures."

Will some one please page the two-thousand-a-week actor who has consented to alter his contract to read seven hundred and fifty a week? We read about him in the daily papers. Jesse Lasky is understood to be his discoverer. We would like to see this rare bird. We have known of actors to walk the streets until their names were forgotten before they would take a ten per cent. reduction—and the fellow who at the first sign of storm drops from two "thou" to seven-fifty must have come from a museum. Or at least deserves a niche there.

Got an interesting slant the other day from a man who has considerable contact with the financial district and money interests generally:

"The one happening of the past year that has done more than anything else to scare capital away from the picture industry," he declares, "was the announcement that Jackie Coogan was to receive oodles of millions a year."

And he concluded sadly: "You can't cram that down the neck of a sixty-year-old banker who still considers a fifteen-thousand-a-year man a valued and adequately paid executive."

[illegible] attitude [illegible] part of a nationally known newspaper editor who has probably slaved some forty years in a half dozen countries to reach the munificence of ten thousand a year.

Let's have it understood: That the press agent who can't break on the first page except by talking of million dollar salaries or million dollar pictures is just laying down on his job. Taking the line of least resistance—and most harm. That the press agent who is barred from using this means will just expend a few hours more thought on the job and evolve an idea really worth while.

Travel note—Ben Amsterdam is now making weekly trips to Philadelphia. Inmates of the Hotel Astor have heard a rumor that Ben runs an exchange in Quakertown.

Had a few words with Henry Ginsberg during the week. And found the Preferred atmosphere perking up. It ought to—with a picture like "Maytime" on the horizon, and a few other bets of the calibre of "The Virginian" in the neighborhood.

If ever the "reg'lar fellows" in this industry did any rooting, now is the time. There is a hundred per cent. good will and loyalty cheering section on the job rooting for those two boys, Benny Schulberg and Jack Bachmann.

Earl Hudson is in town. Hope to shake hands at least before he gets away. But he's a busy boy. Always was, for that matter. The chorus will now sing, "And that's why he is where he is today."

F. J. Godsol, Jesse Lasky and Richard Rowland had a merry scrap during the week for the top of column first page positions. Naturally, the newspapers disregarded the meat of Godsol's statement—the distribution problem—and hit on the more popular angle of production costs. Then Jesse stepped up to say that the trouble was all settled as far as he was concerned; his players are acting nicely. Dick Rowland came in at the end of the discussion and said the most important words as far as production goes: "Put in the time and [illegible] on the continuity. Here you are only paying one salary and no studio rent."

Ben Grimm dropped in to see E. J. Smith, at Universal, and found him snowed under contracts. Literally. Here is one sales executive who buries himself in the job at hand—hard work and lots of it.

Developments in the trade paper field. Leaving only one real "edited, published and printed" in New York paper. The esteemed Moving Picture World. We now have papers at Chicago, Stroudsberg, Pa., and one about to move to Albany.

Ricord Gradwell has always said: "The job of the distributor in this business is to sell seats for the exhibitor." Then steps forth to practice what he preaches with the big national contest announced elsewhere in this issue.

The panic is on. If you don't make daily calls on some of the film companies you are seven moves behind in checking up the roster of employes.

And as for keeping track of film salesmen and exchange managers—it just can't be done.

When the storm is all over, some one will say, "Who shouted 'Fire!'—Let's lynch him."

ROBERT E. WELSH.

The Fight Has Only Begun

DAY to day developments in the Admission Tax situation are rather trying on those publications that prefer to take their views in inspired doses.

One day we are told that there isn't a chance in the world that Washington will look with favor on the repeal of the Admission Tax. The gloom lies in thick, heavy clouds.

"No one is working," we are told. Then in the next breath, "The fellows who are working so hard are making too many mistakes." It's a contradiction that can only be swallowed if you are hypnotized by the importance of being with "the inner circle."

Then no less a personage than the Secretary of the Treasury comes forth with a flat recommendation that the Admission Tax be lifted in its entirety.

The same columns that so recently dispensed the globules of gloom now tell us that the outlook is rosy and bright. The same "inside sources" that provided the initial reliable information rush a telegram across the country that seems to say nothing in particular but is essentially a shoddy bid for a seat on the band wagon.

And—shucks—there isn't any band wagon yet.

The fight has only begun!

* * *

DAY to day it is one thing; but day in and day out we get this chorus:

"There is too much politics in exhibitor ranks. We must eliminate the politics and banish the glory-seekers."

It was a good song—the first time we heard it. But many years on the fringe of the picture business have taught us that the Film Man's Dictionary puts it this way:

"Politics—Activity on the part of anyone who is not in our crowd. 'The Exhibitor Politician'—the fellow whom we don't like at the particular minute. 'The Exhibitor Leader—the same fellow when he consents to play in our yard."

That sums it up.

And the chorus is getting tiresome.

It strikes us this way:

If you want to play baseball—GET IN THE GAME. If you don't like the other fellow's game—start one of your own. But we have never heard of anyone who won a ball game SITTING IN THE GRANDSTAND bawling out the players on the diamond.

That's straight talk; meant sincerely and without another thought than to clear the air.

Switching the metaphor to football we say: It's about time to stop wrangling over who will give the signals and—GET IN THE GAME.

* * *

ALL this is aside from the consideration or concern of Mr. Average Exhibitor.

Many hundreds of that species included among our own readers have been busy for months with personal appeals to their Congressman and Senators—by word of mouth, by letter.

They haven't waited for signals, nor have they needed them. Unless it can be said with all due modesty that the humble efforts of Moving Picture World have constituted the signal to action.

To this multitude we wish to reiterate:

The fight has only begun!

Keep up YOUR fight! Hew to the lines that you have followed to date. Let the "star players" work out their own method of getting into the game. YOU STAY IN THE GAME.

The nation will take care of itself.

Your concern is your theatre, your town, your Congressman, your Senator. See that YOUR people know the facts in the amusement tax situation.

Nothing more will be asked of you; nothing more is needed.

Take care of your own situation; and if impelled to further action, lend the cheer of your support to the fellows who have been IN THE GAME. From the first inning.

Above all, don't slump NOW. Don't prepare to count the fruits of victory. Lots of good work has been done; miraculous work to those who know past efforts in this industry.

All the more reason to take a second breath now and KEEP ON FIGHTING.

Robert E. Welsh

Spurred by Mellon Tax Proposal, Cohen Urges Immediate Action

Leaders in Congress are not showing any favorable enthusiasm over Secretary Mellon's tax-relief recommendations. The general trend of thought seems to be that the side-tracking of the Soldiers' Bonus is not a move calculated to arouse public approval. Some there are who prefer to believe that the income tax relief offered by the Mellon proposals would redound to the chief benefit of big capital and not to the pocketbook of the average working man. However, little has been said of the amusement tax individually. To most members of Congress the amusement tax is merely a small part of the whole; to YOU—and to the great mass of theatregoers, it is the most vital point in the whole proposition. See that YOUR Congressman knows your attitude AT ONCE. Strike NOW, while the iron is hot—WRITE THAT LETTER THIS MINUTE!!!

THAT Hon. A. W. Mellon, Secretary of the Treasury, favors the repeal of the Admission Tax was definitely assured by his statement appearing in the newspapers of the country on Monday, November 12. The portion of his remarks of especial interest to theatre owners as well as to the entire motion picture industry was:

"8—Repeal the Tax on Admissions. The great bulk of this revenue is derived from the admissions charged by neighborhood moving picture theatres. The tax is, therefore, paid by the great bulk of the people whose main source of recreation is attending the movies in the neighborhood of their homes."

Commenting upon this declaration from the Secretary of the Treasury, Sydney S. Cohen, as president of the Motion Picture Theatre Owners of America, issued the following statement:

"We have seen the public statement issued by Secretary of the Treasury Mellon with respect to the recommendations for the repeal of the Admission Tax in the coming session of Congress.

"We are much gratified with the decision reached by Mr. Mellon in this regard, as it is in entire conformity with the purposes of the Motion Picture Theatre Owners of America and our campaign for the repeal of the taxes which have been so oppressive to motion picture theatre owners.

"The writer, accompanied by National Secretary George Aarons and M. J. O'Toole, visited the office of the Secretary of the Treasury at Washington early in October and laid the case of the motion picture theatre owners with respect to the repeal of the Admission Tax before the Treasury Department officials, and our statements in this relation, which were supplemented by our brief, are reflected in the public statement just issued by Secretary Mellon.

"While the recommendation of Secretary Mellon is in itself a great step forward in our campaign for the elimination of the Admission Tax, theatre owners must realize and appreciate that the unified and concerted effort of motion picture theatre owners in the United States is still required with their representatives in Congress, so that the relief sought will become a reality in the next session of Congress."

The foregoing statement has been sent from the headquarters of the Motion Picture Theatre Owners of America to all theatre owners, and supplements a campaign which has been carried on for weeks past. Already the theatre owners of the country have been supplied with a series of three suggested letters to be sent by them to their Congressman, together with other ammunition stressing the position of the theatre owners, and reflecting the attitude of their audiences, toward the burdensome Admission Tax.

It is of supreme importance that every owner of a motion picture theatre in America should appreciate the necessity for quick and concerted action. The time remaining for their concerted action upon their Congressmen is short. The attitude and recommendation of the Secretary of the Treasury for the repeal of the tax makes the presentation of the theatre owners' case to their Congressmen at this time a matter of supreme importance. It is the duty of every theatre owner to make the effort. By unified, concerted, constructive work, the advantage thus far secured must be followed up if the desired repeal is to be secured.

This necessity is further emphasized by a telegram received by the president of the M. P. T. O. A. from John A. Schwalm, a national director of the organization, at Hamilton, Ohio. Mr. Schwalm says:

"Congratulations are due you and other Eastern leaders on Secretary Mellon's article in newspaper this morning regarding admission taxes. Exhibitors should not think this is a settled matter. You and other leaders know that the fight has only begun. It will take concerted effort to get the Secretary's recommendation through Congress. Suggest you advise exhibitors immediately to write their Congressmen and Senators to support the recommendation of the Secretary."

Famous Well Fixed, Says Saunders

Famous Players-Lasky Corporation earnings this year will be somewhat parallel to those of the past annum and, with the present economies in mind, the position of the company should be a strong one by March 15, states Controller R. W. Saunders. This statement refutes reports that Famous was in need of new financing or recapitalization.

Advances going on for more than a year caused Famous to "take the bull by the horns" relative to stars' salaries. With material on the shelf to provide for releases during the next few months the company was in a position to take its present stand, the statement reveals.

The statement also discloses that Adolph Zukor now holds, but not in his own name, more stock than he did in 1920. The recent listing of 14,228 shares of the company's common stock was to provide for the acquisition of one-half of the capital stock of the Hill Street Fire-Proof Building Company of Los Angeles and one-half of the capital stock of the New York and Pacific Coast Amusement Company, also of Los Angeles. This makes the corporation the sole owner of these two companies, it was explained.

Ray Visits New York

Charles Ray, Associated Exhibitors' star, is now paying his second visit to New York, expecting to remain in the East for several weeks. He is accompanied by Mrs. Ray, Albert A. Kidder, Jr., general manager of Charles Ray Productions, and Frederick Sullivan, who directed the production of "The Courtship of Myles Standish."

Fredman Returns

After a visit here of several weeks Ernest Fredman, editor of the Film Renter, published in London, returned home Saturday, November 10. During his stay here Mr. Fredman met many of the leading lights in the industry.

Godsol Calls Exhibitor Control Industry's Real Menace

Production Evils a Matter for Individual Care He Says in Statement That Minces No Words

[Editor's Note—F. J. Godsol, President of the Goldwyn Pictures Corporation, is not using the pat phrase when he says that he is not addicted to the practice of issuing statements. The declaration that follows takes on additional weight, therefore, from that fact. Further, between the lines, there is a very evident invitation to other executives to come forth and take definite action this time instead of letting the present situation evaporate in another flurry of talk.]

By F. J. GODSOL

I HAVE always refrained from giving interviews or issuing statements about the picture industry as I feel the public is not interested in what I might have to say. Besides, nothing that has appeared in the press about the ills of the industry has helped to cure them.

I have again been asked for a statement and I now feel like expressing my views, although with very little hope of any good resulting.

Much has been said about the present high cost of production. High cost of production exists and should be remedied. But nothing will be gained by any plan so far suggested.

Cost is simply a question of supply and demand of material and labor.

There are too few leading film artists, outstanding directors, continuity writers, art directors and others for the yearly production of pictures, with the result that all producers are continually bidding for the same people.

This cannot be remedied by temporarily shutting down studios because as soon as the studios reopen, the producers will again start fishing out of the same pond and salaries will again soar.

Another fundamental factor entering into high cost is the unnecessary extra time taken by directors in the production of their pictures. This is and has been difficult to control because of the arbitrary attitude assumed by the present day director of importance.

There are also the large carrying and overhead charges which can only be fairly absorbed by greater instead of lesser production.

In my opinion, high cost of production is not an issue for the industry collectively but for each producer to individually solve and it can only be accomplished by the individual developing unknown artists and by the employment of uncelebrated directors on reasonable terms who will agree to and will "shoot" their pictures within a limited number of days.

Today, in the motion picture industry, the real vital issue is whether or not the producer is to receive fair and reasonable prices for his pictures.

If rental prices come down with a reduction in costs, the producer will be no better off than now.

Exhibitors have merged their interests in a great many cities with the result that all the theatres are in the control of one man or one group of men. In many other centers they have formed booking combinations. All to force the producer to accept rental prices arbitrarily fixed by the exhibitor.

Why do not the producers take action —not talk—to destroy this danger, the greatest menace to the picture industry!

At present there are a few so called competitive points where the exhibitor is required to pay more than the true value for pictures to partly make up for the producers' forced underselling in other towns. This is unfair to that exhibitor and is unsound business.

Pictures should be sold everywhere for what they are worth—no more and no less—and to enable the exhibitor and the producer each to make a fair profit on their respective investments.

At present there are exhibitors in dozens of large controlled cities getting pictures at a mere fraction of their value.

This serious situation is well known to all producers and, in my opinion, it is only the vanity of the heads of the larger producing companies which permits this condition to exist and will permit it to continue until it strangles them. It seems to me these executives are sitting back, each thinking they will weather the storm, and that all their competitors will go bankrupt, when they will then single handed stamp out this evil.

Another important element is the cost of distribution. Why should there be ten offices in each of thirty cities with thousands of employees selling the same kind of merchandise to the same customers? Others have already made suggestions to remedy this.

The cost of distribution can be reduced one-half and the saving applied in reduction of film rentals.

All of these unsound conditions can be remedied if three or four distributing companies, or more if others should choose to join, distribute as one.

Joint distribution would *put an end to the dictation of prices by exhibitors.* If a sufficient number of pictures were in the hands of one distributing agency, exhibitors who persisted in their present strangling methods would soon find themselves facing a shortage of good pictures and they would then be willing to deal on a fair basis.

A joint distributing organization should agree to supply pictures to all exhibitors throughout the United States on a percentage of the theatre's gross takings, the percentage to be fairly arrived at by an arbitration committee composed of exhibitors and producers. Such percentages must allow each exhibitor a fair profit and also permit each producer a fair, even though proportionately smaller, return.

What I have here expressed will probably bring an avalanche of protests and reproaches from producers, exhibitors, artists, directors and everyone connected wtih the industry, but I am stating my honest belief.

Mine is not a cry of personal distress. In fact, I feel that with the warm personal friendships of many leading exhibitors and with the powerful co-operation of Mr. W. R. Hearst, Goldwyn Cosmopolitan is better able to cope with the situation than some of the other companies.

The Goldwyn Pictures Corporation is stronger today than ever in its history. Its pictures are good and the exhibitor's demand for them is greater than in former years. Its sales have never been so large. Its financial condition is sound.

I have been asked why, if these are the facts, Goldwyn stock is quoted so low. My reply is that I am building up the Goldwyn business and not the stock market. Our accountants' (Price, Waterhouse & Co.) last audit shows that the book value of Goldwyn stock is forty dollars per share, excluding good will. Nevertheless the fact remains, we are not getting adequate rentals for our pictures in a great number of territories.

Taught by Movies

More than 3,000 pupils are now receiving lessons by motion pictures in Crandall's neighborhood theatres, Washington, D. C., as part of an experiment undertaken this year by the Washington school board. The experiment is being watched with a great deal of interest, not only in Washington, but in other cities where visual instruction is under consideration.

Throw Out Your Chest

By Carl Laemmle

I am proud to be in the moving picture business.

Once upon a time I was anything but proud of it. I considered it a game, a gamble, a good way to make money. Others felt the same way.

We called it a game. We felt it was a make-shift, a good one while it lasted, but we didn't expect it to last very long. There wasn't anything institutional about it. It looked like a case of "gather ye roses while ye may." So we gathered. And in gathering, we now and then nearly ruined the bush. We never thought much about fertilizing it. We thought but little of its future growth. We were sure its future was almost past.

Then, in spite of our carelessness, the blamed thing grew and flourished and gave off a more beautiful flower than ever.

Today it is giving rare flowers to the world—Beauty, Happiness, Entertainment, Education, Development!

Let's quit calling it a game and thinking of it as such. Let's think of it as one of the most solid institutions in the whole world of business. Let's talk of our pride in it and of our love for it, and let's do so at every opportunity.

Let's quit apologizing for it!

Think! What other business has a greater right to live and to command respect? Think of any line of business. Compare it with the moving picture business. How does it stack up? Is it more necessary? Is it doing a greater good? Is it a source of satisfaction to more people? You'll have a mighty hard time finding any line of endeavor more worth while.

Our business has had its detractors. The trouble is that we have not fought back hard enough. We have let them hammer at us for years and we have put up all too feeble a resistance.

Let's spread the gospel about our industry. Let's make the knockers put away their hammers.

Let's start with ourselves. Let's quit belittling our own work. Let's quit befouling our own nest. Then let's spread out from our own circle and tell our friends about our business. Call it propaganda or what you will. Let's show the world that we are not a trifling set of easy-virtued men and women.

We've gone through the throes of the birth of a new art or business long enough. We've learned to crawl. We've learned to walk. We've learned to run and we are hitting a pace which commands the wide-eyed wonder of men in other lines of industry.

If you're in this business, you don't have to back water for anybody, anywhere, anytime! You're an important piece of work. You're in one of the biggest things in the world.

Throw out your chest!

Industry Not Hurt by Salaries Paid to the Stars, Says Brandt

B. P. SCHULBERG, of Preferred Pictures, says that his experience as a motion picture producer does not coincide with the recent statement made by William Brandt, president of the Motion Picture Theatre Owners of New York State, that the difficulties now being felt by the film industry can be traced to the enormous salaries paid to screen stars.

"I do not doubt for a moment Mr. Brandt's discovery that, on one production cost sheet, he found salaries constituted two-thirds of the expense. But I do feel that the picture he mentions must have been an unusual case—the exception, not the rule.

"In my own experience salaries average ten per cent. of the cost of producing. At this rate I think almost any one will admit that to put names of players who are proven successes into a picture is added insurance against failure, not extravagance by any means.

"To my mind the biggest difficulty seems to be in expenditures made to serve the purposes of a selfish or conceited director or producer who puts thousands of dollars into a picture that will never register when it reaches the screen.

"When I study production costs I can't help but feel that most of the high-salaried players today earn every cent they make. They could not command the salaries they do if they didn't bring that much in at the box office."

Business on Upgrade

Pathe Branch Managers Report Prosperous Conditions

Reports of good film business have been brought to Pathe's home office from two branch agencies in widely separated territories. Reports from these agencies do not state that Pathe alone is enjoying prosperity, but that the motion picture business in general is on the upgrade.

Pathe's branch manager at Cleveland, Oscar J. Ruby, who has been in conference with home office officials in New York during the past week, reports business in the Cleveland territory to be on the upgrade and the outlook decidedly encouraging.

"Business generally in the Cleveland territory is on the upgrade," declared Mr. Ruby when interviewed this week. "Conditions at Akron, O., a stronghold of the rubber industry, and at Youngstown, the steel center, are unsettled at the present time, but in the rest of the territory prosperous conditions prevail, and the picture market reflects the era of good business."

The continuance of prevailing prosperous conditions in the Milwaukee territory is confidently anticipated by exhibitors and film men in that part of the country, declares W. A. Aschmann, Pathe's Milwaukee branch. Mr. Aschmann, who is at present on a business trip to the Pathe home office in New York, points to the extensive theatre building operations in that territory as indicative of the confidence of local theatre men in the future.

"There has never been a wider distribution of screen product than right now in this territory," Mr. Aschmann stated.

J. S. Woody on Tour

Associated Exhibitors' Official Visiting Branch Sales Offices

John S. Woody, general manager of Associated Exhibitors, left early this week for a tour of branch sales offices of that organization. He expects to go as far west as Chicago, making several stops and conferring with the branch managers of Associated and important exhibitors at centers between that city and New York.

Since he became general manager Mr. Woody has reorganized and considerably increased the company's field staff, and placed it upon a basis of greater efficiency than ever before. It is understood that the present swing around the circle is only the first of a series of trips which will bring him in close touch with Associated representatives and leading theatre managers. These travels will cover many weeks, with only brief returns to New York.

Before his departure Mr. Woody expressed complete satisfaction with the present business of Associated Exhibitors and the excellent prospects for the new season.

Goldwyn Club Dance

Annual Event Promises to Be Brilliant Affair

The Goldwyn Club will give its annual dance in the grand ball room of the Pennsylvania Hotel, New York, Friday evening, November 23. The Dance Committee has been hard at work for nearly a month preparing for the event and it is a foregone conclusion that their efforts will be crowned with complete success.

Vincent Lopez will be there with his famous Pennsylvania Hotel Orchestra. The Capitol Theatre entertainers will participate. Many prominent screen players will attend. Marion Davies, Thomas Meighan, Gloria Swanson are among those who have accepted invitations.

Lull Affords Good Opportunities

An example of the bigger casts now available soon will be seen in the Gasnier production of "Poisoned Paradise," a Preferred Picture from the novel by Robert W. Service. B. P. Schulberg, who had listed the players to take part in the picture, immediately discarded the early selections with the announcement of the studio shut downs.

"I am delaying the selection of players because I am sure I can find a better cast, not only for the principal roles, but for the minor parts as well, than ever before has been possible," said Mr. Schulberg. "The list of genuine favorites now available for any big picture makes it possible for the careful producer to give theatre goers a thing they seldom have seen—all-star productions that are all-star in fact as well as in name." Clara Bow will enact the leading feminine role.

National Changes Hands

National Non-Theatrical Motion Pictures, Inc., which has been in operation over two years, has changed hands. The interests formerly owned by Harry Levey, Louis Weiss and Don Carlos Ellis have been purchased by a group of men who were financially interested in the company for the past year.

The newly elected officers are: F. C. Pitcher, president; C. M. Strieby, vice president, and W. J. Bold, secretary and treasurer. Francis M. Hugo, formerly secretary of New York State, is chairman of the board of directors. In addition to the above gentlemen, the following comprise the board of directors: Mark E. Gillis, Rose E. Tapley and T. R. Pitcher.

Waste Eliminated, Says Lasky; New Production Plans Forming

OUR movement to eliminate waste in the production of motion pictures has already borne fruit in a new frame of mind in Hollywood. This change of attitude is extremely vital, because the waste of the past was largely due to the mental attitude with which the studio people approached production. Because of this mental readjustment I am confident that in the future we shall be able to make pictures at a cost less than the present price levels—and we'll make better pictures. So confident am I, in fact, that we are preparing for the production of additional pictures which, released on a schedule of one a week, will carry us through to next September."

This was the word brought back from Hollywood this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, whose recent pronouncement against extravagance in picture-making caused a furore in the picture business. Mr. Lasky, having seen the effect of the closing order on the studio forces, declares half the battle against soaring production costs has already been won.

"Some people got the idea that we were not going to make any more pictures," said Mr. Lasky. "This is silly. There will be no curtailment of production, but there will be a curtailment of waste. Others are construing the move as a step back to cheaper pictures. This is equally ridiculous. Pictures are not good enough now—probably never will be good enough. And it is our job to make them better and better.

"We are simply determined to make every dollar spent in production return us a dollar value on the screen—and we will make better pictures.

"Since we announced our determination to curtail extravagance in pictures there has been a great deal of loose talk. Some producers said they were going to follow our [illegible] spend

of the situation are extremely simple and should not be cloaked in mystery. They are as follows:

"For a long time production costs have been mounting. This nobody can deny. Everybody agreed something should be done about it. But, as in the case of the weather, it was all talk and no action.

"Having been the pioneer in pretty nearly every movement looking to the betterment of this business, Famous Players decided to take the bull by the horns and, regardless of what anybody else did, make some move that would eliminate the waste that was the besetting sin of this business. We were able to do it, because we had foreseen that some such action was inevitable and had prepared for it by getting far ahead of our release schedule.

"Our action does not mean that there is anything radically wrong with the picture industry. The picture business is sounder now than ever before; and if there be anything wrong it is entirely because of lack of co-operation among producers. All actors are not overpaid, but some actors are. All directors are not extravagant but some directors are. When salaries of actors and directors are out of proportion you can attibute the condition to the unethical and foolishly shortsighted competition among producers.

"We realized all this before we made our decision. We realized that some producers would attempt to make capital out of our action and make us the goats. But we decided that, whatever any other company might do, we were going to set our own business straight.

"So far as we are concerned the remedy for the condition which grew up is in the reorganization of our studio forces and methods to the end that directors, writers and players will have more time to map out each production thoroughly before turning the camera. Waste has been caused to a great extent by the rush in production. By giving each producing unit time to figure out its continuity, its sets, its camera schedule and its costs we shall get infinitely better pictures at a cost which will represent 100 per cent. value for 100 per cent. expense.

"That's the meaning of the whole thing

Ibanez to Pen for Films; Says Movies Excel Books as Outlet

By TOM WALLER

V. BLASCO IBANEZ embarked today, November 14, for France where he will spend the next few months at his country place in Mentune. According to impressions he seems to have made at Will Hays' office, the writer of "The Four Horsemen of the Apocalypse" is firmly convinced of the great power wielded by the movies. This conviction has been fortified by his intensive survey of the American industry which he temporarily adjourned for the homeward trip. Such a limitless scope is covered by the camera that the great author is understood to be thinking seriously of relinquishing his novelizing to a secondary position in order to make way for stories exclusively adaptable for the screen.

Mr. Ibanez, with his secretary acting in the capacity of an interpreter, spent over an hour in the Hays' sanctum. This visit with the president of the industry thus closed the writer's tour and study of America's cinema field. Through the interpreter Mr. Hays sounded the author on many points relative to the American product.

Thus Mr. Hays learned officially that the Spanish author is delighted with the skilful manner in which local producers have handled many of his works of fiction. Accuracy of detail and truthful interpretation seemed to be literally engrained in practically every American director who has translated his novels to the screen, Ibanez is said to have commented. Proportionately, the American scenario writers, who adapted such fiction into filmdom material, were extolled by the writer.

The dean of the industry here enthusiastically coincided with an observation of the author that the movies by far constitute the greatest outlet for graphic and constructive ideas. Whereas thousands of people have read and are reading his books, mil- would seem to be that many of the globe's citizenry, lacking in imaginative genius, either fail to appreciate or to construe correctly the ideas and motives which to them are obscure in book type. Another argument along this line is that many are easily exhausted or discouraged in page turning

The percentage, therefore, of those who visualize the true movements and climaxes of penned thoughts is comparatively small to the vast populace that would sit back and have such interpretations reviewed in film life before their eyes.

Accordingly, the Hays' office understands, the author of so many vividly colorful narratives and masterpieces will devote considerable of his time in the future to writing stories which will be equally illuminating, only that they will meet in plot and action with all of the conformities of screenland.

Mabel Condon Marries

Russell Juarez Birdwell, "Bird," magazine writer for Mary Pickford, formerly newspaper writer, has taken Mabel Condon, manager for a group of motion picture stars, as his bride. The couple were recently married in Hollywood at the Church of the Blessed Sacrament, the Rev. Father Stack officiating. Attendants were Cherie Valentine, the groom's sister and famed Kosloff dancer, and Charles R. Condon, the bride's brother and well known writer on film subjects.

Declares Dividend

At a meeting held Monday afternoon the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable January 2, 1924, to stockholders of record at the close of business on December 15, 1923. The books will not close.

Fifty Exhibitors to Serve on F. B. O. Advisory Board

AS a first move to better productions for their coming schedule the Film Booking Offices are establishing an exhibitors' advisory board to pass on all stories and production possibilities before the actual production has been started, according to a statement made this week by J. I. Schnitzer.

The idea of a film board is an entirely new one in the industry and marks the first step to be taken by producers and distributors to co-operate with the distributor and the public to supply them the kind of production they want. "The exhibitor," stated Mr. Schnitzer, "will now be able to say what kind of pictures he can sell and we will know in advance what pictures he is willing to buy."

The board will consist of fifty of the most prominent exhibitors in the country and they will [illegible] questionnaire which the members of the board will fill out. These will be returned to the F. B. O. home office and the advice they contain will be acted upon.

"It will be our endeavor," continued Mr. Schnitzer, "to supply the public what they want in the way of pictures and the only way we can feel the pulse of the public is through the exhibitor. For this reason we have established the board and to date a half dozen very prominent men in the exhibition field have volunteered their services. We will abide by their decision; they know what the public wants and we are willing to take their advice."

Over 200 letters have gone forth from the F. B. O. to exhibitors throughout the United States asking that they serve on the board. Of these fifty will be selected from the principal cities. They will be non-salaried and will serve solely for the purpose of bettering of pictures.

With this in view, salesmen, branch managers and divisional chiefs of the F. B. O.

Motion Picture Day Campaign Wins Theatre Owners Support Everywhere

Big Mass Meetings in Boston, Philadelphia, Seattle, Cleveland, Newark and New York City

THE campaign for National Motion Picture Day, sponsored by the Motion Picture Theatre Owners of America, is sweeping to a triumphant climax. The enthusiasm which has marked the campaign from the day it was begun has mounted to tremendous heights during the past week. As November 19 draws near, the theatre owners of the entire country are co-operating to an extent never before secured for an individual campaign. Their enthusiasm is being directed along comprehensive lines of action with the result that National Motion Picture Day is sure to be the biggest achievement of its kind in the history of their organized body.

Boston Holds Big Mass Meeting

Giant strides were made in New England as a result of a giant mass meeting of New England theatre owners, held at the Hotel Lenox, Boston, Mass., on Thursday, November 8. A banner turnout marked the session which was presided over by Ernest Horstman and Jacob Lourie, as chairmen. Addresses were made by Harry Davis, president of the M. P. T. O. of Western Pennsylvania; R. F. Woodhull, president of the New Jersey unit; David Adams, president of the New Hampshire body, and Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America. Their remarks were received with great enthusiasm and every theatre owner in the big crowd present signed a pledge card to participate in the observance of the day, and to turn over 25 per cent. of his receipts on November 19 to the national treasury.

Matters of organization were then taken up and as a result of this discussion, Massachusetts has been divided into districts with a special committee in each district to secure pledge cards and facilitate the exploitation plans of the various theatres. In addition to the local committees, a general committee of three men was touring the state outside of Boston, consisting of Stanley Sumner of Newton, George Ramsdell of Malden and E. D. Rhind of Attleboro.

It is expected that Mayor Curley of Boston will issue a proclamation on National Motion Picture Day and efforts are being made to secure a similar endorsement from the Governor of Massachusetts. Mr. John H. Casey, representing Mayor Curley, was present at the meeting and promised the active co-operation of the city's chief executives and department heads.

Mr. Adams and Mr. Bean, Jr., representing the M. P. T. O. of New Hampshire, pledged the fullest support of their state and returned home with pledge cards and exploitation material for distribution among theatre owners.

Cleveland Meets

On Friday, November 9, a similar mass meeting was called at Cleveland, under the auspices of the M. P. T. O. of Cleveland, of which O. E. Bellis is president and William J. Banks is business manager. Also active in the arrangements for the meeting was David Schumann, a member of the board of directors of the M. P. T. O. of Ohio, and Martin G. Smith, president of the M. P. T. O. of Ohio.

Mr. Bellis introduced Mr. Smith, who gave a comprehensive report on the activity of the state on behalf of National Motion Picture Day. He stated that pledge cards were coming in rapidly, that splendid co-operation is evident everywhere and that the theatre owners of Ohio are heart and soul behind the movement. As a case in point, the following wire was read from John A. Schwalm, a member of the National Board of Directors, who was at the moment touring the southern part of the state: "There is so much to do here and so little time to do it in, I thought I would be able to serve the organization better by staying here on the job. With men like Dave Schumann, John Urbansky, Martin Smith, Harry Davis, Sydney Cohen and other leaders at the Cleveland meeting I do not doubt the results. Retail merchants here have endorsed our movement. Tonight we will endeavor to get the endorsement of the trades council. We will spend five hundred dollars in this district advertising National Motion Picture Day. Cincinnati is going fine. Have arranged a pep meeting for Middletown for Monday. Success is written all over this event. Southern Ohio challenges Northern Ohio on results for Motion Picture Day. Regards." Mr. Schwalm's telegram was sent from Hamilton, Ohio.

The challenge was accepted by the theatre owners of Northern Ohio and the race is on. As an opening gun the Cleveland contingent read an official proclamation from their Mayor, as follows:

Cleveland Mayor Endorses Day

"Monday, November 19th, has been set aside throughout the United States as National Motion Picture Day. During the week of November 19th, educational motion pictures will be shown in all the moving picture theatres, all of whom have pledged 25 per cent of their gross receipts of Monday, November 19th, to endow a fund for said purpose. The marvelous motion picture photography has become universal in its scope, both as entertainment and education, and has done many enlightening things, including patriotic and social movements for the country. The leaders of the motion picture enterprise are anxious to go forward and improve their art. The appreciation of the public will be of great aid in this effort.

"In calling attention to this important movement, I recommend the support of it and urge attendance at the moving picture theatres to the extent that it will encourage the leaders in their far-reaching enterprise."

The above proclamation is signed by Fred Kohler, Mayor of Cleveland.

Music Tax Discussed

Following this, George P. Aarons of Philadelphia discussed the music tax situation and a heated controversy developed between him and a representative of the American Society of Authors and Composers, Mr. Frankel, an attorney of Cleveland.

The theatre owners present agreed to a man to unite in their legal campaign against the American Society because of unfair and oppressive tactics pursued by its representative in the Ohio territory. Mr. Aarons pointed out that theatre owners in Philadelphia, through litigation with the American Society, have paid no license fee to the society in over three years and are paying none at the present time. He states that the theatre owners would take their legal battle to the highest court in the land to secure relief.

The discussion of National Motion Picture Day was then resumed and definite plans arranged. All present signed pledge cards and guaranteed their support. The State Headquarters has sent to every theatre owner in the territory a four page folder, outlining the purpose and importance of National Motion Picture Day and stating the various tie-ups, contacts and endorsements which have been secured. It also contains suggestions for a definite campaign of participation and announces the State Committee of Local Chairmen, comprising 200 active workers from every section of the state. It is signed by John A. Schwalm and Martin G. Smith.

"Go-to-Movie Week" in Hamilton

Fred S. Meyer of Hamilton, Ohio, accepted appointment in the following wire, as announced by national headquarters: "I herewith accept your appointment as Chairman of National Motion Picture Day for Butler County and will put forth every effort to make it a success. Hamilton theatres, acting as a unit, will make week of November 19th "Go-to-Movies Week." Have already procured unanimous endorsement of Merchants' Association and will ask other civic organizations for backing."

Cincinnati in Line

The National Motion Picture Day Committee for Cincinnati and Southern Ohio met on Tuesday, November 6th, at the Hotel Gibson, Cincinnati. J. A. Ackerman, president, presided and Godfrey Kotzin acted as secretary. All plans for the day were endorsed and the theatre owners present agreed to celebrate the event and signed cards to that effect. Committees were designated to carry on the work.

Washington Endorses Day

The Far West is also active. The first step of the newly formed M. P. T. O. of Washington, which is actively affiliated with the M. P. T. O. A., was to give the hearty support of the body against war tax measures and in favor of National Motion Picture Day. A wire received at National Headquarters from Ray A. Grombacher, trustee, M. P. T. O. of Washington, reads in part as follows: "Association went on record to affiliate with national organization, giving their hearty support against war tax measures. Also their support of National Motion Picture Day, November 19th. Slides will go on screens and advertising in newspapers immediately all over the state. Appointed entire Board of Trustees sub-chairmen for state. Immediate action will be taken to secure every possible theatre in state to give support and twenty-five per cent. of receipts to national organization. Keep your eyes on Washington organization."

Huge Campaign in New York

Affairs are progressing splendidly for the big street parade which will be held on Saturday, November 17th, under the direction of J. Arthur Hirsch. Charles Schwartz and Joseph Jamie, Hy Gainsboro and the chairmen of the various precincts. The services of the Police Band have been offered by Commissioner Enright of New York and it

(Continued on following page)

Clemmer Heads Washington Organization of Exhibitors

THE first annual convention of the Motion Picture Theatre Owners of the State of Washington, held November 7 and 8 at Seattle, went on record by its first resolution to affiliate with the Motion Picture Theatre Owners of America and to endorse the policies and principles of the national body, including its activities against the admission tax and in favor of National Motion Picture Day.

Howard S. Clemmer of Spokane was elected president of the new unit; L. A. Drinkwine of Tacoma, first vice-president, and J. M. Hone of Bellingham, secretary and treasurer. The following theatre owners constitute a board of trustees: Ray A. Grombacher, Spokane; L. A. Drinkwine, Tacoma; G. G. Johnson, Kelso; C. A. Swansen, Everett; J. A. McGill, Port Orchard; W. H. Bruen, Seattle; F. B. Walton, Bellingham; W. F. Flint, Arlington, and John Danz, Seattle.

A telegram received by Sydney S. Cohen, national president, from Ray A. Grombacher, a trustee of the new association, reveals the interest which the State of Washington is taking in National Motion Picture Day. He says: "The association went on record to affiliate with the national organization, giving their hearty support against war tax measure. Also their support for National Motion Picture Day, November 19. Slides will go on screens, advertising in newspapers immediately all over the state. Appointed entire board of trustees-sub-chairmen for state. Immediate action will be taken to secure every possible theatre to give support and 25 per cent. of receipts to national organization. Keep your eyes on Washington organization."

Wins First Suit

Knickerbocker Theatre Co. Not Liable for Musician's Death

The first suit for damages to be tried as a result of the callapse of the Knickerbocker Theatre in January 28, 1922, resulted in a directed verdict in favor of the Knickerbocker Theatre Company. Suit was brought to recover damages for the death of George S. Freeman, a member of the Knickerbocker orchestra. Justice Frederick L. Siddons directed the jury to find a verdict for the defendant on the ground that a servant could hold his employer liable only by showing a specific act of negligence and that Freeman's administrator had failed to show evidence of such negligence. It was announced that the attorneys for the administrator will appeal from the verdict.

The action of the court in directing a verdict for the theatre company, it is pointed out, will not establish a precedent for the decision of other suits, because the points at issue in the Freeman suit involve only the relations between the theatre, as an employer, and its injured servant. Patron rights are under a different rule.

Theatre Owners Support Motion Picture Day

(Continued from preceding page)

is expected that the Postman's Band will also be in line. Both in scope and originality this parade is expected to outdo anything of the kind ever attempted.

Eastern Pennsylvania Active

A mass meeting was held on Friday, November 9th, at the Hotel Vendig, Philadelphia, by the M. P. T. O. of Eastern Pennsylvania. Addresses were made by Harry Davis of Pittsburgh and M. E. Comerford of Scranton. The large gathering of theatre owners present promised that their territory would be up among the leaders when the returns are all in and pledged their cooperation to the movement.

Kentucky Busy

Kentucky is hard at work, according to a letter received by the National Headquarters from Fred J. Dolle, Chairman of the drive there. He states, "In connection with Motion Picture Day, we have secured the cooperation of the various civic departments in the city of Louisville, also that of the four local dailies, and we are now giving our attention to the state of Kentucky. Cards are being mailed to every exhibitor in the state, soliciting their cooperation on this day and we expect to get a great deal of results therefrom."

Maryland, Too

Word has likewise come of a big drive in Maryland, where Frank G. Durkee, President of the M. P. T. O. of Maryland, in connection with W. E. Stumpf, Secretary and with Thomas Soriero and C. E. Whitehurst, the campaign is arousing much interest. Over one half of the theatre owners of the state are signed up already and by November 19th it is expected that practically every man will be in line. The committee recently sent a hurry call to National Headquarters for additional trailers, slides and one sheets.

New Jersey Meeting

Wednesday, November 13th, was the date of a big gathering of New Jersey theatre owners, at Achtel-Stetter's, 840 Broad Street, Newark. Harry Hecht and Peter Adams lined up the Passaic County theatre owners: D. J. Hennesy and Louis Rosenthal those of Essex County; David Kaiserstein, Hudson County; and Henry P. Nelson, Union County. R. F. Woodhull, President of the New Jersey unit, was present on behalf of concerted action for National Motion Picture Day. Joseph Seider, Chairman of the New Jersey Motion Picture Day Committee, is touring the state and reports that theatre owners already are advertising the event and great result are expected.

Thus it appears that all over the country, theatre owners are aroused to the importance of the big celebration and are realizing that extra effort must be put behind it. They are getting behind the day as they would the biggest pictures they ever have shown and are turning their showmanship to good account in accomplishing the desired results. They are co-operating in every way; securing endorsements from Governors, Mayors and public officials; tying up with merchants and establishing valuable connections with civic and social organizations of all kinds.

Monday, November 19th, is established already as the one big day of the theatre owners' calendar. Every exhibitor in the country, large or small, should do his share in accomplishing the object of the day in furtherance of his own interest and the progress of the industry.

Big Guns' Ulterior Motive Is Amalgamation, Fairbanks Tells Commission

IN unmistakable language Douglas Fairbanks told the Federal Trade Commission that the big boys of the industry, despite their external pacification, are internally centered on one big ulterior motive. That, he said, is amalgamation.

This started with a bang the commission's inquiry into Famous Players-Lasky at Los Angeles to where it had been adjourned at the previous session a few weeks ago in New York City.

Pending the outcome of this investigation Fairbanks said he has postponed all action on his next production. Existing conditions, he testified, give him no assurance of the financial outcome of his picture, "The Thief of Bagdad," which, he stated, will cost him close to $2,000,000.

Advises from the coastal hearing are that Mary Pickford, succeeding her husband on the stand, attacked the block booking system with vehemence, claiming that it would ruin the business and force her retirement if it and other conditions continue to exist for much longer. The actress maintained that key cities constitute two-fifths of the returns and that the block system will eliminate those endeavoring to make big films.

Attorney Robert Swain, chief of Famous counsel, attempted to learn how Miss Pickford had been damaged by the so-termed combinations. In this respect he sought to disclose her earnings as a producer. Commission Counsel Fuller objected and Examiner Alvord reserved decision. Should he over-rule, Famous will endeavor to obtain this information when the Commission returns to New York City.

The next session will probably take place in Jacksonville, Fla., in January.

Baby Peggy visits Carl Laemmle, Universal President, during her stay in New York. While at the Universal home office she perched on Laemmle's knee and saw the screening of her first big feature production, "The Darling of New York," a Universal-Jewel production soon to be released

Changes Title

Rupert Hughes' new Goldwyn picture is to be called "Reno," instead of "Law Against Law," which was the tentative title it bore while in production.

While "Law Against Law" fitted the theme of the story which deals with the different divorce laws of our various states, it was felt that "Reno" was even more fitting, inasmuch as Reno is the big divorce colony of this country.

Films Eliminate Sectionalism, N. Y. Mayor Tells Exhibitors

THEATRE owners at a meeting championed by the Theatre Owners Chamber of Commerce in the Hotel Astor on November 14 had a distinguished speaker in Acting Mayor Hulbert of Manhattan. This official enthusiastically expressed his approval of National Motion Picture Day. The movie, he emphasized, has become wedded to American life.

Dr. William L. Ettinger, Superintendent of Schools in New York City, also endorsed filmdom. "Many motion picture theatre owners cooperate with the school authorities and throw open their show houses mornings to pupils of the schools when educational pictures are shown," he stated.

In addition to their educational value, the speaker remarked, movies are fast growing to rival travel, since travelogues depict all and more than many a traveler in foreign lands would observe.

In introducing Dr. Ettinger, it was brought out by Charles O'Reilly that the Superintendent had taught more than one of those present at the dinner how to read and write.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, unabashed by the pointed remark, bared the point when he arose and said that Dr. Ettinger had inculcated in him the problems of mathematics. "I did not know there were such things as motion pictures in those days," Cohen laughed.

The big parade along the White Way two days prior to Movie Day was discussed at length. Prints of this manifestation will be in the hands of exhibitors all over the country to show in their houses on November 19.

Acting Mayor Hulbert's speech, which was the feature of the meeting, in part follows:

"Motion pictures have accomplished such splendid results within such a comparatively few years that one hesitates to predict their potentialities of the future for fear of underestimation rather than exaggeration.

"As a popular form of entertainment, the movies have become wedded to our American life and given a spur to latent enthusiasms that have been productive of individual as well as civic advantage. The human reaction from the delimiting atmosphere of the loft and the office, from the grind of poverty and from the ennui of monotonous existence finds measurable compensation in the flickering film which touches life at every angle with an influence at once basic and beneficent.

"As a means of visual education the motion picture occupies a unique place. The current happenings of the world now appear before our eyes. The past lives again with vividness and reality, the mysteries of the sciences are made comprehensible to the most unlettered, the great panoramas of history, colorless within the covers of a book, are bathed in a flood of illumination on the motion picture screen, and the wonders of nature in its countless manifestations become the instant possession of all.

"The City of New York is easily the greatest amusement center in the world. We are all glad to observe, however, that the resentful attitude toward New York by reason of its priority in things theatrical is rapidly subsiding before the smoothing influence of the cinema. The smallest towns enjoy first-run photoplays at the very moment that we are being thrilled.

"At least the motion picture has been one instrument for the removal of animosity and sectionalism that should help to a closer understanding and a better feeling of friendship between this city and the rest of the country."

Battle Over Film Contract Nears Amicable Settlement

By TOM WALLER

ONE of the most bitter litigations over contractual rights of a picture ever recorded in the annals of movie history will doubtless be amicably settled and as such relegated to the files by the time this edition reaches you. The trouble, which had its inception in a mere squabble last April, took form with such rapidity that it soon developed into a lawsuit, after all attempts at covered mutuality and closed conferences had failed. The plaintiffs were headed under the title of the Theatre Owners Chamber of Commerce and the defendant was the Cosmopolitan Productions and Goldwyn as a distributing agency. But who actually owned "Enemies of Women," around which the fuss centered, no one knew and no one could find out. Thus recourse to the courts was futile.

Matters looked hopeless for the plaintiffs even a few weeks ago when Will Hays arrived from Europe. Charles O'Reilly, head of the T. O. C. C., unloaded the entire situation to Hays for a verdict on the next move. Hays promised to address the organization, according to reports, but at the time in question was unable to attend.

Things seemed to have died on their feet, as far as interested exhibitors were concerned, when an announcement today, November 15, sprung the startling surprise. This was that as the result of a secret powwow yesterday among Hays, O'Reilly, Nathan Burkan, counsel for Cosmopolitan, and Senator Walker, attorney for the Greater New York organization, a compromise agreeable to them all was effected.

It remains for some 100 exhibitors to sanction this armistice among officials before it really can be put into a working capacity. That meeting is scheduled for November 16 in the Hotel Astor.

Unquestionable advices as to the nature of the compromise is that Goldwyn recognize Famous contracts for both "Enemies of Women" and "Little Old New York."

At the very outset when Cosmopolitan changed its distributing source from Famous to Goldwyn the Theatre Owners Chambers of Commerce adopted a resolution invalidating all other contracts for the two pictures except for those obtained through Famous. This condition, naturally, did not extend beyond the bounds of Greater New York but was such as to attract universal attention.

"Enemies of Women" has occupied the center of the stage, as so far only contracts relative to it have been violated. "Little Old New York" has had an exclusive run at the Cosmopolitan, New York, until a short time ago, when it was transferred to the Capitol here. Accordingly, up to the present time it has not been in a position to further the agitation and will not be flooded on the open market until the latest adjustment is effective.

As the number of resolution violators, exhibitors who played the forbidden fruit under a Goldwyn contract in territories where a Famous signature had the precedence, total but between five and ten per cent. of the Chamber's entire membership, it is obvious that the financial casualties caused thereby are comparatively few.

"Romeo and Juliet"

Inspiration to Make It Abroad With Lillian Gish and Barthelmess

"Romeo and Juliet," with Richard Barthelmess and Lillian Gish in the leading roles, will be produced by Inspiration Pictures, Inc. The production of Shakespeare's immortalt drama of love and passion will be made in Italy. The city of Verona where the feud of the Capulets and Montagues brought the romantic love of Romeo and Juliet to a tragic ending, will be utilized as a setting.

Actual filming of "Romeo and Juliet" will begin soon after the completion of George Eliot's "Romola," in which Lillian and Dorothy Gish are now working in Italy. In the meantime, the announced version of "Joan of Arc," starring Lillian Gish, will be deferred until after the completion of "Romeo and Juliet."

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Balaban-Katz Summer Earnings Show Big Increase Over 1922

The directors of Balaban & Katz have inaugurated payment of dividends at the rate of $3 per annum on common stock by declearing two dividends of 25 cents per share, payable December 1 and January 1 to stock of record November 20 and December 20 respectively. There also was declared the regular quarterly dividend of 1¾ per cent. on the preferred stock, payable January 1 to stock of record December 20.

The company's income account for the third quarter of 1923 showed net increase, after interest, depreciation, reserve for income taxes, etc., of $422,429, or 13 per cent. more than the amount shown in the similar quarter of 1922. Earnings for the third quarter were at the annual rate of $5.64 per share of common stock outstanding.

The Illinois M. P. T. O. held a meeting at the Sherman Hotel last week to discuss plans for fighting the admission tax.

Dave Fineberg has sold the Savoy Theatre to the Savoy Theatre Company, composed of Tom Saxe and H. L. Pearlwitz.

Lou B. Houseman, western manager for Al H. Woods, has issued a statement that the Woods Theatre has not been sold to a syndicate composed of Marcus Loew and Aaron Jones, of Jones, Linick & Schaefer.

The following exhibitors from the Illinois association will attend the meeting at French Lick Springs next week: Ludwig Siegel, A. Schaab, L. Zahler, Samuel Abrahams, Julius Lamm and L. Brunhilde, all of Chicago; J. Miller from Woodstock, Glen Reynolds from DeKalb, Ben L. Berbe from Rochelle, R. C. Williams from Streater, and Joseph Hopp from Rock Island. The meeting will take up the question of wiping out the admission tax and exhibitors are expected from many cities in the Central West.

Jazz Week at the Stratford Theatre on the South Side was one of the banner weeks of the year. The musical program as well as the headliners from the vaudeville stage jazzed up the program so that the attendance records were smashed. Mrs. Henoch knows how to attract the crowds to this well known house.

Harry Gramp, well known exhibitor, is carrying his arm in a sling due to an automobile accident near Decatur, Ill.

Henry J. Merle, manager of the Irving Park Theatre, has bought the building and additional property, paying $313,000 for all the property.

Another movie theatre is projected for Herrin, Ill., by the Marlow Park Corporation. The plans call for a house to seat 3,000.

The Janet Theatre at 617 West North avenue is now under the management of Nathanson and Sufkin, who also operate the Ideal and Orchard theatres.

George Mence has been named manager of the Argmore Theatre on Argyle avenue, which belongs to the Gumbiner chain of houses.

This week instead of another new movie house we have an old one that is being remodeled into a bank. The Park Theatre at 3234 West North avenue, one of the best known houses in that part of the city, has been sold to the newly organized Second Humboldt State Bank.

Will Morrisey tells his friends that another new office building and theatre will be erected in the loop and the house will be named the Morrisey Theatre.

The run of "Little Old New York" at the Roosevelt Theatre has been extended for several weeks.

Manager George H. Moore of the New Orpheum Theatre on State street says that on the opening day of the run of "Rosita" more than 5,000 patrons passed the turnstiles and the house record for attendance was smashed. More than 21,000 saw the film during the week.

The new Capitol Theatre that opened last month at Whiting is doing a banner business. Will Bedell is manager.

Work has been delayed on the Blackstone Theatre at Lansing, Mich., owing to the failure of materials to arrive on time. The house will seat 1,400 and cost about $150,000.

The next week's program at the McVickers Theatre will be "The Three Ages" and "Jus' Passin' Thru."

The Lyric Theatre will open at Jamestown, Ill., this month under the management of Mr. and Mrs. Ben Mischke. This is a new coal mining town between Cutler and Christopher, Ill.

Perry J. Kelly, formerly a well known manager of this city, died recently while on an eastern tour. The remains were shipped for burial to Arcadia, Cal., where his sister lives.

C. N. Jacobs has sold the DeLuxe Theatre at Forrest, Ill., to Mrs. Ella Morris, who will improve the house. More women in the movie owners' ranks for this territory.

Another new movie house is projected for Antioch, Ill., and it is reported that Earl Johnson is having plans drawn for the house.

One of the best bills of the season was that at the McVickers Theatre last week with Thomas Meighan in "Woman Proof." A presentation of the Lace Fan Ballet made a hit with the patrons of the house, and in honor of the opening of the Civic Opera Director Spitalny had a real operatic musical program to go with the show. The Friday night musical programs now are broadcasted by radio.

The Elite Theatre at Waukegan, Ill., is operating as a first run house and Eddie Trinz has fixed it up so that it looks like a new theatre. New blowers have been installed and the house redecorated and refurnished throughout.

The Great Northern Theatre has been added to the list of legitimate theatres that have been given over to the movies, as "The White Sister," with Lillian Gish, opens there this week for an extended run.

Manager Lou Weil of the Bryn Mawr Theatre keeps on breaking attendance records at his cosy little house on the North Shore. Last Sunday he stood them out until almost 10 P. M. and the house records for attendance were smashed. The week of November 12 will be anniversary week for the house.

"The Hunchback of Notre Dame" opening at the Harris Theatre was a huge success and the press reports have all given the film a lot of praise. Seats are being sold two weeks in advance.

The movie houses at Holland, Mich., across the lake, which were recently closed on account of an epidemic, have been reopened.

Walter Thimmig plans to open a movie theatre at Duquoin, Ill., this month.

Cincinnati

Manager Jules Frankel of Gifts Theatre is holding over "The Common Law" for another week, making a total of five weeks for the picture at this house. Business has been unusually good. Manager Libson is showing a return of "Merry Go Round" at the Family, having previously screened it at his Capitol Theatre.

Word comes from Columbus, Ohio, that the receivership on the amusement holdings of J. W. and W. J. Deusenbury was lifted recently when W. M. James and his associates took over the Vernon and State theatres, which are the last of the Deusenbury string. James will show pictures at both houses, in connection with the James, Broadway and Grand, all of which houses he controls.

David Avery, who claims Findlay, Ohio, as his home, has acquired the Victory-Strand Theatre at Cleveland, and will play a combination of vaudeville and pictures.

E. C. Carter has disposed of his Dreamland Theatre, at Cardington, Ohio, to T. Fortune, who was previously in the game at Warren, Ohio. Fortune, who has been "on the outside, looking in" for several months, could not longer withstand the call of the blood, and says he is happy to again be numbered with the exhibitors.

In going into the Valentine Theatre at Canton, Ohio, one intuitively feels the absence of Manager Bokius, who is hattling with a case of la grippe. Bokius says there is some truth in the old adage that there is a pain for every pleasure, since he hut recently returned from spending the summer at Cape May, where he had the time of his life.

L. B. Wilson, manager of the Liberty Theatre, Covington, Ky., is donating a liberal portion of his program to the Kenton county chapter of the Red Cross for the showing of propaganda films, incident to the forthcoming Red Cross membership drive.

Manager John Schwalm is booking in feature pictures between road show dates at the Jefferson Theatre, Hamilton, Ohio. He is this week showing "The Hunchback of Notre Dame," to be followed by "Rupert of Hentzau," "If Winter Comes" and "The Common Law."

Hamilton, Ohio, while vigorously celebrating National Motion Picture Day, is going the project one better by having inaugurated a "Go-to-Movies Week" from Nov. 19 to 24 inclusive, this in reality being a continuation of the National Motion Picture Day movement. Fred S. Meyer, managing director of the Palace Theatre, is chairman for Butler county, all movie houses adjacent to Hamilton having joined in the plan.

Kansas City Showmen Launch Their Public Service Bureau

The exhibitors of Kansas City, Kas., in launching their Public Service Bureau planned by the Motion Picture Theatre Owners of Kansas, will co-operate with the health bureau of their city by donating their screens during November 15 to 25 to the showing of a special film in the interest of the National Anti-Cancer campaign.

M. W. Hubbell opened the New Hubbell Theatre at Trenton, Mo., October 25. The remodeling, which took three months, consists of adding a foyer, a marquise and an electric sign. The lighting system has been completely changed and new lighting fixtures have been installed. There is also a new pipe organ. The color scheme throughout is ivory, with blue and mulberry relief.

The Strand Theatre, which was opened nearly eight years ago by Herbert J. Thatcher at Salina, Kas., has been sold to S. E. Schwahn and E. O. Schwahn of Scandia, Kas. The theatre will continue operating under its former policies.

Jack Gross of the Eldorado Theatre at Eldorado, Kas., was arrested and sentenced to thirty days in jail for violating the anti-boxing law in his town. He was putting on an amateur contest in his theatre. Mr. Gross secured a parole.

T. S. Wilson, formerly a booker for the local branch of Pathe, has become an exhibitor, having purchased the Seelye Theatre at Abilene, Kas.

Recent development in the remote southeast district of Kansas City has been sufficient to justify a suburban picture theatre, according to Sam Schultz, who plans to start construction soon. The building will contain two ground floor storerooms, one on each side of the theatre entrance in the center. The theatre will seat 1,000.

The Missouri Theatre, Kansas City, operated by the Shubert interests, closed its career recently as a stock house and reopened November 11 with pictures of the special type. "Scaramouche" is the first production to be shown, at prices from 50 cents to $1.50. The management plans to show only super-features such as "The Hunchback of Notre Dame," "The White Sister" and others. There will be two performances daily, with a special orchestra accompanying each performance.

Sol J. Davidson is the new owner of the Empress Theatre at Enid, Okla.

The new Rialto Theatre at Tulsa, Okla., has been reopened after being completely remodeled and refurnished. William Smith is owner. He recently purchased the Broadway Theatre in Tulsa from Ensley Barbour, in which he played vaudeville, which was originally intended for the Rialto.

John Graham is the new owner of the Tourney Theatre at McPherson, Kas.

Wallis Brothers are the new owners of the Isis Theatre at Russell, Kas., having purchased the theatre from Ed Smith, who is looking for another location.

The Linwood Theatre, Kansas City, has installed two new Simplexes.

M. F. Kiel is opening a new theatre at Richmond, Mo. The house will seat about 250 and is equipped with Simplex machines and Mazda equipment.

Alex Schmidt of Marysville, Kas., is remodeling a building and making an up-to-date theatre. The remodeling will cost around $25,000 and the house, which will be called the Isis, will seat 1,000.

The Jefferson Theatre at Coffeyville, Kas., which recently took over a picture policy, has installed two new Power projectors, a generator and a screen, furnished by the Cole Theatre Supply Co.

Among the out-of-town visitors at the film exchanges here recently have been: O. L. Dowell, Electric Theatre, Eldon, Mo.; N. W. Huston, Liberty Theatre, Columbus, Kas.; Allen Karf, Hippodrome Theatre, Okmulgee, Okla.; W. E. Billings, Piper, Kas.; Stanley Chambers, Miller Theatre, Wichita, Kas.; A. Kuck, Empire Theatre, Maryville, Mo.; John Tackett, Tackett Theatre, Coffeyville, Kas., and E. M. Boyleson, Victoria Theatre, Hiawatha, Kas.

Pittsburgh

The Regent Theatre in the East End, Pittsburgh, one of the first-run houses in the Rowland and Clark chain, celebrated its ninth birthday the week of November 5, "Rupert of Hentzau" being the attraction. J. P. Donovan, who opened the house, is still in charge and has had much to do with the continued growth in popularity of the Regent.

R. J. Hiehle has closed a lease for the Hippodrome Theatre, one of the original picture houses in Parkersburg, W. Va., which he opened fourteen years ago, and which for the past two years has been conducted by the Smoot Amusement Company.

E. F. Nutter, of Rowlesburg, W. Va., has leased the theatre in the new building of the Knights of Pythias at Terra Alta, W. Va., and will conduct a picture theatre.

Samuel Geffner, of Weirton, W. Va., and Steve Manis, of Steubenville, Ohio, are erecting a four-story business building at Weirton, which will contain a picture house seating 2,000.

Barth Dattola, owner of the Alhambra Theatre, New Kensington, who only recently returned to this country after a four months' stay at his old home in Italy, says it looks to him as if the most popular star in that sunny land is our own Jackie Coogan. He told of one theatre there playing "My Boy," and that the crowds waiting to gain admittance to the house were two blocks long all afternoon and evening.

The Littlestone brothers, William, Abraham and Herman, who formerly owned the Grand Theatre at Braddock and now are conducting the Loyal, East Pittsburgh, have purchased the Colonial Theatre property and building at Turtle Creek for $40,000 from Nick Milanos. The new owners took charge of the house November 15 and immediately began extensive remodeling without any interruptions to the regular performances, the Colonial having an evening house only. It is solely a theatre building, stands on a lot 40x160 feet, and seats 550 persons. It is planned later to build either business offices or an apartment dwelling on top the theatre.

We haven't heard yet whether or not Mike Rosenbloom of Charleroi has been elected school director in his town, but whether he has or not, since the campaigning is over, we may expect to see more of him on Film Row in the near future.

Work on the new Harry Davis Theatre in downtown Pittsburgh is progressing at a satisfactory rate, although it is hardly possible that the house will be ready for opening before Christmas. This newest addition to Pittsburgh's picture theatres will be known as the Ritz, and will play pictures first run with six-day stands.

St. Louis

The Amuse U, Capital, Strand and New Empress theatres in Springfield, Ill., have settled with the projectionists and they have returned to work. The men asked for an increase in wages which the theatres declined to grant, and when the old agreement expired the theatres declined to enter into a new one. The Lyric, Gayety, Princess and Vaudette are said to be still operating as open shop theatres, the proprietors and managers running the picture machines.

Incorporation papers for the Grand Theatre, Alton, Ill., were taken out the past week by John Karzan, John Pano and John Jiankopolis. Each carries $1,700 stock in the company. Karzan also operates several theatres in St. Louis, including the Casino, Olympia and Lincoln.

Charles LaPee is building an addition to his house in Sullivan, Mo., and when completed it will accommodate 500 persons. Present capacity is 250.

Mrs. I. W. Rodgers of Popular Bluff and Cairo was a visitor of the week. Henry Lowry of the Palace, Highland, Ill., was seen along Picture Row. A. Siegfried of the Bijou, Decatur, Ill., called on Barney Rosenthal of the Universal Exchange during the week.

Reports from Memphis, Tenn., state that Famous Players will shortly close the Strand Theatre which has been operating for eighteen years. With Sunday closing and lack of patronage during the week days, it has been found advisable to reduce the number of houses in the Southern city. Famous Players also control the Palace and Majestic theatres in Memphis.

E. R. Ship recently purchased the New Empress Theatre, Springfield, Ill., from George Koehn. The policy of the house will be unchanged.

Visitors of the week included Mr. and Mrs. C. C. Jones, American Theatre, Cambria, Ill.; Leo Deloney, Monroe City and Shelbina, Mo.; Jim Reilly, Princess Theatre, Alton, Ill.; Steve Farrar, Harrisburg, Ill., and George Hamilton, Gem Theatre, Marissa, Ill.

Tony Serara has opened his new theatre in Pawnee, Ill. His opening feature was "Human Wreckage," which he showed on Wednesday, November 14. Lew Bent succeeded in selling him all of the F. B. O. product for the current season.

The Kansas Sunday Labor Law

W. J. Gabel, owner and manager of the Grand Theatre at Beloit, Kas., was acquitted 11 to 1 of violation of the Sunday labor law recently and the case against him dismissed. It was explained that the accusation against Mr. Gabel was not that of keeping open or operating a picture show on Sunday, as neither the law of Kansas nor city ordinance of Beloit forbids such practice, and attorneys agreed that the law invoked in this case was passed in 1868, and is found in section 3661 of Kansas statutes, forbidding unnecessary labor on the first day of the week.

The evidence failed to disclose that on Sunday, Oct. 14, Mr. Gabel labored himself or compelled others to labor in any capacity whatsoever at the Grand Theatre. Those of his employes who admitted that they were active at the theatre on that date deposed that their services were entirely voluntary and unrecompensed. Patrons of the theatre on that date stated that they simply deposited their tickets in a box and found their seats in the theatre, while combined testimony for the plaintiff failed to establish positive, personal or actual knowledge of occurrences within the Grand Theatre in support of the allegation.

Thousands Attend Opening of New National, Richmond, Va.

The greatest advance reservation of seats ever recorded in the opening of a theatre in the South will attend the formal opening of the new National Theatre, Richmond, Va., which is scheduled for November 12 and will be a matter of history before this is in print. Handsomely engraved invitations of a formal nature have been mailed not only to the entire Richmond mailing list but to thousands all over the South, and four days before the opening date it is believed that the reservations far exceed the entire seating capacity. From all over the southeastern states hundreds will attend, and the affair will be the most extravagantly and handsomely staged formal opening ever held in this state, if not in the entire South.

The National, which has been two years in the building, is by long odds the finest theatre in the South. It is owned by the same interests who built and operate the National Theatre, Greensboro, N. C., and who are extensively interested in many other theatrical properties, each, however, operated under its own separate corporation title.

The most important step of the Hays organization as affecting the South, and one that it is believed will cause a better feeling to exist as between the Southern exhibitors and the national produceer-distributor organization, was the appointment two weeks ago of DeSales Harrison, formerly of Southern Enterprises, as Southern representative of the Better Films Committee, which is being sponsored nationally by the Hays office. He will be directly under the supervision of Colonel Jason S. Joy, and his work in most respects will be similar to that carried on by the Southern Enterprises department supervised by Turner Jones.

All Southern Enterprises district offices now are in operation, with the final moving of head offices to New York. F. L. Metzler, T. L. Varnon, of the legal department, H. L. Robinson, auditor, and eight members of the auditing department have gone to New York in the final operation of moving the Southern Enterprises offices to New York City. The last car of files and furniture has gone.

Headquarters of the district office will be in the Cone Building. Montgomery Hill has gone to Charlotte as district manager, taking with him A. H. Frazier, formerly in the auditing department, as booker. Loyless Kennedy left Saturday for Jacksonville to act as booker in that office under District Manager Arthur J. Amm. E. R. Rogers, Tennessee district manager, will remain in Chattanooga instead of moving his office to Memphis as was originally intended.

Frank Bell, formerly connected with the Howard, Atlanta, Ga., came over to Atlanta from Memphis last week. He is assistant to Manager Harold Horne, of Loew's Palace, Memphis.

Joe Burton, the well known Toccoa, Ga., exhibitor, was in Atlanta last week en route to a meeting of the Masonic Grand Lodge in Macon.

C. D. Stanbaugh has taken over the Pastime at Cornelia, Ga. He operated a theatre at Demorest, Ga., some time ago.

Homer Edenfield, son of the late R. G. Edenfield, who has been operating the Dreamland, Augusta, since his father's death, was in Atlanta the past week.

Albert Hill, formerly in Jacksonville, has gone to Miami to become assistant manager of the Fairfax Theatre.

Philadelphians Rally to Aid National Motion Picture Day

Co-operation with and by the civic and federal authorities was pleaded for at the meeting of the M. P. T. O. A. in an all-day rally held during the week at the Hotel Vendig and the high light of which was furtherance of the financial and artistic success of National Motion Picture Day on November 19. Harry Davis, a director of the national body, made an inspirational address. Applause greeted his statement that in Pittsburgh 100 per cent. co-operation of the picture houses has been assured.

Charles M. Rapoport, national representative for the district comprised in the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey, Delaware and Maryland, suggested that a committee of seven be appointed to urge Mayor Moore to issue a proclamation on the event. Those appointed were George P. Aaron, David Barrist, Robert Lynch, Michael Lessey, Mr. Rapoport, Lewelyn Pizor, William Hunt.

Reports indicated that there will be a minimum of 65 per cent. co-operation of all the picture houses in Philadelphia. The Stanley Co. of America did not report.

Building operations at the Fox Theatre, 16th and Market streets, Philadelphia, are nearing completion and it is proposed to have the $1,000,000 theatre building ready for opening by the early part of December, although an announcement had been previously made stating that the first showing at the theatre would be made on November 19. Erno Rapee, former conductor of the orchestra at the Capitol Theatre, New York, has been appointed managing director. He also will conduct the orchestra.

Word was received from Trenton of the seizure by the Government of the pictures of the Dempsey-Firpo fight in New York, which were shown at the Palace Theatre in the Jersey city last week. Warrants were issued for the arrest of Walter Reade of New York, owner of the theatre, and others. Charles Stemmerman, a film salesman of New York, was arrested and held under $5,000 bail.

The Lyric Theatre of Allentown, which heretofore has been a legitimate theatre, has changed its policy to a frequent change of program including moving pictures in the future. A very modern and complete picture equipment has been installed under the management of Philip Levy.

Nebraska

E. A. Harms, who owns and operates the Apollo, Mueller and Hippodrome theatres in Omaha, took a vacation touring Europe the past summer.

A. W. Knight, Belgrade, Neb., has installed a lot of new equipment, including a Power 6-B improved projector, a screen, and a General Electric Mazda unit.

Exhibitors from Platte county and adjoining counties in Nebraska recently journeyed to Columbus, Neb., for the express purpose of having a meeting with Edgar Howard, congressman-elect from that district, and discuss the proposed repeal of the admission tax. Mr. Howard assured the men that when the bill for the repeal comes up in congress he will do all that is honorable in an effort to obtain the repeal.

Baltimore

Louis A. DeHoff, booking manager for the Combined Whitehurst Interests, controlling the Century, New, Parkway and Garden theatres and Century Roof in Baltimore, Md., has resigned his position with that company. Mr. DeHoff has been associated with Charles E. Whitehurst, president of the Whitehurst Interests, off and on, since Mr. Whitehurst operated the Red Moon Theatre, now extinct, way back in 1908. Mr. Whitehurst and Mr. DeHoff were two of the pioneers in the film business in Baltimore. Prior to his association with Mr. Whitehurst, Mr. DeHoff was an electrician. Rumors are rife that Mr. DeHoff has gone to Harrisburg, Pa., or Washington, D. C., to manage theatres, but no definite information can be gained as to where he has located at present. But whoever gets Mr. DeHoff will get an A-1 film man and manager.

Through the efforts of the Exhibitors' League of Maryland, by its committee of four members including Louis Schlichter, chairman; Charles E. Whitehurst, Frank Durkee and Frank A. Hornig, all the members of the league have agreed to heartily endorse the celebration of National Motion Picture Day on November 19.

Charles E. Whitehurst, president of the Combined Whitehurst Interests, controlling the Century, New, Parkway, Garden and Century Roof in Baltimore, seems to be out for Gene Sarazen's laurels as a golfer. The distance between to the ninth hole on the Baltimore golf course is 150 yards and Mr. Whitehurst did it in one stroke, dropping the ball in with a mashie.

If the Keith interests take over the Loew interests in the Hippodrome Theatre, Baltimore at Eutaw street, Baltimore, after February 1, 1924, within a few months after that time a new Loew theatre will be under construction, according to N. T. Granlund, a representative of Mr. Loew in New York, according to a dispatch to the Baltimore Sun. F. C. Schanberger, Keith representative here, says there is no move pending which may result in the Hippodrome Theatre being operated under the Keith management.

Texas

A fire recently damaged the Queen Theatre, Sweetwater, Tex., a Robb & Rowley house, the loss being estimated at $15,000. This was covered by insurance.

The Orpheum Amusement Company of Okmulgee, Oklahoma, with a capital stock of $250,000, has been incorporated by W. J. Peterson, Albert Shelton and P. J. Shelton, all of Okmulgee.

Dallas men have purchased the Best and Gem theatres at Palestine, Texas, from Southern Enterprises, Inc. E. J. Callahan and S. T. Ray of Dallas will have charge of the Palestine houses.

Southern Enterprises, Inc., have contracted for the Universal output in 124 southwestern houses. The final details of the contract were arranged between Harold B. Franklin, director of theatres, and S. E. and Ned Depinet, assistant sales manager of Universal, who went to New York from Dallas to close the deal.

W. F. Box of Dallas, Texas, has leased the Temple Theatre, owned by the City of Temple, Texas, which was acquired for an auditorium. Mr. Box is interested in a number of theatrical ventures over the state and states that he will reopen this theatre and bring some of the best attractions to it.

The Park Amusement Company of Dallas, with a capital stock of $10,000, has been incorporated by A. A. Chauteaux, Jr., Tom Scurry and L. R. Hogg.

Warren Kerrigan

and

Anna Q. Nilsson

in

"THUNDERING DAWN"

A Universal Super-Jewe

"LUCRETIA LOMBARD"
A Harry Rapf production
with
Irene Rich & Monte Blue
A Warner Bros. Classic of the Screen

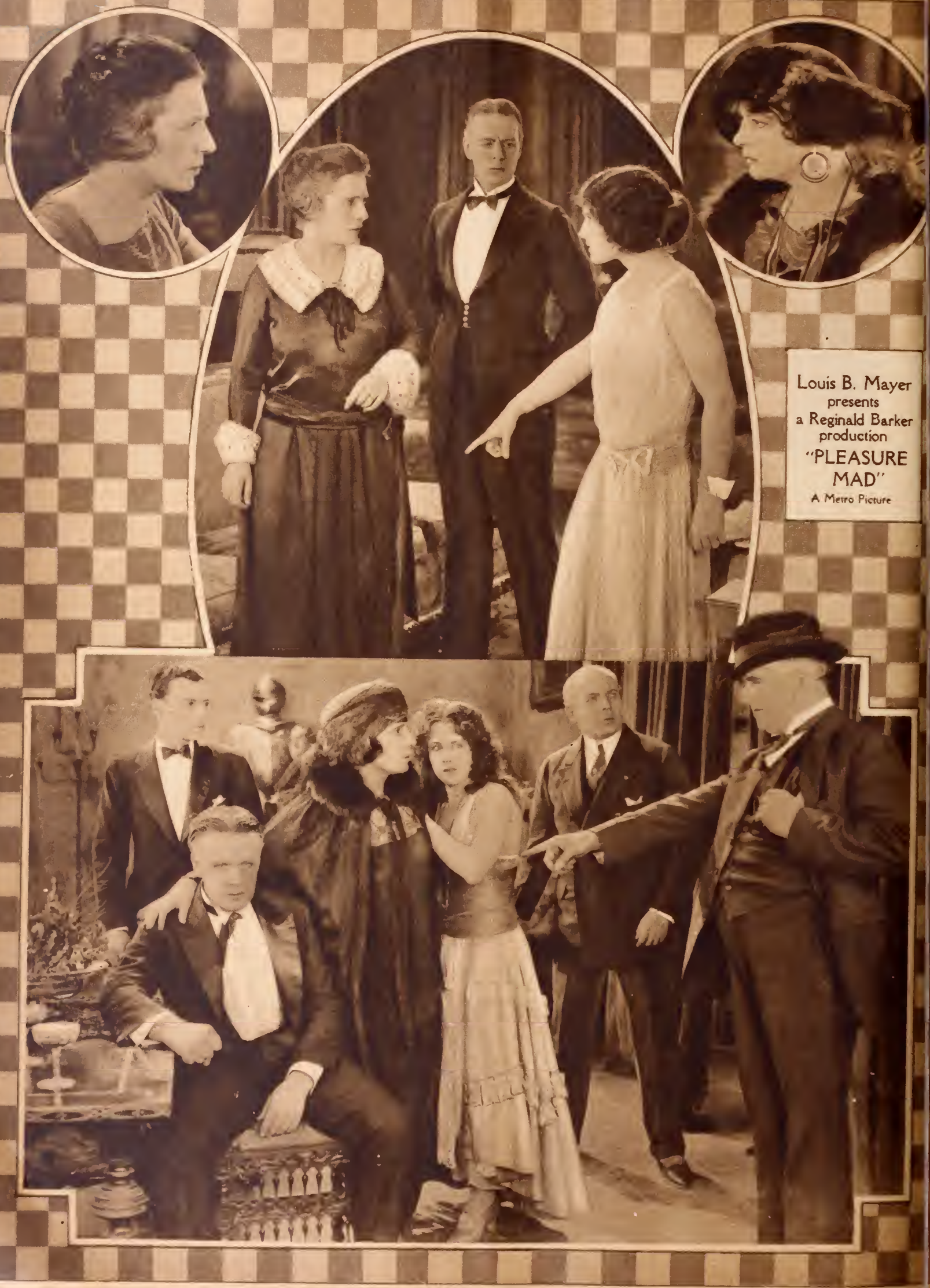
Paramount presents

"THE LIGHT THAT FAILED"

A George Melford production

"BLOW YOUR OWN HORN"
A Film Booking Office special starring Ralph Lewis, Derelys Perdue and Warner Baxter

Goldwyn presents the Tod Browning production "THE DAY OF FAITH"

Distributed by Goldwyn-Cosmopolitan

Louis B. Mayer
presents
a Reginald Barker
production
"PLEASURE
MAD"
A Metro Picture

"JEALOUS HUSBANDS"

A Maurice Tourneur production, presented by M. C. Levee

through Associated First National Pictures, Inc.

"STAGE FRIGHT"

A two-reel Our Gang comedy produced by Hal Roach
for release by Pathe

Hal Roach presents

"The Spat Family"

Two reel comedies

Even a seasick person would laugh at "Heavy Seas"

They say that sea-sick persons don't worry so much about whether they're going to die as whether they won't.

But a person in the worst throes of sea-sickness would laugh himself well if he saw the "Spat Family" comedy,—"Heavy Seas."

There's nothing heavy about "Heavy Seas" but the name. It's frothy with laughs and gags and it speeds its comical way over billows of laughter.

See it and you'll buy them all.

Pathécomedy

TRADE MARK

HAL ROACH PRESENTS

Harold

in

"WHY WORRY?"

The Greater Movie

Atta Boy!
You tell 'em, Bill!

Pathécomedy

TRADE MARK

Lloyd

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NO. 11

The Greater Movie

The greater movie is with us at last.

A cohort of "big" pictures have marched upon New York and taken Broadway by storm. More are to follow.

Broadway legitimate houses are at a premium. The New York newspaper critics are almost emotional in their praise. The stage business is wondering just what is going to happen to its Fall season. It is a fact that "The Covered Wagon," "The Hunchback of Notre Dame," "Rosita," "The Green Goddess," "If Winter Comes," "Little Old New York," and "The White Sister" will call forth the highest grade audiences New York can boast of today, the kind of people the stage itself does not reach right along.

* * *

It is all very fine.

For almost ten years this publication has been calling for, and prophesying, the *individual picture*, the picture individually made and individually handled.

That kind of picture has appeared from time to time right along; we don't for a moment, discount the successes of the past. Some may never be paralleled.

But the point is this: not only is the individual picture here, but the *era of making the individual picture* has at last arrived. Formerly, it was a matter of better vision and inspiration here and there with a few. Today the industry itself is gearing itself, through a new product-tion and distribution policy, to the point where the individual picture is an assurance rather than a hope.

* * *

A new era has set in.

* * *

This is great progress. Practical progress, as well as artistic progress.

The greater movie means greater movie audiences. We have more than enough seats for the greater movie. We have more than enough seats but not filled seats. Five or six millions a day are not enough for our 14,000 theatres; and while the admission price is a factor so, too, is the attraction. Every exhibitor knows the stimulating effect on attendance of the occasional outstanding picture.

* * *

But as we write—and while the critics' praises sound and the billboards flash and the electric signs dazzle and the larger newspaper advertisements impress—we are thinking of the eighty percenter.

The ten thousand and more theatres in the four thousand communities of this country! Then there's the fifty thousand population town.

What are *they* thinking of the New York onslaught? What does the *new picture era* mean to them?

In short: when will they get these pictures? And how? On flat rentals or percentage? What kind of prints will they receive? And last but not least what advertising will they employ to get the greater movie audiences?

It is one thing to make greater movies.

It is another—to handle them.

* * *

Let's not lose our heads. One of Wallace Reid's pictures booked 8922 theatres.

Tom Mix is called "the life-saver" by thousands of exhibitors.

Hoot Gibson is preferred to the greatest present male star in many and many a picture house.

And at a little gathering in New York last week of hard boiled picture men, the question was propounded: if you could have any one of the line-up of big pictures now playing in the metropolis which would you rather have?

And most of them selected "Why Worry?"

Harold Lloyd's picture at the Strand.

It goes right away into the picture theatres.

William A. Johnston

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Hal Roach Comedies

One Reel

WHERE can you buy one reel comedies with so much diversity?

Here you have the great novelty series of the "Dippy Doo Dads," bird and animal comedies that have attracted wide attention.

You have "Snub" Pollard; and you have Charles Chase, a new one and a good one, playing a lone hand, and a good one too, in others.

You can play these comedies every week with full knowledge that your public can't get tired of seeing the same faces week after week; that they'll find new gags, new laughs and new faces in liberal profusion.

Pathécomedy

TRADE MARK

Burglars Blow Albany Safe While Wm. Berinstein Naps

William Berinstein, who divides his time between Albany, New York and Elmira, in handling his chain of theatres, is a sound sleeper. This fact was established beyond any possibility of doubt the past week when burglars entered the Colonial Theatre in Albany, moved an 800 pound safe a distance of 100 feet, blew it with nitroglycerin, and escaped with $790 without awakening Mr. Berinstein, owner of the house, as he slept peacefully in an office over the front entrance.

The burglary took place within the shadow of one of the city's police stations. The burglars must have known that Mr. Berinstein was a sound sleeper, for the safe, which is about three feet square, was carried from the ticket office down the center aisle to the orchestra pit, where two holes were bored in the door and filled with the nitro. The burglars ripped up the aisle carpet, wrapped it around the safe and touched the fuse.

Charles J. Rose, for four years Oneonta resident manager for the Schine Theatrical Enterprises, became associated on Monday with William Smalley of Cooperstown as general field manager for the eleven houses which Mr. Smalley operates. Mr. Rose will continue to reside in Oneonta.

The Star at Potsdam, owned by H. L. Ives, has been acquired by O. P. Benson and Ruth P. Perrin.

"Little Old New York" drew such crowds at the Leland in Albany last week that Oscar Perrin, manager of the house, decided to hold the picture for another week. This is unusual in Albany. It is the second picture to establish such a record at the Leland, the other being "When Knighthood Was in Flower."

"Al" Elliott, who runs the Playhouse in Hudson, was a welcome caller in Albany last week when he stopped off on his way back home from the Eastman anniversary in Rochester.

"Al" Bothner, who manages three theatres in Troy for the Hall interests, got plenty of publicity last Sunday night in connection with a "Leatherpushers" picture. Mr. Bothner introduced four of the city's well known lightweights in fighting attire from the stage. A previous announcement that the fighters would appear in person packed the house.

Frank X. Breymaier, manager of the Barcli in Schenectady, has the distinction (and he even claims to enjoy it) of being the only one of his cult in the Electric City who goes without his lunch. Of course the fact that Mr. Breymaier tips the scales around the 200 mark may have something to do with it.

The Olympic in Watertown had a fine example one night last week of "damphoolery" on the part of high school students, following a football game. Several hundred students rushed the house and someone yelled fire, causing many of the spectators to jump from their seats and rush to the exits. Two women are said to have fainted. The students also tore up the brass railing at the Olympic, causing Dr. J. Victor Wilson, the manager, to call the police.

The Strand in Schenectady will observe its third anniversary at Thanksgiving and has scheduled "Circus Days" for a week. Manager Shirley is planning a huge cake with three lighted candles as one of the features.

Projectionists and stage hands in Schenectady are certainly well paid these days. A recent $15 a week increase brings the operators to $69, while stage hands, receiving a $10 a week boost in their wage envelope, are now getting $50.

Exhibitors in northern New York, at least, will never want for pictures. This fact was pretty well demonstrated one day last week when five film salesmen called on Victor A. Warren, owner of the Strand in Massena, during one day.

George F. Wright, a former exhibitor in Albany, is to follow the example set by John J. Walker, recent owner of the Barcli in Schenectady, and will shortly open a chop house in the Capital City.

Aside from running a theatre in Cambridge, N. Y., L. L. O'Connor is making the rounds of the American Legion posts these days in his capacity as vice-commander. Along with these two duties, Mr. O'Connor is selling vacuum cleaners.

William Benton, owner of the Congress in Saratoga Springs, firmly believes that good orchestra music is just as essential to the success of the house as good pictures. He is proving the correctness of his contention with a seven piece orchestra which is the talk of the section.

E. H. Arnold, former assistant manager of the Avon in Watertown, will open a large amusement park near that city next spring. The park will contain a dance pavilion, a number of small cottages and many forms of amusement. It will cost about $25,000.

Exhibitors in New York State, particularly those owning houses in the smaller cities and villages, are demanding pictures for Thanksgiving Day which show not only a happy ending but which present a pleasing story throughout. They contend that such pictures are absolutely necessary as a pleasant ending to a holiday, and that mediocre acting is even permissible if the story portrayed is a cheerful one.

The State in Schenectady, which has shown pictures up to the present time, will depart somewhat to the extent of several musical concerts, including one by Paderewski, during the next few weeks.

Jacob Troy, who owns the Park Theatre in Hudson, has just purchased the Allen in Chatham from Stanley B. Allen.

All foreign made pictures, largely Italian, will be shown for an entire week, beginning December 6, at the Colonial in Troy. It will be known as "Italian Week," and if successful similar weeks will be given at frequent intervals.

William Shirley, managing director of the Farash Theatre Corporation of Schenectady, confirmed a report that he will shortly erect a 1,200-seat house in Ilion. Mr. Shirley spent lsat Thursday in Ilion selecting a location for his theatre.

Amplifiers were used on the stage of the State Theatre in Schenectady on election night, with a direct wire to the General Electric broadcasting station, furnishing the returns to the audiences.

Captained by Ben Apple, owner of the American in Troy, a bowling team has been formed among the employes of the American and Troy theatres, and challenges any team in the entire district to a series of matches.

Michael Freedman of New York City is the new assistant to Manager William Shirley in handling the State, Albany and Strand theatres in Schenectady.

Ben Apple and Mrs. Apple were all smiles last Saturday, and the evening papers furnished the explanation. Abraham, a son, was confirmed that day.

The policy of the State in Schenectady has been changed to the extent that the week will open on Saturday. The Strand and Albany theatres open their weeks on Friday.

First-run houses in Troy have carried a protest to the Albany Film Board of Trade, claiming that their business suffers through unfair competition by at least one second-run house in the city which books practically the same pictures as the first-run theatres and then carries a screen notice advising the people to wait and see the picture later at a much cheaper price.

If experience counts for anything, then Walter M. Powers, the new manager of the Griswold in Troy, should have no difficulty in putting his house across. Mr. Powers managed the Colonial in Albany when it was owned by Moss and Brell, later going to Elmira, where he managed the Majestic and the Mozart for Mr. Berinstein, returning to Albany where he became the owner of the Pearl Theatre, which he recently sold.

Turkeys will share the honors with the pictures at the Rose in Troy during the next two weeks, for the owner of the house, Jacob Rosenthal, veteran showman, will give away many gobblers as door prizes during the week preceding Thanksgiving.

Open Sunday Overwhelmingly Approved in Endicott, N. Y.

The exhibition of motion pictures in Endicott, N. Y., on Sunday has been unanimously approved by the village board, the action being taken as a result of the referendum when citizens 18 years and over decided in favor of motion pictures on the Sabbath by an overwhelming vote of 1,046 to 148. The village board had authorized such a referendum to be held at private expense and had agreed to sanction the result.

Sunday pictures when shown in Endicott on Sunday have not been lawful since May, 1920, but their exhibition did not become the object of any popular or official concern until a few weeks ago. The board's resolution becomes effective ten days after its publication and posting or upon public service.

Representative Clarence MacGregor, sponsor of the bill to be introduced in Congress at its next session calling for the repeal of the admission tax, has informed J. H. Michael, chairman of the executive committee of the M. P. T. O. of N. Y., Inc., that the best way to gum up the works is for exhibitors to hold a meeting in Washington in December, as Sydney Cohen announced in Rochester he planned to do. Mr. MacGregor urges a small committee be appointed to work with him and to pass instructions on to the exhibitors when he gives the word. If such a move is made he feels sure the tax will be repealed. But stay away from Washington, says Mr. MacGregor.

The Border Amusement Company has taken over the Cazenovia Theatre, a community house, and will operate it under the name of Loco.

The Lyric Theatre, Endicott, N. Y., celebrated its sixth anniversary on November 12, with B. H. Dittrich, its capable and likable manager, in charge as he was the day it opened. The Lyric put on one of the biggest and best programs in its history. The theatre has recently been renovated and redecorated. A new marquise and electric sign add beauty to the front. The seating arrangement and ventilation are perfect.

The Zicofe Corporation, composed of F. M. Zimmerman, M. Cohen and George Ferguson, will erect a new picture theatre in Westfield, N. Y. The Grand, which they recently leased, was destroyed by fire recently.

National Theatres Increases Its Holdings in California

The National Theatres Syndicate of California, with main offices in the Loew Theatre Building, San Francisco, has added two more houses to its chain by purchasing the Strand and Webster-Granada theatres at Woodland. The deal, made through the offices of J. R. Saul, theatre and realty broker, represents an investment of more than $100,000. The Strand has been operated by W. Stuart Webster for several years, but became too small to accommodate theatregoers in Woodland, and the Webster-Granada was erected a couple of years ago. The latter is considered one of the finest houses in the Sacramento Valley. These two theatres make a total of five that have been purchased by the National Theatres Syndicate during four months.

Edward B. Baron, for almost four years the San Francisco representative of United Artists, has resigned to join the staff of the Herbert L. Rothchild Entertainment, Inc., as business manager. Within a week following his appointment he left on a business trip to New York.

Edwin H. Flagg, of the decorative studios bearing his name, is a visitor in San Francisco from Los Angeles, conferring with A. M. Bowles, general manager of West Coast Theatres, Inc., of Northern California, concerning decorative work in a number of theatres operated by this concern.

Robert A. McNeil, of the T. & D. Jr. Circuit, San Francisco, is back from a two weeks' trip to the southern part of the state. Theatre business was reported to be good.

The fraternity through the northern part of the state learned with regret recently of the death of A. Caro, formerly of the Novelty Theatre, Martinez, Cal., but more recently a part owner in the Gardella Theatre, Oroville. He was a familiar figure on San Francisco's Film Row. He passed away in a local hospital.

V. A. Wood, who took over the Orpheum Theatre at Cloverdale, Cal., is making extensive improvements.

Tentative plans are being made to open Reavis' G. & S. Theatre at Santa Rosa, Cal., on December 3. This will be one of the finest houses in the northern part of the state and the opening will be made a memorable one. It is being equipped for both stage productions and pictures.

Work has been commenced on the construction of a 400-seat picture theatre at Angels Camp, Cal., to replace the old Angels Theatre, destroyed by fire last year. It will be operated under the direction of A. A. Watkins.

The world premiere of "Hospitality" at the Warfield Theatre, San Francisco, the first week in November, will be followed by the world premiere of "Beware of a Dangerous Maid," featuring Constance Talmadge. Manager Charles Pincus, of the Warfield Theatre, says he is ready to take on more world premiere food as a steady diet.

Recent visitors on San Francisco's Film Row have included John Daly, of Chico, Cal.; Ed Stark, of the Opal Theatre, Hollister, Cal.; W. H. Wilson, of the Victory Theatre, Weaverville, Cal., and George Wahl, of Red Bluff, Cal.

James Lima, who purchased the old Dimond Theatre at Oakland, Cal., several weeks ago, has renovated the house, installed a new organ and changed the name of the theatre to that of the Liberty.

A picture theatre to represent an investment of $45,000 is to be erected shortly on Third street, near Quesada, San Francisco, for Otto Roeder, an old-time exhibitor of this city.

James Beatty, well known theatre man of San Jose, Cal., has been chosen first vice-president of the San Jose Chamber of Commerce.

A picture house has been opened at Colma, Cal., by Conrad L. Linder.

M. L. Markowitz, manager of the Strand Theatre, San Francisco, has arranged with Elmer Floyd, a well known producer of spectacles, to put on a series of elaborate acts in connection with the showing of some of the feature pictures that have been booked. The first of these, "The Enchanted Rose," will be offered in connection with the presentation of "Rosita."

The Rivoli Investment Company is having plans prepared for the erection of a theatre at Grove and Fifty-fourth streets, Oakland, Cal. Hutchinson & Mills will be the architects.

Seattle

After several weeks of dark houses, while musicians and operators were in deadlock with exhibitors over a demanded wage increase, the difficulties were satisfactorily adjusted Wednesday evening, October 31. The houses resumed on Nov. 3. It is understood that some concessions were made on both sides.

Calvin Heilig, owner of the beautiful Heilig Theatre, plans a new policy of combination entertainment. Feature photoplays will be presented with elaborate musical settings, prologues, etc. The opening bill will present "Cameo Kirby," augmented by Max Fisher's Ziegfeld Frolic Syncopators. The entire Fox product, with the exception of the "Eleventh Hour," "Soft Boiled" and "If Winter Comes," will be featured at the Heilig.

With the convention of the Motion Picture Theatre Owners of Washington opening the second of its two day session for the purpose of effecting a permanent organization, things look bright for the successful building of a substantial state unit. Committees met in Seattle, with headquarters in the Hotel Calhoun, October 5 and 6. The convention opened October 7 in the Knights of Pythias hall. Mayor E. J. Brown addressed the gathering.

W. B. Henderson, trade expert, and R. Roe Holland, secretary of the Associated Amusements of British Columbia, spoke. At 7 o'clock a banquet was given at the Hotel New Washington, where exhibitors, exchangemen and their friends gathered for relaxation and entertainment.

W. L. Steele, owner of the Queen Anne Theatre, has recently completed extensive renovation and remodeling of his house. Foyer and lobby were remodeled, an office added upstairs and new loge seats installed.

G. E. Terhune of Walla Walla, who owns the Arcade, has just reseated his house with 450 new chairs.

Wisconsin

A business venture which is expected to net the Motion Picture Theatre Owners of Wisconsin $5,000 annually, has been launched in Milwaukee under the direction of Fred Seegert, president of the organization. The plan consists of a tieup with the Hearst newspaper in Milwaukee for the publication of a daily motion picture directory, designating the pictures at each house in the city. "The scheme has been tried out successfully in Detroit by the Michigan organization and I see no reason why we cannot obtain successful results here," declared Mr. Seegert. "It is great advertising for our theatres and at the same time benefits the organization."

Indiana

As a result of the Sunday controversy at Frankfort, Robert Keene, mayor, has ordered a strict enforcement of the old Sunday "blue laws." All except essential business places were closed last Sunday and it is understood the same condition will prevail for some Sundays to come. Garages, filling stations, cigar stores, shoe shining places, theatres and other business houses were included in the enforcement order.

After seeing to it that the law was being strictly enforced, Mayor Keene and a party of friends drove to Kokomo and attended a picture theatre. The mayor issued a statement the following day, saying his attendance at the Kokomo theatre was in no way caused by the fact the Frankfort theatres were closed.

The enforcement of the "blue laws" in Frankfort came as a result of the efforts of M. L. Conley, proprietor of the Conley Theatre, to operate the place on Sunday. Mr. Conley was arrested but was freed by a jury in the city court. Following the hearing, persons opposed to Sunday movies called on the mayor and reminded him of his pledge to enforce the law. Mayor Keene announced he would not discriminate and as a result ordered the "blue laws" enforced impartially.

The Capitol Amusement Company, of Indianapolis, has filed suit in the Marion county superior court against Ray Marsh Brydon, proprietor of a picture theatre at 2131 North Illinois street. The plaintiff asks judgment in the sum of $450 and that a receiver be named to take charge of the theatre. The suit was based on allegations that Brydon had rented the theatre at a monthly rental of $150 and had failed to make several payments.

Stock salesmen for the Consolidated Realty and Theatre Corporation have closed the office at Evansville and withdrawn from that field. Fred Gruenberg, one of the officers of the company, was in charge of the office. It is understood the office was closed because of the difficulty in selling stock in face of the failure of L. Dollings & Company, a large Indiana stock concern.

George Jacob, genial manager of the Grand Theatre, Terre Haute, was in Indianapolis Tuesday on a business mission. He left Wednesday for Chicago.

Canada

There has been an orgy of name changing among the theatre organizations at Toronto during the past few weeks and the casual reader of the local newspapers, in scanning the amusement pages, might be led to believe that he had accidentally taken up an out-of-town daily in looking over the theatre announcements. The Allen Theatre is now the Tivoli, the Strand is the Piccadilly and the Gayety is the Comedy among the downtown houses alone.

George Rotsky of Montreal, Quebec, has been appointed managing director of the Palace Theatre, Montreal, this having been the impressive Allen Theatre of Canada's largest city under the regime of the Allen Theatres, Ltd. Mr. Rotsky formerly had general direction of all Allen houses in the Quebec district and he has been retained by the Famous Players Canadian Corp. for the big Montreal theatre, the name of which was changed from Allen to Palace on November 10. Incidentally, a company has been organized, to be known as Palace (Montreal), Ltd., for the operation of the new Palace. Mr. Rotsky has announced that following the presentation of "Scaramouche," the opening attraction which is to have an indefinite engagement, the Palace will offer "The Covered Wagon" at prices ranging from 50 cents to $1.50. One policy of the Palace will be to have both English and French titles for all productions presented.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

TILL WE MEET AGAIN. (5:288 feet). Star cast. A real photoplay. Absolutely clean. A one hundred percent picture and at the right price. Admission 15-25. Grand Theatre, Terre Haute, Indiana.

TILL WE MEET AGAIN. (5,822 feet). Star cast. A good drama. Suitable for Sunday. Had good attendance. Draw working class in city of 13,000. Admission 10-30. O. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

F. B. O.

CANYON OF THE FOOLS. (5,180 feet). Star, Harry Carey. Good. Lots of action, that's what they want. Ran it two days, to very good business. Picture little too dark in some of night scenes. You can't go wrong on Carey if you can buy them right. Have run three so far all good. Will please any Western fan. William Thatcher, Royal Theatre, Salina, Kansas.

First National

DANGEROUS AGE.— (7,204 feet). Star, Lewis Stone. Here you have another fine production. Satisfied everybody. You will receive many favorable comments when you show this. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

NOMADS OF THE NORTH. (6,000 feet). Star, Betty Blythe. Why can't we get more like this one? Pleased one hundred per cent. One of the best I have played this year. Should please any audience. Admission 20-25. Used ones, threes, slide, photos, heralds. Had good attendance. Draw best patronage. W. B. Dobbs, Victory Theatre, Gordo, Alabama.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. A true to life picture of small town domestic squabbles. It's hard to tell which one does the best acting. They are such natural kids. Leave your grouch at home when you go to see this one or you will lose it. Everyone liked it. Said they laughed, shed a few tears, and had a good time. Had a fair crowd. A. F. Jenkins, Community Theatre, David City, Nebraska.

SMILIN' THROUGH. (8 reels). Star, Norma Talmadge. Splendid. Had big comments on this one from most of my patrons. I personally enjoyed it also. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all kinds of people in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

SONG OF LIFE. (6,920 feet). Star cast. Consider this a good one, if you don't pay too much. Domestic drama. Had good attendance. Draw small town and rural class in town of 1,474. Admission 5-10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. A fine picture. Barthelmess is my idea of an actor. He is versatile and entirely lacking in the conceit some of the male stars fail to conceal. How the kids and men did yell. No need to ask if they liked it. It was written on every face. There are some of my audience who are scared to death lest they should not be the first ones out of the theatre, and start out before the end, but they all sat still last night. It was a genuine tribute to the picture. Although an old picture, the print was good. Attendance good. Good for week days, but a little too strenuous for the Sabbath. Moral tone is excellent. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

The Index to Reports appears in this issue and includes all reports published since the beginning of July.

With the Index which appeared in the last June issue, this gives you a complete list of all pictures reported since the beginning of 1923.

Save it—USE IT!

TRILBY. (7,321 feet). Star, Andree Lafayette. Had a weak crowd for this one and glad of it. The star is unknown and, as my patrons say, she needs practice. Would lay off if you don't want to lose money. Rental too high for this sort of junk. Regular advertising brought poor attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. Fair picture for this star. Kind of slow in the first five reels. All the action lies in the last few reels which saves the picture from being called altogether too slow. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

Fox

CATCH MY SMOKE. (4,070 feet). Star, Tom Mix. This picture was well liked by our patrons. Personally Mix does some of the most impossible stunts I ever saw but, the kids eat it all up. Used wild west ballyhoo. Had very good attendance. Draw middle and lower classes in city of 600,000. Admission 10-15, matinee; 10-25, evenings. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

FOOL THERE WAS. (7 reels). Star, Estelle Taylor. A so-called special that was nothing more than a good program picture. Those who saw it liked it but kicked over raise in prices. Photography good, but these old vampire stories don't draw the crowds any more. Sad ending to picture caused a good deal of disappointment. Play it as a program picture, not as a special. Not suitable for Sunday. Had poor attendance. Draw general class in town of 1,000. Admission 10-20, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. Positively one of the best program pictures I have shown this year. Patrons held their seats for this one, not a single walk out. John Gilbert can surely deliver the goods. He doesn't act, he lives his parts and his following is surely growing. This picture is a good, clean western with fine photography and a splendid plot. All this with the star's personality made a one hundred percent hit. Has good moral tone and you bet it is suitable for Sunday. Had good attendance. Draw general class in town of 1,000. Admission 10-20, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

NIGHT HORSEMAN. (4,910 feet). Star, Tom Mix. Some picture, fine. Ran it two days. First day good. Second day bum. For some reason Mix and Buck don't get by in my house. But can't say anything against the stars, as they are all good. This one is better than William S. Hart. William Thacher, Royal Theatre, Salina, Kansas.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. Good program offering a little above the average. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. About the same as the usual run of Tom Mix westerns. No better and no worse. Seemed to please and brought excellent business for three days. Not suitable for Sunday. Draw general class in city of 15,000. Admission 10-30. Ben L. Morris, Temple, Elk, Grand, Olympic Theatres, Bellaire, Ohio.

SECOND HAND LOVE. Star, Charles "Buck" Jones. Good little picture. Something different. They want Jones in Westerns, as some of them told me so on going out. Ran this for two days to a poor business. The title is against this picture for my house. Only reason we did not do any business. Not a picture for my house, as we play mostly Westerns. This is a good picture; if you want that kind, O. K. Ran "Dandy Dan," Sunshine Comedy, with above picture. Comedy also good. Good program, no business. Has good moral tone and is a good Sunday picture. William Thacher, Royal Theatre, Salina, Kansas.

SKID PROOF. (5,565 feet). Star, Charles "Buck" Jones. Almost broke my Saturday box-office record with this. The best Jones since "West of Chicago." In fact, consider it the best Jones I've yet shown. Quite a few thrills and spills. Lura Anson an attractive leading lady. Had very good attendance. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

SKID PROOF. (5,565 feet). Star, Charles "Buck" Jones. Here is an automobile story that has any auto race that Paramount ever released with Reid and Roberts beat a mile, and I used them all; yet, with Reid I would pack my house and on this one just did take in enough to pay film rental. But it sure is not the fault of the picture. Every one went out boosting. The trouble is, they start out advertising "Buck" Jones, then it's "Charles" Jones, then it may be a western or a society play, and the public never knows what to expect. Business poor. Small town patronage, all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Goldwyn

SPOILERS. (8,028 feet). Star, Milton Sills. A big picture, produced and well acted, every foot of the film. One of the greatest knock-em-down-drag-em-out scraps between Milton Sills and Wallace Beery ever screened. I played the other "Spoilers" some years ago and it was a "pippin" and

they haven't forgotten it, and they shouldn't. When all is said and done I don't know candidly that this picture is any better. The business was good the first day, but fell off—way off—the second, and I don't know how to account for this, for the picture is "There." But exhibitors, I would give a sober thought to this rental, if it's too big, be careful or you may do as I did, just about break even. Used everything possible for advertising. Did not have big attendance considering the rental. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre, Beautiful, Saranac Lake, New York.

Hodkinson

DOWN TO THE SEA IN SHIPS. 7,100 feet). Star cast. Picture not what it is cracked up to be. Should be cut down to five thousand feet. Patrons get tired of too much the same stuff. Had fair attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

Metro

HER FATAL MILLIONS. (6 reels). Star, Viola Dana. A "darb" of a comedy drama. Story is very humorous in places. Good cast. Good print. A good small town bet. Has good moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

JAZZMANIA. (8 reels). Star, Mae Murray. Little comedy and good setting, but the people are still wondering what it was all about, but they turned out good though. Not suitable for Sunday. Had good attendance. Draw mixed class in town of 3,000. Admission 10-20. Charles Martin, Family Theatre (350 seats), Mt. Morris, New York.

Paramount

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Gave general satisfaction to all Gloria Swanson fans. Consider it her best effort to date. Business fair, but paid too much to realize any profit. Has fair moral tone and is not suitable for Sunday. Had fair attendance. Draw small town class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. Just an average program picture; doubled it up with another to get rid of it. Suitable for Sunday?—no day. Poor attendance of family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

DRUMS OF FATE. (5 reels). Star, Mary Miles Minter. Fair picture not as bad as I thought it would be. Miss Minter very pretty in this; that is about all I can say about her. Attendance fair. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

DRUMS OF FATE. (5 reels). Star, Mary Minter. Viewing it from my own angle it was rather far-fetched but our audiences liked it immensely. Star best I have ever seen her. Production is rich and story aside from a few glaring inconsistencies, is good. Did more than average business. Has good moral tone and is suitable for Sunday. Had big attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

EXCITERS. (5,939 feet). Star, Bebe Daniels. This one gave good satisfaction for us. Played it with views of a local convention which appeared in Pathe News and drew big business. Picture pleased all and helped second day. Nothing big about it, but satisfactory in every way. Advertising slants, Moreno is a good bet. Had big attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand & Liberty Theatres (750-500 seats), Jonesboro, Arkansas.

Haynes, Keep Coming!

"I was glad to see Mr. Haynes' name once more among the faithful ones. The list he submitted was good. I have played or contracted for nearly all of the list.

"I don't use them very fast, but am glad to report on the few I do use."—Guy C. Sawyer, Town Hall, Chester, Vermont.

EXCITERS. (5,039 feet). Star, Bebe Daniels. Fine; pleased all. Another good one from Paramount, which is the usual thing, of course. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

FACE IN THE FOG. (5,569 feet). Star, Lionel Barrymore. This was very well liked by our audience. Had three stops in second reel due to film being wound on a very poor reel at the exchange causing interruption in our show. Usual advertising brought good attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. Just a fair picture which relies to some extent on the locations and photography. It's a "Bootlegging Affair" and that's that. A mediocre offering if that. Usual advertising brought fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. This picture proved seventy-five percent entertainment to our audience. Dalton is a good drawing card for us and this picture was better than some of hers I have seen. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire "Y" Theatre (400 seats), Nazareth, Pennsylvania.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. Pleased here. Tom has had better and much worse, but his pictures here have been of good average value and consequently has established a following. Would say of this that you can promise good entertainment and send every one home satisfied. Used usual advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. This one failed to register even. Walter may be a star but he failed to twinkle even one little twink in this. "Mr. Billings Spends His Dime" made all of us wish we had our dime back. Oh well, life is short at the best. "Sixty Cents An Hour" was much better than this one. Had fair attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Pleased thoroughly, as most of this star's pictures do. This is better than his average and should do fairly well anywhere. Advertising slants, Meighan, Lila Lee and the author. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty theatres (750-500 seats), Jonesboro, Arkansas.

NE'ER-DO-WELL. (7,414 feet). Star, Thomas Meighan. Furnishes delightful entertainment of a high standard. It is worthy of extra effort on the part of every exhibitor and considering the author, Rex Beach, it has wonderful exploitation possibilities. Has excellent moral tone and is suitable for Sunday. T. H. Whittemore, Newcastle, California.

OLD HOMESTEAD. (7,606 feet). Star cast. Had a wonderful first night on this, but on the second night due to rain played to the smallest house in our history. A great picture for rural patronage. Has good moral tone and is suitable for Sunday. Had good attendance first night, poor attendance second night. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

ONLY 38. (6,175 feet). Star, Lois Wilson. My patrons thought this great. Not a showy picture, but very effective and along original lines. I was out of town but that's the report of some of my "hard boiled eggs" and so I know that "Only Thirty Eight" must be there. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

OUR LEADING CITIZEN. (6,634 feet). Star, Thomas Meighan. Excellent picture and excellent business prevailed. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

PRINCE THERE WAS. (5,533 feet). Star, Thomas Meighan. We have had better pictures with Meighan. Only a very ordinary program offering. Fairly well liked by female portion of audience. Usual advertising brought good attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. A well enough produced film, but was not thought to be anything worth while here and the attendance proved it. Usual advertising brought very poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SALOMY JANE. (6,270 feet). Star Jacqueline Logan. A good picture but does not please everyone. Readers of the story will like it exceedingly well. Personally thought it above the average production. Print excellent. Will probably be suitable for Sunday. Had fair attendance. Draw university students and better class. Admission 15-25, 15-30. P. A. Wills, Park Theatre (610 seats), Champaign, Illinois.

SIXTY CENTS AN HOUR. (5,632 feet). Star, Walter Hiers. Played this on a Saturday and had a clever supporting program and got by. Can't really say much for the picture, and it isn't Walter Hiers' fault at that. He does all that is asked. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. A good hot weather picture. Ran it when the thermometer registered around 90 degrees; still its ice and snow scenes couldn't entice them in. The few that saw it were pleased. Poor attendance, drawing mixed class in city of 110.000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. We liked this one. Not well enough to rave about it under stand, but it was pretty and passed muster very well. Draw society class in town of

(Continued on Page 391)

Straight From the Shoulder Index

For July, August, September October and November

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

A

Abysmal Brute (Universal). Aug. 4-Aug. 11-Aug. 25-Sept. 15-Nov. 3-Nov. 10.
Across the Border (Paramount). July 21.
Across the Continent (Paramount). July 14-Oct. 27.
Adam and Eva (Paramount). July 7-July 14-Aug. 11-Sept. 15-Nov. 3.
Adam's Rib (Paramount). July 14-July 21-July 28-Sept. 8-Sept. 15-Sept. 22-Nov. 3-Nov. 10.
Adventures of Tom Mix (Aywon). July 14.
Affinities (Hodkinson). July 28-Sept. 29-Oct. 13.
Afraid to Fight (Universal). July 7-Nov. 10.
After The Show (Paramount). Aug. 11-Sept. 15.
Alias Ladyfingers (Metro). Oct. 6.
Alice Adams (Associated Exhibitors). Sept. 1-Sept. 8-Nov. 10-Nov. 17.
All Brothers Were Valiant (Metro). Aug. 4-Aug. 11-Aug. 25-Sept. 8-Sept. 22-Nov. 3-Nov. 10.
All's Fair In Love (Goldwyn). Aug. 25.
Altar Stairs (Universal). July 14-July 21-July 28-Aug. 25-Sept. 15.
Always The Woman (Goldwyn). Sept. 8.
An Unwilling Hero (Goldwyn). Aug. 4.
Anna Ascends (Paramount). July 7-Aug. 11-Sept. 8-Sept. 15.
Angel of Crooked Street (Vitagraph). Oct. 6.
Another Man's Boots (Anchor). Sept. 15.
Another Man's Shoes (Universal). July 14-July 21.
Any Night (East Coast Prod.). July 28.
April Showers (Preferred). Nov. 17.
Arabia (Fox). July 21-July 28-Aug. 4-Aug. 11-Sept. 22.
Are You a Failure? (Preferred). Nov. 10.
Ashamed of Parents (Warner Bros.) Sept. 1.

B

Bachelor Daddy (Paramount). July 7-Sept. 15-Sept. 22-Nov. 10.
Backbone (Goldwyn). Aug. 25-Sept. 8.
Backfire (Arrow). Sept. 22.
Back Home and Broke (Paramount). July 7-July 28-Aug. 11-Sept. 15-Sept. 29-Oct. 20-Nov. 3.
Barbed Wire (Aywon). Sept. 15.
Barnstormer (First National). July 7-July 28.
Barrier of Folly (Independent Pict. Corp.). Oct. 6.
Bearcat (Universal). Aug. 25.
Beating the Game (Goldwyn). July 7-Aug. 4.
Beautiful and Damned (Warner Brothers). July 21-Sept. 1-Oct. 6-Nov. 3.
Beauty Shop (Paramount). Aug. 11-Oct. 6.
Beauty's Worth (Paramount). Oct. 6-Oct. 27-Nov. 10.
Be My Wife (Goldwyn). Aug. 11.
Behold My Wife (Paramount). Sept. 15.
Bella Donna (Paramount). July 7-July 14-Oct. 6.
Bellboy 13 (First National). July 7-Aug. 25-Sept. 22-Nov. 10.
Bells of San Juan (Fox). July 28-Sept. 22-Nov. 17.
Betsy Ross (World). Oct. 13.
Beyond (Paramount). Sept. 15-Sept. 22-Oct. 20.
Beyond the Rocks (Paramount). Sept. 8-Nov. 17.
Bill of Divorcement (Associated Exhibitors). Sept. 22.
Billy Jim (F. B. O.) Aug. 11.
Bishop of The Ozarks (F. B. O.) Aug. 4-Sept. 15-Nov. 3.
Black Beauty (Vitagraph). July 28-Nov. 3.
Blind Bargain (Goldwyn). July 14-Sept. 8-Oct. 20-Nov. 10.
Bluebeard's Eighth Wife (Paramount). Oct. 6, page 498-Oct. 20, page 664-Nov. 3-Nov. 17.
Blood and Sand (Paramount). July 14-July 21-Aug. 11-Sept. 15-Oct. 6.
Blue Bandanna (F. B. O.). Oct. 20.
Bobbed Hair (Paramount). July 14.
Bolted Door (Universal). Oct. 13-Nov. 10.
Bond Boy (First National). Aug. 18-Oct. 6.
Bonded Woman (Paramount). Aug. 11-Sept. 8-Oct. 20.
Boomerang Bill (Paramount). Oct. 20.
Border Bandit Killer (Enterprise). Nov. 3.
Borderland (Paramount). Oct. 6-Nov. 17.
Boss of Camp 4 (Fox). July 7-July 14-July 28-Aug. 4-Aug. 18.
Boston Blackie (Fox). July 7-Aug. 11-Sept. 1.
Bought and Paid For (Paramount). July 14-July 21-Sept. 8-Nov. 17.
Brass (Warner Bros.). July 14-Sept. 22-Oct. 13-Nov. 10.
Brass Bottle (First National). Aug. 11, page 486-Sept. 15, page 256-Nov. 3.
Brass Commandments (Fox). Aug. 4-Oct. 27.
Brawn of the North (First National). July 14-July 28-Aug. 11-Aug. 18-Sept. 1-Sept. 22-Oct. 20-Nov. 10.
Bride's Play (Paramount). July 28.
Bright Shawl (First National). July 7-July 21-Sept. 22-Oct. 13-Nov. 3-Nov. 10.
Broad Daylight (Universal). Nov. 17.
Broadway Arizona (Enterprise). Sept. 22.
Broadway Gold (Truart). July 14, page 151.
Broadway Madonna (F. B. O.). July 14.
Broadway Rose (Metro). July 28-Aug 4-Aug. 25-Oct. 20-Oct. 27.
Broken Chains (Goldwyn). July 14-July 21-July 28-Aug. 11-Sept. 1.
Brothers Under the Skin (Goldwyn). July 14-Sept. 8-Oct. 6-Oct. 13-Nov. 3-Nov. 17.
Brown of Harvard (Essanay). Oct. 13.
Brute Master (Hodkinson). July 7.
Bucking the Barrier (Fox). July 7-Aug. 4-Nov. 10.
Bulldog Drummond (Hodkinson). July 14-Aug. 18.
Burglar Proof (Paramount). Sept. 15.
Burn 'Em Up Barnes (C. C. Burr). Oct. 13.
Burning Sands (Paramount). July 21-July 28-Sept. 8-Nov. 3.
Burning Words (Universal). July 14-Aug. 11.
Buster (Fox). Oct. 13-Nov. 10.
By Right of Purchase (Selznick). July 14.

C

California Romance (Fox). July 14-Sept. 1-Oct. 13.
Calvert's Valley (Fox). July 21-Sept. 22-Oct. 13.
Call From The Wild (James Wharton). Aug. 25.
Call of Home (F. B. O.). Aug. 25.
Camille (Metro). July 21-July 28.
Can A Woman Love Twice? (F. B. O.). Aug. 4.
Canyon of the Fools (F. B. O.). July 28-Aug. 11-Oct. 20.
Cappy Ricks (Paramount). July 14-Sept. 15.
Captain Fly-By-Night (F. B. O.). July 7-July 28-Sept. 15.
Cardigan (American Releasing). July 21.
Carnival (United Artists). Aug. 11.
Catch My Smoke (Fox). July 7-Aug. 4-Aug. 11-Sept. 22-Oct. 20.
Caught Bluffing (Universal). Aug. 18-Sept. 15.
Chasing the Moon (Fox). July 21-July 28-Sept. 22.
Cheat (Paramount). Oct. 6, page 498-Oct. 13, page 581.
Child Thou Gavest Me (First National). July 14-Aug. 4-Oct. 6.
Children of Jazz (Paramount). Aug. 11, page 486-Sept. 22-Oct. 6-Nov. 17.
Children of The Dust (First National). Sept. 1-Nov. 10.
Christian (Goldwyn). Aug. 4-Aug. 18-Oct. 6-Oct. 20.
Circus Days (First National). Nov. 3, page 125-Nov. 10.
City of Silent Men (Paramount). Sept. 1-Oct. 6.
Civilian Clothes (Paramount). July 28.
Clarence (Paramount). July 14-Oct. 20.
Clouded Name (Playgoers). July 21.
Cold Steel (F. B. O.). Sept. 15.
Colleen of The Pines (F. B. O.). Aug. 25-Sept. 8-Nov. 3.
Come On Over (Goldwyn). July 21-Sept. 29.
Confidence (Universal). Sept. 15.
Conflict (Universal). July 14-Nov. 3.
Connecticut Yankee in King Arthur's Court (Fox). July 7-July 14.
Cordelia the Magnificent (Metro). July 21, page 231. Sept. 8.
Counterfeit Love (Associated Exhibitors). Oct. 6-Nov. 10.
Courage of Marge O'Doon (Vitagraph). Aug. 25-Nov. 17.
Cowboy and the Lady (Paramount). July 14-July 28-Aug. 11-Sept. 22-Oct. 6-Nov. 17.
Cradle (Paramount). July 28.
Cradle of Courage (Paramount). Aug. 11.
Crashing Through (F. B. O.). July 21-Aug. 4-Aug. 11-Sept. 1-Sept. 15-Sept. 22.
Crimson Challenge (Paramount), July 21-July 28-Sept. 8.
Crimson Gold (Elfelt). Nov. 17.
Crinoline and Romance (Metro). July 21-7-July 28-Aug. 4-Sept. 1-Oct. 20-Nov. 17.
Critical Age (Hodkinson). Aug. 11.
Crossed Wires (Universal). July 21-Aug. 11-Aug. 18-Sept. 22-Oct. 13.
Crossroads of New York (First National). July 7-July 28-Aug. 4-Sept. 1-Oct. 20.
Crow's Nest (Arrow). Sept. 22.
Crusader (Fox). July 7-July 14-July 28-Sept. 22-Nov. 10.
Cup of Life (First National). July 21.
Curse of Drink (Apollo). Aug. 11.
Custard Cup (Fox). July 28-Aug. 18-Aug. 25-Oct. 6-Oct. 20.
Cyclone Jones (Progress). Nov. 3.

D

Daddy (First National). July 7-July 14-July 28-Aug. 4-Sept. 1-Oct. 6-Nov. 3.
Dangerous Adventure (Warner Bros). Sept. 1.
Dangerous Age (First National). July 21-Aug. 11-Aug. 18-Oct. 13-Nov. 10.
Dangerous Game (Universal). July 14-Sept. 22.
Dangerous Curve Ahead (Goldwyn), Sept. 1.
Danger Trail (K-E-S-E). Nov. 17.
Dark Secrets (Paramount). July 14-Sept. 15-Nov. 3.
Darling of the Rich (Whitman Bennett). Aug. 11.
Daughter of Luxury (Paramount). Sept. 15-Oct. 6-Nov. 3.
Daughter Pays (Selznick). July 28.
Daughters of The Rich (Preferred). Sept. 15.
Dead Game (Universal). July 14-Aug. 25-Sept. 1-Sept. 8.
Dead Men Tell No Tales (Vitagraph). July 28-Aug. 4.
Dead or Alive (Arrow). July 7.
Delicious Little Devil (Universal). Sept. 8.
DeLuxe Annie (Selznick). July 14.
Desert Driven (F. B. O.). Aug. 11-Nov. 3.
Desert Gold (Hodkinson). Aug. 18-Aug. 25.
Deserted at the Altar (Goldstone). July 7.
Destroying Angel (Associated Exhibitors). Nov. 3.
Determination (Lee-Bradford). July 7-Aug. 25.
Devil's Bowl (Arrow). July 28.
Devil's Garden (First National). July 7.
Devil Within (Fox). July 14.
Dictator (Paramount). July 14-July 21-Nov. 3.
Dinty (First National). July 7.
Divorce (F. B. O.). Oct. 13.
Divorce Coupons (Vitagraph). Aug. 11.
Do and Dare (Fox). July 14-Aug. 4-Aug. 18-Sept. 1-Oct. 13-Nov. 10.
Dollar Devils (Hodkinson). Aug. 18-Sept. 22-Oct. 27.
Don Quickshot of Rio Grande (Universal). Aug. 11-Oct. 13-Nov. 10.
Don't Doubt Your Wife (Associated Exhibitors). Oct. 13.
Don't Shoot (Universal). July 14-July 28-Sept. 22.
Don't Tell Everything (Paramount). July 14-Aug. 11.
Double Dealing (Universal). Sept. 22.

Doubling for Romeo (Goldwyn). July 14.
Down On the Farm (United Artists). July 28.
Down to the Sea in Ships (Hodkinson). July 21-Aug. 25-Sept. 29-Nov. 17.
Dr. Jack (Pathe). July 7-July 28-Aug. 4-Aug. 11-Sept.1-Sept. 15-Sept. 22-Sept. 29.
Dream Street (Universal). Sept. 22.
Driven (Universal). Sept. 22-Nov. 10.
Drums of Fate (Paramount). Nov. 3.
Dulcy (First National). Sept. 29, page 423-Nov. 3.

E

East Is West (First National). July 7-Aug. 4-Aug. 18-Oct. 13.
East Side, West Side (Principal). Oct. 13.
Easy Road (Paramount). Aug. 11.
Ebb Tide (Paramount). July 21-Aug. 11-Sept. 15-Sept. 22-Nov. 3.
Eleventh Hour (Fox). Nov. 17.
Empty Cradle (Truart). Aug. 18.
Enchantment (Paramount). July 14-July 28-Sept. 8.
End of the World (Paramount). July 28-Aug. 18.
Enemies of Women (Goldwyn-Cos.). Aug 11, Page 485. Sept. 22.
Enlighten Thy Daughter (Enlightenment Films). Sept. 22.
Enter Madame (Metro). Aug. 11-Aug. 18.
Environment (Principal Pictures). July 21.
Eternal Flame (First National). July 14-Aug. 11-Aug. 25.
Evangeline (Fox). July 14.
Everything For Sale (Paramount). Sept. 15.
Exciters (Paramount). July 21, page 231. Sept. 22-Oct. 6-Nov. 3.
Exit the Vamp (Paramount). Sept. 29.
Experience (Paramount). Sept. 15.
Extra, Extra! (Fox). Nov. 10.
Eyes of the World (Clune). Oct. 20.

F

Face in the Fog (Paramount). July 7-July 14.
Face of The World (Hodkinson). Aug. 11.
Face on the Barroom Floor (Fox). Nov. 3.
Fair Lady (United Artists). Sept. 22.
Fall of Babylon (United Artists). Sept. 8.
False Brands (World). July 21.
Famous Mrs. Fair (Metro). July 28-Aug. 4-Aug. 11-Nov. 10-Nov. 17.
Fascination (Metro). July 7.
Fast Mail (Fox). Sept. 1-Oct. 20-Nov. 10.
Fatal Marriage (F. B. O.). Sept. 8.
Fickle Women (Schwab). Nov. 10.
Fifty Candles (Hodkinson). Sept. 22.
Fighting Blade (First National). Oct. 20, page 664.
Fighting Guide (Vitagraph). Aug. 25-Sept. 1.
Fighting Streak (Fox). Sept. 22.
Fightin' Mad (Metro). July 7-July 28-Nov. 3-Nov. 10.
Find The Woman (Paramount). Sept. 8.
First Degree (Universal). July 21-Aug. 11-Sept. 22.
Five Dollar Baby (Metro). July 28-Aug. 4-Aug. 11-Oct. 27.
Flame of Life (Universal). July 14-Sept. 1.
Flaming Hour (Universal). July 14-July 28-Sept. 1-Sept. 22-Nov. 10-Nov. 17.
Flash (Arrow). Aug. 18.
Flesh and Blood (Western Pic. Exploitn.). Aug. 4-Aug. 18-Aug. 25-Oct. 6.
Flirt (Universal). July 14-Oct. 6-Oct. 13.
Flower of the North (Vitagraph). Nov. 3.
Flying Dutchman (F. B. O.). Nov. 17.
Fog (Metro). Sept. 8.
Fogbound (Paramount). July 28-Sept. 15-Sept. 29.
Fools First (First National). Aug. 11.
Fool There Was (Fox) Aug. 11.
Foolish Wives (Universal). July 14-Sept. 8.
Fools and Riches (Universal). July 21-Sept. 22.
Fool's Paradise (Paramount). July 14-July 21-July 28.
Footlight Ranger (Fox). July 14-July 21-Nov. 3.
Footlights (Paramount). July 21-Sept. 29.
Forbidden City (Selznick). Sept. 15.
Forbidden Fruit (Paramount). July 14.
Forbidden Trail (Sunset). July 21.
Forget Me Not (Metro). Aug. 4-Sept. 1-Oct. 6.
Forgotten Law Metro). Aug. 18-Nov. 3.
For Big Stakes (Fox). July 21-Aug. 4.
Forsaking All Others (Universal). July 7-July 14-July 28-Oct. 20.
For the Defense (Paramount). Sept. 15-Sept. 29-Nov. 3.
Four Horsemen (Metro). Aug. 11.
Fourth Musketeer (F. B. O.). July 14.
Fox (Universal). July 21.
Fox Specials. Nov. 3.
French Doll (Metro). Nov. 3, page 125.
Friendly Husband (Fox). July 14-Aug. 4-Aug. 11-Aug. 25.
From the Ground Up (Goldwyn). July 21.
Front Page Story (Vitagraph). July 7-July 14-July 21-July 28-Sept. 22.
Fury (First National). July 14-Aug. 11-Oct. 20-Oct. 27-Nov. 10.

G

Gallopin' Kid (Universal). July 21-Nov. 10.
Gallopin' Through (Arrow). July 7-Sept. 15.
Galloping Devil (Canyon). Sept. 15.
Game Chicken (Paramount). July 28-Sept. 8.
Garments of Truth (Metro). Sept. 8.
Garrison's Finish (United Artis's). July 7-Aug. 4-Sept. 8.
Gas, Oil and Water (First National). Aug. 11.
Gentleman From America (Universal). Sept. 8-Oct. 20.
Gentleman of Leisure (Paramount). Sept. 15, page 256, Sept. 29-Nov. 17.
Get-Rich-Quick-Wallingford (Paramount). July 14-July 21.
Ghost Breaker (Paramount). July 21-July 28-Aug. 11-Sept. 15.
Ghost in the Garret (Paramount). July 7-Sept. 8-Sept. 15-Sept. 29.
Ghost Patrol (Universal). Aug. 11.
Gimme (Goldwyn). July 7-July 14-Aug. 4-Oct. 20-Nov. 17.
Girl In His Room (Vitagraph). Sept. 1.
Girl in the Taxi (First National). Nov. 10.
Girl I Loved (United Artists). July 7, page 80, July 28-Aug. 11.
Girl of the Golden West (First National). July 7, page 80, Aug. 4-Oct. 13-Nov. 3-Nov. 10.
Girl Who Came Back (Preferred). Oct. 20.
Girl Who Ran Wild (Universal). Sept. 8-Oct. 20.
Girl's Desire (Vitagraph). July 7-Sept. 22.
Glass Houses (Metro). Aug. 11.
Glimpses of the Moon (Paramount). July 14-July 21-July 28-Aug. 4-Aug. 11-Sept. 8.
Glory of Clementina (F. B. O.). Oct. 20.
Go and Get It (First National). Oct. 6.
Godless Men (Goldwyn). Aug. 4.
God's Country and the Woman (Vitagraph). Nov. 3.
God's Crucible (Hodkinson). Sept. 29.
Go-Getter (Paramount). July 28-Aug. 4-Sept. 29-Nov. 3.
Golden Dreams (Goldwyn). Aug. 4-Sept. 22.
Golden Snare (First National). Aug. 4.
Goldwyn Features. Nov. 17.
Good-Bye Girls (Fox). July 21-Aug. 11-Aug. 25-Sept. 29.
Good Men and True (F. B. O.). Sept. 15.
Good Provider (Paramount). Sept. 1.
Gossip (Universal). July 21-Nov. 10.
Grandma's Boy (Associated Exhibitors). July 7-July 21-July 28-Aug. 4-Aug. 18-Sept. 8-Sept. 29-Oct. 13-Oct. 20.
Great Alone (American Releasing). July 7.
Great Impersonation (Paramount). Sept. 22-Nov. 3.
Great Night (Fox). July 28-Sept. 1-Sept. 22.
Greatest Truth (Paramount). July 7.
Green Temptation (Paramount). Aug. 11-Sept. 8.
Grim Comedian (Goldwyn). Oct. 20.
Grub Stake (Selznick). Oct. 6-Nov. 3.
Grumpy (Paramount). July 14-July 21-July 28-Aug. 11-Sept. 1-Sept. 29-Nov. 3.
Guilty (Independent). Oct. 20.
Gun Shy (Wm. Steiner). Aug. 25-Sept. 22.
Gypsy Passion (Vitagraph). Aug. 18.

H

Hail the Woman (First National). Oct. 20.
Hands of Nara (Metro). July 14.
Has The World Gone Mad (Equity). Aug. 18-Sept. 15-Oct. 20.
Hate Trail (Clark-Cornelius). Aug. 18.
Headless Horseman (Hodkinson). July 28-Aug. 4-Oct. 13.
Headin' West (Universal). July 28-Oct. 6-Nov. 17.
Head Over Heels (Goldwyn). July 7-Aug. 4.
Hearts Aflame (Metro). Aug. 4-Aug. 18-Aug. 25-Sept. 22-Nov. 17.
Heart of Maryland (Vitagraph). July 28-Aug. 18-Sept. 1.
Heart of A Texan (W. H. Smith). Sept. 15.
Heart of the Desert (Richard & Flynn). Oct. 20.
Heart Raider (Paramount). Sept. 8-Sept. 15-Sept. 22-Oct. 13-Nov. 17.
Heedless Moths (Audrey Munson). Aug. 18.
Held by the Enemy (Paramount). July 7. Sept. 15.
Heliotrope (Paramount). July 7.
Hell's Half Acre (Enterprise). Oct. 20.
Her Dangerous Path (Pathe). Nov. 3, page 125.
Her Face Value (Paramount). Aug. 11.
Her Fatal Millions (Metro). July 14-Aug. 4-Aug. 25-Sept. 8.
Her Gilded Cage (Paramount). July 7-July 14-July 21-July 28-Sept. 15.
Her Husband's Trademark (Paramount). July 28.
Her Mad Bargain (First National). Oct. 13.
Her Unwilling Husband (Pathe). Sept. 1.
Hero (Preferred). July 7-July 21-Aug. 18.
Heroes of The Street (Warner). Aug. 4-Aug. 18-Sept. 1.
Hills Aflame (Russell). Nov. 17.
His Back Against The Wall (Goldwyn). Aug. 18.
His Wife's Money (Selznick). Aug. 4.
Hollywood (Paramount). Oct. 6, page 498-Oct. 13, page 581-Nov. 3-Nov. 17.
Homespun Folks (First National). July 21.
Homespun Vamp (Paramount). July 21.
Home Talent (First National). July 21.
Homeward Bound (Paramount). Sept. 22-Oct. 20-Nov. 3.
Honor First (Fox). Aug. 11.
Hottentot (First National). July 14-July 21-July 28-Aug. 4-Aug. 18-Oct. 13-Oct. 20.
Hound of the Baskervilles (F. B. O.). July 14-July 21.
Human Hearts (Universal). July 7-July 28-Aug. 11.
Human Wreckage (F. B. O.). Sept. 22-Sept. 29-Oct. 13-Oct. 20.
Humoresque (Paramount). July 28-Nov. 17.
Hungry Hearts (Goldwyn). July 7-July 28-Sept. 8-Sept. 22-Oct. 20.
Hunting Big Game in Africa (Universal). July 7-July 14-July 21-Oct. 6-Oct. 20-Nov. 10.
Huntress (First National). Nov. 10.
Hurricane's Gal (First National). Aug. 11-Nov. 10.

I

I Accuse (United Artists). Nov. 17.
I Can Explain (Metro). July 28.
Idol of the North (Paramount). July 21.
If Winter Comes (Fox). Oct. 6, page 498-Oct. 20, page 664.
If You Believe It, It's So (Paramount). July 14.
Impossible Mrs. Bellew (Paramount). July 14-July 21-Sept. 8-Sept. 15.
Impulse (Arrow). Nov. 3.
Inside the Cup (Paramount). Oct. 13.
In the Name of the Law (F. B. O.). July 7-July 14-Sept. 1-Nov. 17.
In the Palace of the King (Goldwyn). Sept. 29, page 423.
Invisible Power (Goldwyn). July 28-Sept. 8.
Iron Trail (United Artists). July 7-Sept. 8.
Is Divorce A Failure? (Associated Exhibitors). Sept. 22.
Is Matrimony a Failure? (Paramount). July 7-July 14-July 28-Aug. 11.
Is Money Everything? (Lee-Bradford). Sept. 15.
Isle of Lost Ships (First National). July 14-July 28-Aug. 18-Sept. 29-Oct. 6-Nov. 3-Nov. 17.

J

Japanese Disaster (Paramount). Oct. 13, page 583.
Java Head (Paramount). July 14-July 21-July 28-Oct. 13-Nov. 3.
Jazzmania (Metro). Sept. 22.
Jilt (Universal). Sept. 15-Oct. 20.
Jim the Penman (First National). July 14.
Jucklins (Paramount). Sept. 15.
Judgment (World). Nov. 17.
June Madness (Metro). Aug. 11-Sept. 8.
Just Around the Corner (Paramount). July 28-Aug. 11.
Just Tony (Fox). July 21-Aug. 18.

K

Kentucky Derby (Universal). July 21-July-28-Sept. 1-Sept. 15-Nov. 3-Nov. 10.
Kick In (Paramount). July 14-July 21-July 28-Sept. 15-Sept. 22-Nov. 3-Nov. 17.
Kickback (F. B. O.). Aug. 11.
Kid (First National). July 14.
Killer (Pathe). Aug. 18-Sept. 15.
Kindled Courage (Universal). Sept. 15-Nov. 3-Nov. 10.
Kindred of the Dust (First National). July 21-Aug. 25-Sept. 1.
Kingdom Within (Hodkinson). Aug. 11-Oct. 6.

L

Ladies Must Live (Paramount). July 28-Oct. 6.
Lahoma (Pathe). July 7.
Lane That Had No Turning (Paramount). Sept. 8.
Last Moment (Goldwyn). Aug. 11-Sept. 8-Oct. 20-Nov. 17.
Last of Stage Coach Bandits (Enterprise). Aug. 25.
Lavender Bath Lady (Universal). July 7-Aug. 4.
Law and the Woman (Paramount). July 7-July 21-July 28-Aug. 11-Oct. 27.

Law of The Lawless (Paramount). Aug. 11, page 485-Sept. 22-Oct. 6-Nov. 3-Nov. 17.
Leopardess (Paramount). July 14-July 21-Aug. 11-Oct. 6-Oct. 13.
Light in The Dark (First National) Aug. 4-Sept. 1.
Life's Greatest Question (C. B. C.). July 28-Aug. 25.
Light in the Dark (First National). Sept. 29.
Light of the Desert (Fox). July 21-Sept. 22.
Lights of New York (Fox). July 21-Aug. 18-Aug. 25-Sept. 1.
Little Church Around The Corner (Warner Bros.). Sept. 1-Oct. 6-Oct. 20.
Little Minister (Vitagraph). Oct. 13.
Loaded Door (Universal). Oct. 6.
Lone Hand (Universal). Aug. 4-Oct. 13-Oct. 20.
Lone Hand Wilson (Capitol). Sept. 15.
Lone Star Ranger (Fox). Nov. 10.
Lonely Road (First National). Aug. 11.
Long Chance (Universal). Aug. 4-Oct. 20.
Lorna Doone (First National). July 7-July 14-Aug. 4-Sept. 1-Oct. 13-Oct. 27.
Lost and Found (Goldwyn). July 28-Sept. 8-Oct. 13-Oct. 27.
Lotus Eater (First National). July 14.
Lovebound (Fox). Aug. 4-Aug. 11-Sept. 1-Sept. 15-Nov. 3.
Love Charm (Paramount). July 28.
Love Gambler (Fox). July 21-July 28-Aug. 11-Sept. 15.
Love in the Dark (Metro). July 28-Aug. 18-Oct. 20-Oct. 27-Nov. 10.
Love Is An Awful Thing (Selznick). Aug. 11.
Love Letter (Universal). Sept. 15-Oct. 6-Oct. 20.
Loves of Pharaoh (Paramount). July 7-Sept. 15-Sept. 22-Nov. 17.
Love Special (Paramount). July 21.
Loyal Lives (Vitagraph). Oct. 27-Nov. 3.
Luck (C. C. Burr). July 14-Aug. 4-Aug. 18.
Lucky Carson (Vitagraph). Nov. 3.
Lucky Dan (Goldstone). Sept. 15.
Luxury (Arrow). Oct. 6.

M

Mad Love (Goldwyn). Oct. 6.
Madness of Youth (Fox). July 14-Sept. 15-Nov. 10.
Main Street (Warner Bros). July 14. page 153. Sept. 1-Sept. 22-Nov. 3-Nov. 10.
Making a Man (Paramount). July 7-July 28-Sept. 8-Sept. 22-Oct. 6-Nov. 3.
Making The Grade (W. P. Expl.). Sept. 15.
Man From Downing Street (Vitagraph). Nov. 3.
Man From Glengarry (Hodkinson). Nov. 17.
Man From Hell's River (Western Pic. Exploitn.). Aug. 4-Aug. 11-Aug. 25-Oct. 13.
Man from Home (Paramount). July 7-July 21-Sept. 8.
Man From Lost River (Goldwyn). Sept. 1-Oct. 27.
Man Killer (Paramount). July 21-Aug. 4, page 382.
Man Next Door (Vitagraph). Nov. 3, page 126.
Man of Action (First National). July 21, page 231. Sept. 1-Oct. 13-Nov. 3.
Man Size (Fox). Aug. 4-Nov. 3.
Man to Man (Universal). July 7-Aug. 18.
Man Unconquerable (Paramount). July 14-July 21-July 28.
Man With Two Mothers (Goldwyn). Sept. 8.
Man Who Had Everything (Goldwyn). Oct. 27.
Man Who Saw Tomorrow (Paramount). Aug. 4-Aug. 11-Sept. 1-Oct. 6.
Manslaughter (Paramount). July 21-July 28-Aug. 4-Sept. 15.
March Hare (Paramount). Oct. 6.
Marriage Chance (American Releasing). July 14-Sept. 1.
Married Flapper (Universal). July 28-Oct. 27.
Marshal of Moneymint (Arrow). Sept. 8.
Martin Johnson Jungle Adventures (Selznick). Sept. 15-Nov. 3.
Mary of the Movies (F. B. O.). Aug. 4-Oct. 20.
Masked Avenger (Western Pic. Exploitn.). Aug. 4-Sept. 1.
Masters of Men (Vitagraph). July 7, page 80, July 28-Aug. 4-Aug. 18-Oct. 27.
Matrimonial Web (Vitagraph). Sept. 1.
McGuire of the Mounted (Universal). Aug. 18-Nov. 3-Nov. 10.
Merry-Go-Round (Universal). Nov. 3, page 125.
Midnight Alarm (Vitagraph). Nov. 10.
Midnight Bell (First National). July 14.
Midnight Guest (Universal). Sept. 15.
Mighty Lak' a Rose (First National). July 7-July 14-July 28-Aug. 11-Aug. 25-Sept. 22-Oct. 27-Nov. 17.
Minnie (First National). Oct. 6.
Missing Husbands (Metro). July 14.
Missing Millions (Paramount). July 7-Aug. 4-Sept. 1-Nov. 3.
Miss Lulu Bett (Paramount). July 7-July 28.
Mixed Faces (Fox). July 21-Aug. 25-Nov. 3.
Money - Money - Money (First National). Aug. 4.
Money Monster (Peerless). Nov. 17.
Monte Cristo (Fox). July 28-Aug. 11-Aug. 18-Sept. 15-Sept. 29-Oct. 6-Oct. 27-Nov. 17.
Moonlight Follies (Universal). July 28.
Moonshine Valley (Fox). July 21-July 28-Sept. 15-Nov. 3.
Mother o' Mine (First National). July 21.
Mr. Barnes of New York (Goldwyn). July 14-July 28-Nov. 17.
Mr. Billings Spends His Dime (Paramount). July 7-July 14-July 28-Aug. 25-Sept. 8.
My American Wife (Paramount). July 14-Aug. 4-Oct. 6-Oct. 13.
My Boy (First National). July 7-July 21-July 28-Oct. 20.
My Dad (F. B. O.). Sept. 29-Oct. 13.
My Friend the Devil (Fox). July 21-Oct. 6-Nov. 3.
My Wild Irish Rose (Vitagraph). July 7-July 28-Sept. 1.

N

Ne'er Do Well (Paramount). July 28-Aug. 4-Sept. 8-Oct. 6-Oct. 13-Nov. 17.
Nero (Fox). Aug. 11-Aug. 25-Oct. 20.
New Teacher (Fox). July 21-Oct. 6-Nov. 17.
Nice People (Paramount). July 21-Aug. 4.
Night Horseman (Fox). Aug. 18.
Night Life in Hollywood (Arrow). Aug. 25.
Night Rose (Goldwyn). Sept. 1-Oct. 6.
Ninety and Nine (Vitagraph). July 7-July 14-Aug. 11-Aug. 18-Sept. 22-Oct. 13-Nov. 10.
Nobody's Bride (Universal). Oct. 20-Nov. 3.
Nobody's Money (Paramount). July 7-July 14-July 28-Aug. 25-Sept. 22-Oct. 13-Nov. 17.
No Defense (Vitagraph). Oct. 20.
Noise in Newboro (Metro). July 21-Oct. 6-Oct. 20-Nov. 3.
North of Rio Grande (Paramount). July 28-Sept. 22-Oct. 13-Nov. 3-Nov. 17.
Notoriety (Weber-North). Sept. 1.
No Woman Knows (Universal). July 28.
Nut (United Artists). Sept. 22.
N'th Commandment (Paramount). Aug. 4-Sept. 22-Oct. 13.

O

Old Homestead (Paramount). July 7-Aug. 4-Aug. 25-Sept. 1-Sept. 8-Sept. 22-Nov. 17.
Old Nest (Goldwyn). Sept. 8.
Old Sweetheart of Mine (Metro). Oct. 6.
Oliver Twist (First National). July 21-Sept. 29.
Omar The Tentmaker (First National) Aug. 4-Aug. 11-Oct. 6.
One a Minute (Paramount). July 7.
One Clear Call (First National). July 14-Oct. 6-Oct. 20-Nov. 3.
One Exciting Night (United Artists). July 7-Sept. 29.
One Glorious Day (Paramount). July 7-Oct. 13.
One of Three (Universal). Sept. 15.
One Week of Love (Selznick). Sept. 15.
One Wonderful Night. (Universal). July 21-Sept. 1-Oct. 13.
On the High Seas (Paramount). July 7-July 14-July 21-Sept. 1-Nov. 17.
Only A Shop Girl (C. B. C.). Sept. 8.
Only 38 (Paramount). Aug. 11-Sept. 22-Oct. 6-Oct. 13-Nov. 3-Nov. 17.
Our Leading Citizen (Paramount). Aug. 4.
Out of Luck (Universal). Sept. 15, page 256-Nov. 10.
Out of The Dust (J. P. McCarthy). Aug. 11-Sept. 8.
Outcast (Paramount). July 21-Aug. 4-Aug. 11.
Over the Border (Paramount). July 28-Aug. 4-Aug. 11-Aug. 18-Aug. 25.
Over the Hill (Fox). July 7-July 21- July 28-Aug. 18-Sept. 15-Oct. 6.

P

Paid Back (Universal). Oct. 20-Nov. 3.
Pair of Silk Stockings (Selznick). July 28-Aug. 11.
Paramount Pictures. Nov. 3.
Pardon My French (Goldwyn). July 14-July 28.
Parish Priest (Garfield). July 21-Aug. 4.
Parted Curtains (Warner Brothers). July 7.
Passion's Playground (First National). Aug. 4.
Pauper Millionaire (Playgoers). Aug. 11.
Pawn Ticket 210 (Fox). Aug. 4-Oct. 6-Nov. 3.
Peaceful Peters (Arrow). Sept. 1.
Peg o' My Heart (Metro). Sept. 1-Oct. 13-Oct. 27-Nov. 3.
Penrod (First National). July 7-July 14-Nov. 3.
Penrod and Sam (First National). Aug. 25-Sept. 8-Sept. 22-Nov. 3.
Perjury (Fox). Aug. 4.
Pilgrim (First National). July 7-July 14-July 28-Aug. 4-Sept. 8.
Pilgrims of the Night (First National). Oct. 13.
Pink Gods (Paramount). July 28-Aug. 25-Oct. 13-Nov. 17.
Pioneer Trails (Vitagraph). Nov. 3, page 127.
Playing It Wild (Vitagraph). July 28-Sept. 1-Oct. 6.
Playing Double (Prairie). Oct. 13.
Polly of the Follies (First National). July 7-Aug. 11.
Poor Men's Wives (Preferred). Aug. 25.
Poor Relation (Goldwyn). Nov. 10.
Power of a Lie (Universal). Aug. 4-Nov. 3.
Pride of Palomar (Paramount). July 7-July 21-Oct. 6-Oct. 13-Oct. 27-Nov. 17.
Primitive Lover (First National). July 28-Aug. 4-Aug. 18.
Prisoner (Universal). July 7-Oct. 20-Nov. 3.
Prisoner of Zenda (Metro). July 14-July 28-Oct. 20-Oct. 27-Nov. 17.
Prodigal Daughters (Paramount). Aug. 25-Sept 22-Oct. 13-Nov. 17.
Prodigal Judge (Vitagraph). July 28-Sept. 1.
Profiteers (Arrow). Oct. 6.
Purple Highway (Paramount). Oct. 20-Nov. 17.

Q

Question of Honor (First National). July 14-July 21-Aug. 4.
Quicksands (Selznick). Sept. 15.
Quincy Adams Sawyer (Metro). July 7-July 14-July 21-July 28-Aug. 11-Aug. 18-Sept. 1-Sept. 22-Oct. 13-Nov. 10-Nov. 17.
Queen of Sheba (Fox). July 28-Aug. 11.

R

Racing Hearts (Paramount). July 7-July 21-July 28-Aug. 18-Oct. 20-Oct. 27-Nov. 3.
Ragged Edge (Goldwyn). Nov. 3-Nov. 10.
Rags to Riches (Warner Brothers). July 7-July 14-Aug. 4-Sept. 8-Sept. 22.
Ranger and The Law (Capitol). Aug. 11.
Rapids (Hodkinson). July 28.
Reckless Youth (Selznick). July 21.
Red Hot Romance (First National). July 21.
Red Lights (Goldwyn). Oct. 6, page 498.
Red Trail (Standard). Oct. 20.
Refuge (First National). July 21-Sept. 8.
Remembrance (Goldwyn). Sept. 8-Oct. 6.
Remittance Woman (F. B. O.). July 7-Aug. 4-Sept. 8.
Rent Free (Paramount). July 7-July 21-Aug. 4.
Reputation (Universal). July 28.
Restless Souls (Vitagraph). July 7-Sept. 22-Oct. 20.
Rich Men's Wives (Preferred). July 28-Aug. 4-Aug. 18-Sept. 29.
Riders of the Dawn (Hodkinson). July 14.
Ridin' Wild (Universal). July 21-Aug. 4-Oct. 13.
Right That Failed (Metro). Oct. 13.
Robin Hood (United Artists). July 7-July 14-Nov. 3-Nov. 10.
Romance Land (Fox). July 28-Sept. 1-Oct. 6.
Rosary (First National). Aug. 18.
Rose of the Sea (First National). Sept. 8-Sept. 29.
Rosita (United Artists). Oct 27, page 740.
Rough Diamond (Fox). Sept. 15.
Rough Shod (Fox). July 7.
R. S. V. P. (First National). July 7-Nov. 3.
Ruggles of Red Gap (Paramount). Nov. 3, page 127.
Ruling Passion (United Artists). July 21.
Ruse of the Rattler (Playgoers). July 14.
Rustle of Silk (Paramount). July 7, page 81, Aug. 11-Oct. 6-Oct. 20-Nov. 17.

S

Saddle Girth (Hans). Nov. 3.
Safety Last (Pathe). July 7-July 14-July 21-Aug. 4-Aug. 18-Sept. 8-Sept. 15-Sept. 22-Nov. 3.
Sage Hen (Pathe). Sept. 8.
Salome (Fox). Oct. 6-Oct. 20.
Salome (United Artists). Nov. 10.
Salomy Jane (Paramount). Nov. 17.
Salvage (F. B. O.). Sept. 15.
Salvation Nell (First National). July 28.
Saturday Night (Paramount). Oct. 6.
Sawdust (Universal). Aug. 18-Oct. 13-Nov. 10.
Scarlet Car (Universal). Aug. 4-Sept. 1-Sept. 29.
Scars of Jealousy (First National). July 28-Aug. 4-Oct. 27-Nov. 17.
School Days (Warner Brothers). July 7-Aug. 11.
Sea Lion (First National). July 7.
Second Fiddle (Hodkinson). Aug. 4-Oct. 20.
Second Hand Love (Fox). Nov. 3.
Second Hand Rose (Universal). Nov. 3.

Secret of the Hills (Vitagraph). Oct. 20.
Secret of the Pueblo (Arrow). July 21-Sept. 22.
Secrets of Paris (C. C. Burr). July 21.
Seein's Believing (Metro). July 21-Aug. 4-Aug. 18-Oct. 20.
Self Made Wife (Universal). Nov. 10.
Servant in the House (H. O. Davis). Aug. 25.
Seven Years' Bad Luck (F. B. O.). Oct. 27.
Seventh Day (First National). July 28.
Shadows (Preferred). July 14-July 21-Aug. 4-Sept 15.
Shadows of Conscience (J. P. McCarthy). Aug. 18.
Shame (Fox). July 28.
Sheik (Paramount). Aug. 4-Aug. 18.
Sheik of Araby (F. B. O.). July 7.
Sheriff of Hope Eternal (Arrow). Sept. 1.
Sherlock Brown (Metro). Sept. 22-Nov. 3.
Sherlock Holmes (Goldwyn). Sept. 8-Sept. 15-Oct. 27-Nov. 3.
Shirley of the Circus (Fox). July 14-July 21-July 28-Aug. 4-Aug. 11-Oct. 6.
Shock (Universal). July 7-Aug. 11-Sept. 29-Oct. 6.
Shootin' for Love (Universal). July 28-Sept. 1-Oct. 6-Nov. 3.
Shootin' Through (Enterprise). Sept. 8.
Sign of the Jack O'Lantern (Hodkinson). July 7.
Silas Marner (Associated Exhbitors). Aug. 11.
Silent Call (First National). July 7-July 21-Sept. 15.
Silent Vow (Vitagraph). Sept. 1-Sept. 22-Oct. 20.
Silver Wings (Fox). July 7-Aug. 18-Oct. 6.
Sin Flood (Goldwyn). July 28-Sept. 1-Sept. 15-Nov. 17.
Singed Wings (Paramount). July 7-July 21-Aug. 11-Nov. 3.
Single Handed (Universal). July 7-July 21-Aug. 11.
Single Track (Vitagraph). Aug. 4-Oct. 20.
Siren Call (Paramount). July 21-Aug. 18-Aug. 25-Sept. 22.
Six Days (Goldwyn). Nov. 3, page 127.
Sixty Cents An Hour (Paramount). July 7, page 80-July 21-page 231. Aug. 25.
Skid Proof (Fox). Sept. 8-Sept. 29-Oct. 6-Nov. 10-Nov. 17.
Skin Deep (First National). July 14-July 21-July 28-Aug. 4-Aug. 18-Sept. 15-Nov. 3-Nov. 17.
Sky High (Fox). Sept. 1-Sept. 8.
Sky Pilot (First National). July 21.
Slander the Woman (First National). July 14, page 151-Aug. 25-Sept. 15-Nov. 3.
Slim Shoulders (First National). Aug. 4.
Slippy McGee (First National). Oct. 6-Nov. 3.
Smilin' On (Standard). Sept. 8.
Smilin' Through (First National). July 7-July 14-Aug. 11-Sept. 15.
Snowblind (Goldwyn). July 14.
Snow Bride (Paramount). July 14, page 151. Aug. 4-Sept. 22-Oct. 6.
Snowdrift (Fox). July 28-Aug. 18-Sept. 8-Nov. 17.
Snowshoe Trail (F. B. O.). July 7-July 14-Sept. 29-Oct. 13.
Something to Think About (Paramount). July 21.
Sonny (First National). July 21-July 28.
Son of Wallingford (Vitagraph). July 14.
So This is Arizona (W. H. Smith). Aug. 18.
Soul of Hate (Enterprise). Oct. 20.
Soul of the Beast (Metro). Aug. 4-Sept. 15-Oct. 13-Nov. 17.
Souls For Sale (Goldwyn). Aug. 18-Sept. 15-Sept. 22-Nov. 3.
South of Suva (Paramount). July 7-Aug. 18.
Sowing The Wind (First National). Aug. 11.
Sparks of Flint (Arrow). Aug. 4.
Speed Girl (Paramount). Sept. 22.
Splendid Lie (Arrow). Sept. 8.
Spoilers (Goldwyn). Oct. 6.
Stardust (First National). Aug. 4-Aug. 18.
Sting of The Lash (F. B. O.). Aug. 18.
Steelheart (Vitagraph). July 7-Aug. 18.
Step On It (Universal). July 21.
Stepping Fast (Fox). July 7-Aug. 11-Aug. 18-Sept. 8-Nov. 17.
Storm (Universal). July 14-July 21-Aug. 18-Oct. 6.
Stormswept (F. B. O.). July 21.
Strange Idols (Fox). July 14.
Stranger in Canyon Valley (Arrow). Aug. 18.
Stranger of the Hills (Anchor). Sept. 1-Sept. 8.
Stranger's Banquet (Goldwyn). Sept. 1-Sept. 15-Oct. 13.
Strangers of the Night (Metro). Oct. 20, page 664.
Streets of New York (Arrow). Nov. 3-Nov. 10.
Success (Metro). Aug. 18-Sept. 22-Oct. 13-Nov. 17.
Sunshine Trail (First National). Aug. 11, page 485-Aug. 18-Sept. 15-Sept 22-Oct. 6-Nov. 3.
Super Sex (American Releasing). Aug. 18.
Supreme Passion (Playgoers). Sept. 29.
Sure Fire Flint (C. C. Burr). Aug. 11-Sept. 1-Sept. 8-Sept. 22-Oct. 13.
Suzanna (United Artists). July 21, page 233-Oct. 6.

T

Tailor-Made Man (United Artists). July 7.
Temptation (C. B. C.). July 21.
Ten Nights in a Barroom (Arrow). July 7-Sept. 22.
Tess of the Storm Country (United Artists). July 14.
Testing Block (Paramount). Aug. 4-Sept. 22.
Texan (Fox). Aug. 18.
That Girl Montana (Pathe). July 21.
Theodora (Goldwyn). July 28.
They Like 'Em Rough (Metro). Sept. 29.
Third Alarm (F. B. O.). July 7-July 14-July 21-Aug. 4-Aug. 11-Aug. 18-Sept. 8-Sept. 15-Oct. 20-Nov. 3-Nov. 17.
Third Leather Pushers (Universal). July 14, page 154.
Thirty Days (Paramount). Aug. 18.
Thorns and Orange Blossoms (Preferred). Sept. 8-Sept. 15-Nov. 3.
Three Ages (Metro). Oct. 20, page 664.
Three Jumps Ahead (Fox). July 14-July 28-Sept. 8-Oct. 13-Oct. 20-Oct. 27-Nov. 3-Nov. 10.
Three Live Ghosts (Paramount). Aug. 18-Sept. 1.
Three Musketeers (United Artists). July 7.
Three Wise Fools (Goldwyn). Nov. 3, page 125.
Three Word Brand (Paramount). Sept. 1.
Three Who Paid (Fox). July 14-July 21-Sept. 8-Nov. 3.
Thru a Glass Window (Paramount). July 21.
Thunderclap (Fox). July 21.
Tiger's Claw (Paramount). Aug. 4-Aug. 11-Sept. 1-Sept. 29-Nov. 17.
To Have and to Hold (Paramount). July 14-Aug. 4-Sept. 1-Sept. 29-Nov. 3.
Tol'able David (First National). Aug. 4-Oct. 6.
Toll Gate (Paramount). Nov. 17.
Toll of the Sea (Metro). July 7-July 21-Sept. 15-Sept. 22-Nov. 3-Nov. 10.
Too Much Business (Vitagraph). Aug. 11-Aug. 18.
Too Much Wife (Paramount). Sept. 22.
Too Much Speed (Paramount). Sept. 22.
To the Last Man (Paramount). Oct. 20, page 664-Nov. 3.
Top o' the Morning (Universal). July 7-Sept. 1.
Top of New York (Paramount). Aug. 4-Sept. 1-Oct. 20.
Town Scandal (Universal). Aug. 4-Nov. 10.
Town That Forgot God (Fox). July 7-Oct. 13-Nov. 17.
Trail of The Law (Crescent). Aug. 11.
Trailing African Wild Animals (Metro). July 21-Aug. 4-Aug. 11-Sept. 8-Sept. 29.
Trail of the Lonesome Pine (Paramount). July 7-July 21-Aug. 4-Aug. 11-Aug. 18-Sept. 1-Oct. 20-Nov. 17.
Trap (Universal). July 21-Nov. 3.
Travelin' On (Paramount). July 21-Aug. 18-Sept. 1.
Trifling With Honor (Universal). Aug. 18.
Trifling Women (Metro). Sept. 8-Sept. 15-Nov. 17.
Trimmed (Universal). July 7-Oct. 20.
Trimmed in Scarlet (Universal). Aug. 4.
Trooper O'Neil (Fox). July 14-Sept. 29-Oct. 13.
Trouble (First National). Aug. 4-Oct. 13-Oct. 20.
Trouper (Universal). July 7.
Truthful Liar (Paramount). Aug. 11.
Truxton King (Fox). July 7-Oct. 20-Nov. 3.
Two Minutes to Go (First National). Oct. 20.

U

Unconquered Woman (Lee-Bradford). Oct. 27.
Under the Lash (Paramount). July 7.
Under Two Flags (Universal). July 7-July 21-Oct. 27-Nov. 3.
Unknown (Goldstone). Aug. 4.
Up and At 'Em (F. B. O.). July 21.
Up and Going (Fox). Oct. 13.
U. P. Trail (Hodkinson). Oct. 13.

V

Valley of Lost Souls (Independent). Aug. 18.
Valley of Silent Men (Paramount). July 7-July 14-Sept. 1-Sept. 22-Nov. 10-Nov. 17.
Vanity Fair (Goldwyn). Sept. 15-Nov. 10-Nov. 17.
Vengeance of Pierre (Independent). Aug. 18.
Vengeance of The Deep (American Releasing). Aug. 11.
Vermillion Pencil (F. B. O.). Aug. 18.
Very Truly Yours (Fox). July 7-Oct. 13.
Victor (Universal). Oct. 6-Nov. 17.
Village Blacksmith (Fox). July 7-Nov. 3.
Virgin Paradise (Fox). July 21.
Voice from the Minaret (First National). July 14-July 21-Nov. 17.
Voice in the Dark (Goldwyn). July 14.

W

Wall Flower (Goldwyn). Nov. 10.
Wandering Daughters (First Natl.) Sept. 22-Nov. 17.
Watch Your Step (Goldwyn). July 7-July 14-July 21-Sept. 15-Oct. 13.
Way Down East (United Artists). July 14.
Westbound Limited (F. B. O.). July 14, page 151. Aug. 4-Aug. 11-Sept. 1-Sept. 15-Sept. 22.
Westerners (Hodkinson). Oct. 6.
West of Chicago (Fox). July 7-July 14-Aug. 11-Nov. 10.
Western Blood (Independent). Nov. 10.
What a Wife Learned (First National). July 21-Aug. 4-Oct. 20-Nov. 17.
What Fools Men Are (American Releasing). July 28-Sept. 15.
What No Man Knows (Equity). July 14.
What Three Men Wanted (Independent). Oct. 27.
What's Wrong With The Women? (Equity). Aug. 4-Sept. 1-Sept. 8.
What's Your Hurry? (Paramount). July 21-Aug. 11-Sept. 1.
What's Your Reputation Worth? (Vitagraph). Oct. 6.
What Wives Want (Universal). July 14-Nov. 17.
When Danger Smiles (Vitagraph). Aug. 18-Oct. 6.
When Dawn Came (Producers' Security). Aug. 4.
When East Comes West (Goldstone). Sept. 8.
When Husbands Deceive (Associated Exhibitors). Nov. 3.
When Knighthood Was in Flower (Paramount) July 7-Aug. 4-Nov. 10-Nov. 17.
When Romance Rides (Goldwyn). July 21-Oct. 13-Nov. 10-Nov. 17.
When the Devil Drives (Associated Exhibitors). Sept. 22.
Where is My Wandering Boy Tonight? (Equity). Aug. 4-Aug. 18-Sept. 22.
Where Men Are Men (Vitagraph). Aug. 11.
Where the Pavement Ends (Metro). July 7-July 14-Sept. 15-Sept. 22-Nov. 3.
Where the North Begins (Warner Bros.). Oct. 20.
While Justice Waits (Fox). Aug. 18-Oct. 6.
While Paris Sleeps (Hodkinson). Oct. 20-Nov. 3.
While Satan Sleeps (Paramount). July 14-July 21-Aug. 4-Aug. 18-Sept. 1-Nov. 17.
Whistle (Paramount). Nov. 17.
White Flower (Paramount). Aug. 4-Sept. 1-Nov. 10.
White Masks (W. H. Smith). Aug. 11.
White Oak (Paramount). Aug. 4.
White Shoulders (First National). Aug. 25.
Who Am I? (Selznick). July 14.
Who Are My Parents? (Fox). July 14-Aug. 4-Sept. 8-Oct. 27-Nov. 3.
Why Change Your Wife (Paramount). July 14.
Why Girls Leave Home (Warner). Aug. 11.
Why Worry? (Pathe). Sept. 29, page 423-Nov. 3, page 125.
Wild Honey (Universal). July 21-Aug. 4.
Wild Life (Triangle). Sept. 1.
Wild Oats (U. S.) Aug. 18.
Within the Law (First National). July 14-Aug. 25-Oct. 6-Oct. 20-Nov. 3-Nov. 17.
Without Compromise (Fox). July 21-Aug. 4-Aug. 11-Sept. 8-Oct. 13.
Wise Kid (Universal). Sept. 29.
Without Fear (Fox). July 14.
Wolf Fangs (Principal). Aug. 18.
Wolf Law (Universal). July 7-Oct. 13.
Woman Conquers (First National). July 21.
Woman In His House (First National). July 21.
Woman of Bronze (Metro). Nov. 10.
Woman's Place (First National). Nov. 3.
Woman With Four Faces (Paramount). July 21, page 231, Aug. 18-Aug. 25-Sept. 1-Oct. 20-Nov. 3.
Woman's Sacrifice (Vitagraph). Sept. 1.
Woman's Woman (Arrow). Oct. 20.
Wonderful Thing (First National). Oct. 6.
Wonders of the Sea (F. B. O.). Oct. 20-Oct. 27.
World's Applause (Paramount). July 14-Sept. 1-Sept. 15.
World's a Stage (Paramount). Sept. 1.

Y

Yankee Doodle Jr. (Cineart). Oct. 20.
Yellow Men and Gold (Goldwyn). July 28.
Yosemite Trail (Fox). July 14-Aug. 11-Oct. 20.
You Can't Fool Your Wife (Paramount). July 7-July 14-Aug. 4-Sept. 15-Oct. 20-Nov. 3.
You Never Know (Vitagraph). Aug. 4-Aug. 11.
Young Diana (Paramount). July 21.
Young Rajah (Paramount). July 21-Aug. 4-Aug. 25-Sept. 1-Oct. 6-Oct. 20-Nov. 3.
Your Friend and Mine (Metro). Aug. 4-Sept. 1-Oct. 13-Nov. 10.
Youthful Cheaters (Hodkinson). Nov. 10.
Youth Must Have Love (Fox). Aug. 18.
Youth to Youth (Metro). July 14-Oct. 13.

Short Subjects. July 7, page 84-July 14, page 155-July 21, page 234. Aug 4, page 382-Aug. 11, page 488-Aug. 18, page 569. Sept. 1, page 55. Sept. 8, page 178. Sept. 15, page 258-Sept. 22, page 350-Oct. 13, page 584-Oct. 20, page 665-Nov. 3, page 128.
Serials. July 7. page 84-July 14, page 155-July 21, page 234. Aug. 4, page 382-Aug. 11, page 488-Aug. 18, page 569. Sept. 8 page 177. Sept. 15, page 258. Sept. 22, page 349-Oct. 13, page 584-Oct. 20, page 665.
Comedies. July 7, page 83-July 14, page 155-July 21, page 234 July 28, page 350-Aug. 4, page 381-Aug. 11, page 487-Aug. 18, page 569. Sept. 1, page 54-Sept. 8, page 177- Sept. 15, page 257-Sept. 22, page 349-Oct. 6, page 500-Oct. 13, page 584-Oct. 20, page 665-Nov. 3, page 128-Nov. 10, page 242.

Shoulder Reports

(Continued from Page 386)

7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

WHITE FLOWER. (5,731 feet). Star, Betty Compson. A fairly good picture. Had good attendance. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. A good picture about the drug traffic, addicts, etc. Good moral tone. Attendance good. Town of 3,720. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. A good program that pleased all my patrons. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

Pathe

DR. JACK. (4,700 feet). Star, Harold Lloyd. A winner for us. Two nights to very good business, although we didn't have to ante over any extra percentage to Pathe under our buying arrangement. Our opinion: As good as Grandma's Boy. Has good moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 300. Admission 20-30, specials 22-44. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

Preferred

HERO. (6,800 feet). Star cast. You won't miss anything by passing this up. Very ordinary. Had fair attendance. Draw family and students class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

United Artists

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. A wonderful picture that shows every dollar supposed to have been spent on it and a one hundred percent box-office production. Will also please any audience. Don't overpay for this. Charge fifty cents and they'll be pleased. Has good moral tone and is suitable for Sunday. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (800 seats), Hazard, Kentucky.

Universal

BLINKY (5,940 feet), and **OUT OF LUCK** (5,518 feet). Star, Hoot Gibson. In one picture Hoot Gibson is a sailor and in the other a soldier, which is the only difference between the two. Where he is liked, both are great pictures. Our crowd falls for Hoot and big audiences greeted and applauded both pictures. They are good ordinary action movie melodramas. Moral tone good. Suitable for Sunday. Draw general class in city of 15,000. Admission 10-40. Ben L. Morris, Olympic Theatre, Bellaire, Ohio.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. This picture is six reels of laughs mixed in with a good plot. Audience like the star in this type, although they came expecting to see him in a western. Excellent program picture. Ought to take anywhere. Was afraid at one time during screening that some of the ex-sailors in the audience would have to be carried out on stretchers. They laughed so much. All went out holding sides. Has good moral tone and it is indeed suitable for Sunday. Had fair attendance. Drew general class in town of 1,000. Admission 10-20, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHOCK. (8,758 feet). Star, Lon Chaney. Do not pass up this one. A very vivid crook melodrama which should please any class of people. Chaney at his best. T. H. Whittemore, California.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. Just fair. Moral tone O. K. Had good attendance. Draw village and rural class in town of 400. Admission 25-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

SHOCK. (8,758 feet. Star, Lon Chaney. Of course this is a wonderful picture, but our patrons don't like the type. Too much tragedy to suit them. We had a pretty fair crowd. Just got by and that's all. The earthquake and fire was well done in the manner shown with the 'Shock." Has good moral tone and is suitable for Sunday. Draw country people and small town class in town of 2,200. A. F. Jenkins, Community Theatre, David City, Nebraska.

TRIFLING WITH HONOR. (7,785 feet). Star, Rockliffe Fellows. They all lived the ball game along with the actors and almost roared the roof off in the ninth inning. Pleased one hundred percent and they told us so. Packed the house for two nights. Made good money on it. Another good Universal. Has good moral tone and may not be suitable for Sunday on account of ball game. Had fine attendance. Draw country and small town class in town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

Vitagraph

DIVORCE COUPONS. (5,249 feet). Star, Corinne Griffith. This is different thanks to Vitagraph. The addition of the fourth angle to the "Eternal Triangle" is bound to be attractive. Pleased eighty-five percent. Has good moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

FLOWER OF THE NORTH. (7,130 feet). Star, Pauline Starke. Very good and very interesting from start to finish. You can buy this reasonable. Book it, you cannot go wrong. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

FORTUNE'S MASK. (4,975 feet). Star, Earle Williams. Fair program picture. Pleased seventy-five percent. Earle Williams is a good star, but this picture did not give him a good chance for using his talent. Suitable for Sunday. Had good attendance. Jack Snyder, Casino Theatre, Richmond, Iowa.

ISLAND WIVES. (5 reels). Star, Corinne Griffith. A very good program picture that seemed to please all classes. Usual advertising brought fair attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

ISLAND WIVES. (5 reels). Star, Corinne Griffith. South sea stuff. How much more of that stuff do the producers think they make us swallow? A bit tiresome and cheerless, still some people said it was wonderful. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

MAN OF MIGHT. Star, William Duncan. If you want thrills and lots of them book it. Not suitable for Sunday. Had good attendance. Jack Snyder, Casino, Richmond, Iowa.

MASTERS OF MEN. (6,800 feet). Star, Cullen Landis. A good one. Run this one as soon as you can as it will please I believe anywhere. Had many favorable comments on this one. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre, (246 seats), Irvington, California.

MASTERS OF MEN. (6,800 feet). Star cast. Good. Good moral tone, suitable for Sunday. Had good attendance. drawing all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

MASTERS OF MEN. 6.800 feet). Star cast. We agree with all the other exhibitors who have run this. It is one sweet picture and it pleases. Did not like the costumes of the period and while they were faithful to the times they got a laugh all through where it was not intended. Had big attendance. Draw general class in town of 15,000. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

MY WILD IRISH ROSE. (7,650 feet). Star cast. Don't see how any one can find anything in this picture to make any noise about. Used regular paper and heralds. Draw local patronage. Had fair attendance. Ernest M. Cowels, Orpheum Theatre, Pelican Rapids, Minnesota.

NO DEFENSE. (5,700 feet). Star, William Duncan. This is a good outdoors picture. Duncan and Johnson make a good combination. Ran Semon in "Solid Concrete" with this and made a good card. In fact, Larry has them all cheated when it comes to slapstick. Draw small town class in town of 2,000. Admission 10-25. W. E. Tragsdorf, Trags Theatre (425 seats), Neillsville, Wisconsin.

SILENT VOW. (4,600 feet). Star, William Duncan. Good acting, fairly good program, but many said not as good as other Duncans. Not enough of Edith Johnson in it. Drew good crowd, rental fair. Draw mixed class in mining town. Admission 15-25. J. Cleva Jr., Enterprise Theatre (150 seats), Glenalum, West Virginia.

WILD CAT. Star, Alice Calhoun. "Wild Cat" was surely a fine picture. Miss Calhoun surely done some fine acting in this one. Book it by all means. It's a one hundred percent picture in every way. Film in good shape. Has fine moral and is suitable for Sunday. Had fine attendance. Jack Snyder, Casino Theatre, Richmond, Iowa.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Makes Prospective Patrons Blow Hard on a Simple and Good Ballyhoo Stunt

ABOUT every so often someone comes along with a stunt that is destined for a place in the advertising Hall of Fame, and often they do not seem to realize that they have hit something better than usual.

Lawrence William Carroll, of the Princess Theatre, Berlin, N. H., is almost casual in a report of a stunt he worked on Are You a Failure? recently, and yet it has the makings of a winner for anyone who wishes to figure out a connection with a title. Mr. Carroll worked it on the failure story, but a little thought will hook up to almost any title.

How He Worked It

Mr. Carroll set a box beside the box office, wired to a switch inside the office. Within the box was a card for the title and in front of this a red globe.

From the bottom of the box protruded a length of hose and an additional card asked: "Are You a Failure? See if you can light the lamp by blowing into the tube. A free ticket if you can."

This stunt was used for two days in advance of the picture, and scores of persons came into the lobby just to try the lamp, having heard of it from others. The lighting of the bulb was controlled by the cashier, who used her own judgment as to the number of persons who succeeded.

The stunt drew such large crowds that it was necessary to discontinue the ballyhoo at the rush hours, partly because the cashier could not attend to the switch, but more because the crowd blocked the lobby.

Work It Outside

We think this stunt will work even better in the lobby, with some attendant to handle the switch, and the crowd it will draw will be worth the salary paid the attendant, who should be a reliable person.

We believe, however, that this stunt will find its greater value as a window attraction. In this event the tube should be placed outside the window and the lamp within. This does not necessitate the cutting of the window, the tube can be affixed to a block set on the window or just below, or, where there is a ventilator, run through the opening, ostensibly to run up through the flooring inside the window.

Wherever it is placed, there should be an apparent join to a tube inside the window and running to the box on which the lamp is set, and which apparently conceals the mechanism.

Jazz It Up

The stunt can be worked up by having a number of lights of different colors and different values, a red lamp carrying one ticket, a green two and an amber a box or a limited season ticket.

In this case the lights should be worked so that the red lamp can be lighted first and held in while the blue comes on, and perhaps the amber, to convey the suggestion that the greater the inflation the larger the number of lights set in.

In any event the switches should be handled by someone in the window with a black scrim lookout which will permit the operator to see out and yet conceal him from the crowds.

Properly worked, this can be run into a local sensation even in the smaller cities, and it can upset a small town. Of course in window work the outside tube should be disconnected except at stated hours.

Be generous in the number of single tickets given out. It's a good stunt, be willing to pay for the crowd co-operation.

Here's a Hint

From the program of the Palace Theatre, Hamilton, O., which we read even to the advertising, we note that in an effort to boom a comparatively new business street, the Third Street Business Boosters organized a dancing party for Hallowe'en Night, providing two bands and street illumination. The stores were all lighted to display the bargains to be placed on sale the following day.

Here's a chance to horn in on a similar local movement, if you can find or *create* one. Get them down to the new street, and get your share of the advertising in what amounts to a municipal event.

If it is too late in the season for street dances in your locality, remember the idea again next spring.

In Search of Youth

A novel contest is being worked in New Orleans by the Item and the theatre which has booked Black Oxen. The Item will run the novel serially and to put it over is offering prizes for the youngest looking old man and woman. Of course this calls for an explanation about the Atherton novel and the First National play, and is getting the town all worked up for the engagement.

The start was a showing of stage stars over fifty who do not look it, including, of course, Edna Wallace Hopper, upon whom the mantle of Lillian Russell seems to have fallen.

Dan Is Fixed

Dan Roche, one of the original exploitation staff of Paramount, hired to put over The Miracle Man, and who since then has been in charge of exploitation in the Chicago district and who has achieved some wonderful results, was let out along with most of the others in Claud Saunders' department in the recent Paramount housecleaning.

He was immediately engaged to put over The Hunchback of Notre Dame at the Sam H. Harris Theatre, Chicago. Having put over The Covered Wagon in Chicago, Dan feels a natural pride in his connection with the two outstanding hits of the current season and he says he is going to hammer it over to a fare-ye-well.

Dan doesn't get his name in the papers much, but he pulls some wonderful stuff. He was the first to invade a judicial court in his campaign for What's Your Hurry, when he got one of the slogan banners into the traffic court, right over the judge's head, and we believe that he was the first to get a 24-sheet bill into the window of an occupied store.

Universal is to be congratulated upon having added Dan to its string. He is out to beat his Covered Wagon record, which will be going some.

Continuous

First National's publicity hound, Walter Enerhardt, writes that Jackie Coogan's birthday "is getting to be a national event." What he should have said is that it is a continuous performance.

Earle Hall Payne, of the Kentucky theatre, Louisville, had one the other day to put over Circus Days and invisted 2,000 youngsters to a special performance.

Jackie's press agent is a good sport and willing to vouch for a birthday 365 days a year. Wise managers, however, will limit Jackie to not more than three birth dates in any one year. The thing can be overdone, of course.

A Goldwyn Release

WE HOPE OUR SINS WILL FIND US OUT IF THEY ARE LIKE THESE

The Dance of the Seven Sins which decorated the panel above the entrance to Ascher's Merrill Theatre, Milwaukee, for Slave of Desire. This panel is put to as good use as the foyer in the Howard Theatre, Atlanta.

Eight Page Special Was for Main Street

Getting a double truck on Main Street is so common as no longer to attract attention, but L. J. Carkey, exploitation agent for the Schine theatres in Upper New York State, horns into the news with a stunt commanding respectful attention.

EXTRA
SPECIAL "MAIN STREET" SECTION
DEVOTED EXCLUSIVELY TO THE INTERESTS OF THE THEATRE-GOING PUBLIC OF FULTON COUNTY
EXTRA
MAIN STREET
FROM THE FAMOUS NOVEL By SINCLAIR LEWIS
Consisting of the Biggest and Most Popular Cast of Screen FLORENCE VIDOR and MONTE BLUE, Who Are Supported Players Ever Assembled For a Motion Picture. Headed by by Noah Berry, Harry Meyers, Louise Fazenda, and Others
THE MARVELOUS PICTURE PLAYING At The HIPPODROME TODAY TOMORROW AND FRIDAY

A Warner Brothers Release

THE MAIN HEADING

Hooking in as usual to the local Main street, he tied the paper to a special Main Street Section of eight pages, chiefly devoted to merchants doing business on that thoroughfare, but carrying some other advertising and general news as well as special stories for the feature, but the newspaper gave the entire front page of this section to the Warner feature, and Carkey was satisfied with that, being no hog.

Who is going to "see" Carkey's eight and raise it to a sixteen?

Balloon Banner Is Effective Novelty

Joel Levy, of the Capitol Theatre, Reading, Pa., worked something different when he had Penrod and Sam. He provided a light cloth banner with the name of the attraction and the house, and tied this to a couple of gas balloons. Waiting for a light wind, he released it and watched it go floating down Main street.

That was all there was to the idea as it was originally planned, but Fate took a hand and played billposter. A cross current at the local four corners slammed it up against the cornice of a hotel, and it was two days before they took it down. Meanwhile the legend was clearly displayed to all who cared to read while they ran. They could read it and walk, for that matter.

And of course Levy ran a hook-up with the Penrod clothes. It's a business maker, if you avoid the lottery feature in awarding the suit. The best way is to make it a voting contest, or offer it as a prize in a composition or impersonation contest. You may get away with a lottery, but you can't ever tell when some post office inspector will happen along and just utterly ruin your day for you. Play it straight.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

BECAUSE If Winter Comes is too long to permit a varied program, only an atmospheric prologue could be used in conjunction with this Fox release. For this reason the prologue was made more elaborate than usual to combine the elements of music, tableau and setting that the patrons of the Mark-Strand have been led to expect.

At the opening a tenor in smoking jacket was disclosed seated in a library chair before a glowing fireplace, center stage. The fireplace was backed up by a deep blue plush cyclorama, and directly above the fireplace was a transparency picture frame ten feet deep by eighteen feet across. This, at opening, was dark, attention being drawn to the tenor by a lighted floor lamp which stood beside the chair and by an orange spot from the side and two orange spots from the embers of the fire. The tenor sang the first verse and chorus of the song, "If Winter Comes," and as he finished lights came up in the big picture frame showing a winter scene, with four drapery-clad girls as the spirit of winter. An electric fan furnished the wind, and a snow bag overhead showered down the paper snow as the girls went through various poses to the accompaniment of a few bars of "Holy Night." As this dimmed out the Mark Strand Chorus off stage went through the refrain, the tenor dozing in his chair. Then a soprano off stage went through the verse, and the lights again came up in the picture frame, showing the four girls in a summer scene, with a profusion of blossoms. The orchestra accompaniment for these poses and tableau was Mendelssohn's Spring Song.

At the close the first scenes of the picture were projected, showing winter and summer landscapes similar to the atmospheric presentation.

Two back drops were needed in the big picture frame, the first being a winter landscape and the second one of spring. The change was made, as described above, while the chorus and soprano went through the song. Front lighting was a combination of deep blue, purple and green, from Mestrum floods and foots, these being up through the presentation and until the film went on the screen.

At appropriate places during the running of the picture, the chorus off stage sang the theme-song, each time in a different way to avoid monotony of repetition. At the final clinch of the story the chorus swelled its collective tones to a mighty crescendo, the final note ending exactly as the title, "The End," flashed on the screen. This effect was good for applause at every de luxe performance.

Here's Another

Now it's the Criterion Theatre, Oklahoma City, which got a double truck on If Winter Comes, with seventeen merchants telling how useful their wares will be If Winter Comes. Just to be different, we are going to switch and report only those instances wherein a theatre did *not* get a hook-up.

Wore It

When the "original" gown worn by Norma Talmadge in Ashes of Vengeance was loaned Julius Hopp, of the Forst Armstrong Theatre, Rock Island, Ill., he put it in a store window where it could walk around and show itself off. The motive power was supplied by a girl model inside the dress. It got much more attention.

Copied

Over in Philadelphia the Bulletin gave Potash and Perlmutter such a corking good notice that the Stanley theatre made it the copy for a larger than usual third day advertisement in all the papers.

The notice was doubly valuable because the Bulletin does not rave over amusements, and the opinion of its critic carried additional weight.

A Metro Release

TALK ABOUT YOUR LONG, LOW RAKISH CRAFTS! OLD CAPT. KIDD NEVER HAD ONE LIKE THIS

This piratical pullman was constructed by Howard Price Kingsmore, of the Howard Theatre, Atlanta, for Strangers of the Night, and was sailed up and down Peachtree street and held up the trolley cars. Just above the cornice you will see the lower edge of a pictorial banner. This was used in the foyer the week before, as shown in the second illustration.

A Universal Release

TWO SAMPLE DISPLAYS FROM KEITH AFFILIATEES ON THE "MERRY-GO-ROUND"

That on the left is from Moss' Regent Theatre, and on the right is shown the flashy display on the marquise of Proctor's 125th Street Theatre, both in New York City. Most of the theatres appreciated the motion possibilities.

Merry Go Round Is Smartly Exploited

Mark A. Luescher, former manager of the New York Hippodrome, and now exploitation manager for the Keith and affiliated theatres, reports that Keith managers have made better than average use of the exploitation possibilities of The Merry Go Round, and in one house the manager put it over so well that it had to be booked for an immediate return. Harry Mandel and John Bryan, of the Keith forces, and Joe Weil, of Universal, collaborated. Practically every house in the metropolitan district played to S. R. O. each night.

The general billboard campaign followed so closely upon the general campaign of Universal on this picture that the effect was practically continuous. The individual houses hooked up to this general campaign in their own sections. Several hundred thousand heralds, of various sorts, were provided by the campaigners.

What Moss Did

Harry Mandel, of the Moss theatres, split his 24-sheet stands. The Universal six sheets were posted either end of the 24-sheet space and the central twelve sheet space was given to the vaudeville and to dating the picture. This made an effective stand at less than the usual cost.

Four theatres, the Fordham, Franklin and Coliseum in New York, and the Keith Theatre in Jersey City, used a miniature merry-several of these operated in New York at a penny a ride, and one was chartered for these showings, the owner being provided with a clown costume. Passes for free rides were thrown out.

At Proctor's 125th

Proctor's 125th Street Theatre, New York, used a very elaborate mechanical display, and the Hamilton, New York, and the Prospect, Brooklyn, were among others to employ animated displays. The Jefferson used a "follow the green line" stunt, starting the line down the sides of the marquise, under the canopy and up to the box office, and Moss's Regent used a number of devices including a fanciful billboard shown in the cut, and a miniature of the Prater.

All of the houses used serpentines, balloons and flags to give the lobby a carnival aspect and helped the picture make one of the biggest clean-ups of the season.

Donated a Feature to Children's Week

For the recent National Children's Week George J. Schade, of the Sandusky theatre bearing his name, suggested a filming of Oliver Twist for the opening of the local observances, and donated the picture, getting his reward in good will and the moral value of this hook-up with the schools.

Stunts like this do not bring in direct money, but in the long run they will prove more profitable than the returns from any single stunt on a particular picture, since the effect is far more lasting. It is worth more than the expense to become identified with a prominent local movement, and no one knows this better than the astute George J.

Scared the Cow

Joseph T. Emerling, Paramounteer out of Omaha, drifted into Norfolk, Neb., to help Fred Webster, of the Grand Theatre, put over Hollywood.

He hired a cow for a family pass to the show, and used it for the no-bull stunt, dressing the boy who led her as a farmer, which required very little make-up.

That's old stuff, but noticing that the cow was skittish, Emmerling chartered a motorcycle with a powerful honker and when the boy and cow had reached the main street, he came up from behind and scared her into a runaway. It put a new kick into the antiquity.

Of course if the cow had run down anyone or had gone through a plate glass window, the stunt would not have been so good, but an exploiteer has to take some chances.

Add Browning

Add Tod Browning's name to the list of managers who have profited through the presentation of style shows with Potash and Perlmutter. It did not cost him a penny extra, and the co-operating store even threw in the "Miss New Haven" of the recent Atlantic City contest as the star of the show.

About $300,000 worth of gowns, golem figures, were shown during the progress of the well-rounded little prologue, and the only reason Browning did not make more money was that the fire department would not let him.

3,000 for $37.50

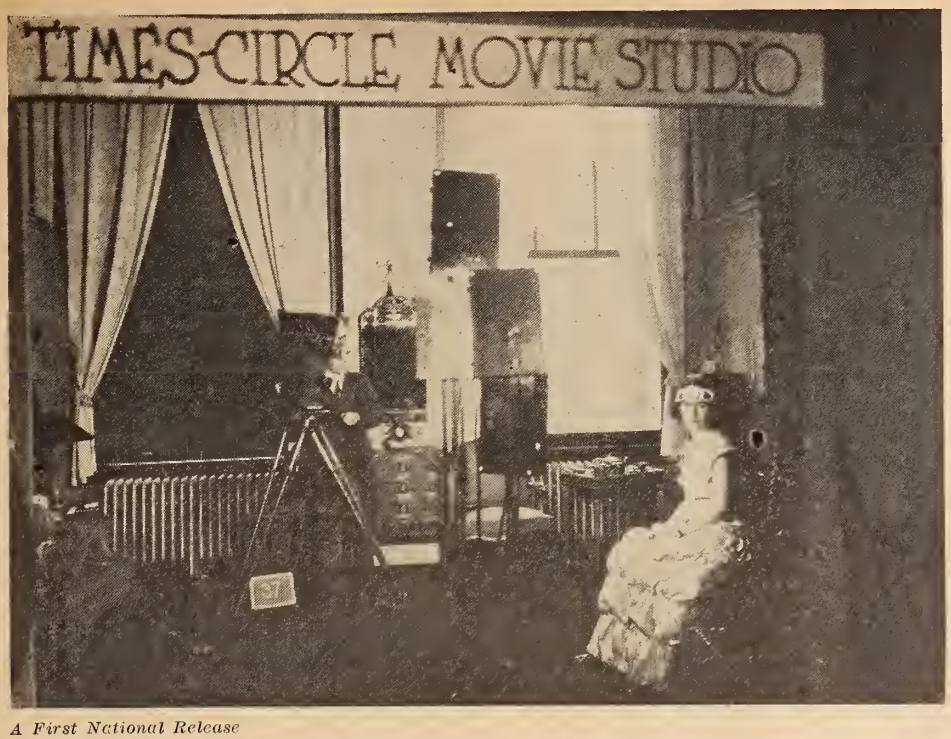
One of Bill Saal's ideas for the Missouri Theatre, St. Louis, was a contest on "Should a Wife Be a Silent Partner, and Why?" You could taken either side of the argument but you were limited to 25 words. There were $5 prizes each day for five days.

The Times liked the idea so well that it paid half the value of the prizes, which gave the Missouri more than 3,000 lines for $37.50, or a little more than a cent a line, which is pretty reasonably cheap for reading notices. Of course the play of that name was the attraction at the Missouri.

A Pathe Release

THIS KEPT BUSINESS UP FOR A TWO-WEEK RUN

This looks like an old castle front made over for "Why Worry," but it was imposing, and for two weeks the Main Theatre, Uniontown, Pa., did a fancy business, and the first week broke the house record, while the second week was close to that.



A First National Release

BETTER THAN A WINDOW IS THIS DEPARTMENT STORE LOCATION

This improvised studio was located in Indianapolis' largest department store. If you thought you looked like Norma Talmadge in Ashes of Vengance and the photographer agreed with you, he took a few feet for a film for the Circle Theatre.

Resemblance Contest Used Motion Camera

If you lived in Indianapolis and cherished an idea that you looked like Norma Talmadge, all you had to do a few weeks ago was to go to the largest department store and if the photographer thought you thought correctly, he would grind down a few feet of film for a showing at the Circle Theatre. About half of the feminine population of the town tried to crash the gates, but only those who had one per cent. of chance got a shot.

Ace Berry, manager of the Circle Theatre, had tied the Times to the contest idea, to help along Ashes of Vengeance, and for a couple of weeks the Times ran a daily story with one or more pictures of the contestants. Then the assembled film was run at the Circle and the winner was put into the "original" costume worn by Miss Talmadge and permitted to do some of the scenes in which the star appears alone, and this was also shown at the theatre. Beside the kudos of looking most like Miss Talmadge, the winner was given a gold wrist watch.

When the "original" costume was not working on the winner of the contest, it was displayed in a store window with a dummy of the leading man also wearing an original costume. The window was nicely dressed and got a lot of attention.

The pair of stunts were all that were needed to make exceptional business for the popular star.

A First National Release

AN EFFECTIVE USE OF DISCS ON WANDERING DAUGHTERS

This was done by the Isis Theatre, Houston, Texas, and the photograph can only suggest the effect, since the discs were variously colored and were placed so that contrasts made each more effective. The large circles carry the title and the others the players.

It's Nice for John But Tough on Gloria

When John Harris, who runs the Central Theatre, "for colored," down by the railroad tracks in Dallas, Texas, hooked on to the Paramount service, he was so pleased that he took extra space in the negro paper to tell the world. This is what he told:

JOHN HARRIS
HE FOUND HIS MATCH
Glorious Gloria reaches the shining heights in this story of a girl who found she had married a modern Bluebeard — and held him by the most amazing stratagems imaginable.
A Sam Wood Production
A Paramount Picture
JESSE L. LASKY PRESENTS
GLORIA SWANSON
IN
'BLUEBEARD'S 8TH WIFE'
Sun., Mon. and Tues., Oct. 21, 22, 23
Grand Central Theatre

A Paramount Release

JOHN HARRIS'S AD.

What he meant to suggest was that in Paramount productions he had found features worthy of his patrons, but that is not precisely what this advertisement suggests. As a "match" John is all wet and he won't light.

Pictures Were Passes

Modifying an old scheme, Sid Lawrence, of the Regent Theatre, Grand Rapids, Mich., tied the local paper to a circulation scheme in which passes to the Regent were given all persons whose snapshots were printed in the Sunday picture section.

Only women were photographed and the photographers snapped many blank exposures to increase the interest, but only those whose pictures were used were given passes. Of course the paper played up the Regent and its attractions.

A First National Release

A SIMPLE SETTING FOR A PENROD AND SAM PROLOGUE

Used by B. W. Bickert, of the Isis Theatre, Houston, Texas. The fence was low enough to stand while the picture was being projected, the back drop, carrying the foliage, being taken up to disclose the screen at the end of a vocal interpolation.

Human Wreckage Is a Business Builder

Following a campaign largely taken from the plan book, Thomas G. Coleman, of the Galax Theatre, Birmingham, Ala., took a notable business on Human Wreckage.

This first step was a special showing before the city Health Commissioner, the head of the welfare department, the Better Films Committee, ministers and a few leading citizens.

The Health Commissioner, who is the only woman holding such a position, gave an endorsement which was quoted in a special circular letter with matched personal addresses instead of "Dear Patron," and was confined to a limited list likely to pay a return on such careful preparation.

The Salvation Army was interested and the value of the picture brought to the attention of religious and educational leaders. Then a couple of press stories which dealt with drug habits and were apparently pure news were slipped into the paper to get an indirect, but none the less forceful, effect.

Many ministers announced the showing of the picture during their pulpit announcements and one or two worked the announcement into their sermons.

Has a Questionnaire to Make for Interest

Tod Browning, of Gordon's Olympia Theatre, New Haven, has a local paper tied to a series of questionnaires along the prevalent lines, and to make it really interesting, Tod refrains from loading it down with questions about First National stars and attractions, though these are what he is putting over in a way that keeps even the suspicious unaware that it is an advertising stunt. Some days there is nothing about First National, and there is even advertising for other companies.

Worked in this fashion you can keep the stunt going indefinitely and retain the interest, shooting in questions about your own stars and attractions at the times when this will do the most good. Browning supplies a set of twelve questions daily, the answers to the previous day's questions being given. A sample set of questions may give the idea better: (1) What dancer is regarded as America's best dressed woman? (2) What screen actress is called America's sweetheart? (3) Who is regarded as America's greatest coloratura soprano? (4) What American girl won most fame singing among the troops in France? (5) Who made the first American flag? (6) Who founded the Christian Science Church? (7) What woman won fame as the Maid of Orleans? (8) Who wrote the play, "Uncle Tom's Cabin?" (9) What actress is said to have the most beautiful back in the world? (10) What woman ruled as Queen of England for sixty years? (11) What famous actress died recently at the age of 76? (12) Who was the fair maiden who vamped Marc Antony? Ticket prizes are given.

Schade's New Tags

George J. Schade, of Sandusky, worked a change on the tag stunt for Within the Law. He had printed up about 3,000 tags bearing the legend: "Warning! Keep Within the Law." These were not only tagged on automobiles, but on the bridles of horses and on bicycles. On the automobiles the string loop permitted them to be slipped on radiator caps, which is better than on the steering wheel or the door handle. It made an excellent title fixer and helped the picture to a good business.

Just goes to show that the traffic summons is not the only idea.

Likes Lingerie

It is strange that The French Doll is the first of the Mae Murray pictures to be tied to lingerie, since dress—and undress—are so liberally featured in most of these productions.

It's strange, but it is true, and now managers are making up for lost time. A hosiery concern has been tied up to the idea through the Metro and free stockings have proven a powerful puller, but many managers have gone further and have hitched to lingerie with excellent display results.

Charles Morrison, of the Imperial Theatre,. Jacksonville, grabbed a wonderful window in a specialty shop on the strength of the lingerie poses in the stills, and most of the women who lined up in front of the window later appeared through masculine proxies at the box office. Get the women and they will bring the men.

Splashed a Short

Because the First National comedy, Bow Wow, was in only two reels seemed no good reason to the Palace Theatre, Fairfifield, Maine, why it should not be exploited. Twenty dogs were given cardboard blankets and paraded through the streets, and twenty dogs make a wonderful parade in the town at the other end of the Waterville car line.

A Universal Release

THIS LOBBY DISPLAY WAS SET TO MUSIC, TOO

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., geared a small organ to the platform and mounted cutouts from The Merry-Go-Round paper for riders. With the illumination on a flasher it made a tremendous box office appeal.

Had a Live Lloyd and Dummy Giant

Making a "production" of Why Worry in a window next the theatre was one of the means the Cameo Theatre, San Francisco, took to put over the comedy.

Getting an impersonator of Lloyd was a simple task, but there was no giant the size of Aasen looking for a job, so they had to make an extra large suit of clothes and stuff it with straw.

A Pathe Release

THE WINDOW TABLEAU

Oilcloth backing with compo board wings gave a realistic prison set, with the addition of a little straw, and in this setting the live Lloyd moved about performing short dramas suggested by the story and keeping the attention of his sidewalk audience.

Penrod Terriers

Penrod and Sam terriers are working well for managers who take this stunt for exploitation of the First National picture. Several successes have been reported and the latest chronicle comes from Louisville where the Kentucky Theatre offered a double of Penrod's pup to the child writing the best 500-word story on some dog they had already owned.

The prize went to a little girl whose canine pet had saved her from being trampled upon by a pony which had just thrown her from the saddle. The contest turned up some surprisingly good copy for the Post. It was vital to the other children, but the grown-ups enjoyed the ingenious stories too. This is cheaper than the Coogan pony and brings pretty nearly the same results.

Have You Planned Your Exploitation Stunts for the Holidays? If Not, Better Start NOW.

A First National Release

"ORKANENS DATTER" IS AN ALIAS FOR HURRICANE'S GAL

There is no exact Danish equivalent for "Gal," so the Little Theatre, Copenhagen, did the best it could with the language available, and got the idea over. The Little Theatre is doing first class exploitation work under First National guidance.

A Fox Release

IF WINTER COMES YOU WILL NEED SOME WARM CLOTHES

And a concern in Chattanooga, Tenn., let F. H. Dowler, Jr., of the Tivoli, put this display in the window to advertise his attraction and their own line of sweaters and other Winter wear. He painted the backing and they backed the painting.

Cuts Down a Mat to Fit a Space

Recently Ben Grim has been discussing the cut material available for the exploitation of short comedies, and Educational contributes a display from the Empress Theatre, Oklahoma City, in which the house makes the material fit the space with the simple application of the saw.

An Educational Release

MAKING A FIT

The half tone is a column cut originally four and one-half inches deep, which was too long for the space. Cutting off the horse's legs and the foreground does not detract from the attention value of the display, and does effect a considerable diminution of space costs. The other cut is used "as was" since it is a proper fit. One of these is supplied with each Educational.

The comedy gets one-quarter of the entire space, with Ashes of Vengeance for a leader.

Told the Ladies

Exploiters have to be general handy men to get a picture over just so. M. Barry, working for Fox out of Cleveland, went into Lima for If Winter Comes and not only delivered a lecture on the story before the women's clubs at the local library, but he wrote a rhymed review for the paper. He also put on a ballyhoo with a 16-piece band and boys carrying banners and turned a few odd tricks in his spare moments.

A First National Release

A FRONT FOR ONE PICTURE WHILE ANOTHER IS PLAYING

Dulcy was the attraction at the Broadway Theatre, High Point, N. C., but it had been so well sold to the public that after the first day the Circus Days front was put in place for the remainder of the Dulcy run. This tent is a standard drop.

Competing Theatre Used Six Day Idea

When the Blue Mouse Theatre, Portland, Ore., ran Six Days it used the large figure six idea advanced in the press book for the announcement with "6 Days" as the big line; the figure crowding the space.

An opposition house liked the idea so well that it used a similar figure six with "days more" and the title of the feature it was showing. John Hamrick, of the Blue Mouse, did not utter loud shouts of joy over the imitation, but he found that the opposition was really helping him put over his attraction, for people read on to find that Six Days was not at the other house and came to the Blue Mouse.

Local Telegram Is Very Nicely Worked

One of the best telegram campaigns is reported by A. B. Crawford, of the Hippodrome Theatre, Taft, Calif. He did not merely hand out telegrams. He took the trouble to do it so as to get the best results.

He offered to buy forms and envelops from the Federal Telegraph Co., for use in the stunt, but the offer was turned down. At the printer's he found a mat used by some other advertiser and abandoned in the office. It showed two towers with a large-lettered "Radio Broadcasting" and was just what he wanted. It could not have been better had he caused it to be drawn.

He filled in the mortise with Courtesy United Electric Co., Taft, Calif., and got something that looked really official, though the United Electric was merely the company from which he had borrowed a radiola.

The heading was printed in black and a message extoling The Cheat was printed in blue in typewriter type with the office check letters and all the rest, and it was signed by Pola Negri.

These messages were distributed by the Western Union Service boys with "United Radio" hat badges. The messages were not personally addressed, but the boys were given slips which the recipients had to sign, which gave them the weight of a personal message with infinitely less work. This was the nicest touch and seems to be original with Mr. Crawford.

Hooking up to this, a radiola was set up in the lobby, at no greater cost than credit lines on the card which announced that they hoped to pick up a message being broadcasted by the star. Of course they did, the same that was sent out on the blanks and which was sent out through local broadcasting.

With very little money and a lot of brains the picture was sold to unusual effect.

Paramount Releases

FOUR PRETTY DISPLAYS FROM THE PALACE THEATRE, EL PASO, ON PARAMOUNT PLAYS

These were planned by William E. Paschall and executed by the house artist. Guiterrez, who fully lives up to his reputation with these fine showings. The top row shows the displays for Bluebeard's Eighth Wife and Only Thirty-Eight, while below are the attractors for The Exciters and Hollywood, that for The Exciters being unusually good with real water for the dive.

Simple Animation for Mounted Star

On this page is shown an animated figure for The Cowboy and the Lady, devised by Fred Webster, of the Grand Theatre, Norfolk, Neb.

These figures are cutouts from the 24-sheet, and in the lobby a real rope ran from the rider's hand to the fiure of the girl. The photograph is too dark to show the details, but the figure is mounted on tripod of which two legs run to the platform below while the third extends to the rear. These support an upright which terminates just above the waist of the rider, and the cutout is pivoted just below the point of the vest, permitting free motion.

Back of the pedestal is a fan motor geared to three wheels to reduce speed. The first belt runs from the hub of the motor to the circumference of the first wheel. The hub of the first wheel is belted to the circumference and the third wheel is connected the same way.

This third wheel has a peg near the outer rim to which is fastened a short rod connecting with the hind feet of the horse and as the wheel revolves the horse moves up and down, like a hobby horse.

It is very simple, yet it gives a far better attractor than any still pose cutout, and the rig can be used for many similar animations. The rod should be pivoted to the horse's hoof, to permit the swinging of the connection as the wheel revolves. This is simply done with a bolt with a washer between the rod and the cutout to allow free play.

A Paramount Release

AN ANIMATION STUNT FOR ANY MOUNTED STAR

The original was devised by Fred Webster, Grand Theatre, Norfolk, Neb., for The Cowboy and the Lady. It was used inside the lobby, but for the photographer it was moved down to the curb line to get a better light. It involves little building.

Beat 'Em Up

Monday to Wednesday records at the Garing Theatre, Greenville, S. C., were badly mangled by The Merry Go Round which opened the Greater Movie Season for H. B. Clarke, doing a better business, by several hundred dollars, than had been done on those days for the last couple of years.

A special showing, plus the reclame of the Greater Movie Season, did the trick.

The lobby was nicely set with a mounted 24-sheet overhead and a three-piece banner with four legs enclosing the lobby.

Don't forget to plan a free matinee for the poor children at Christmas and another for your regular clientele.

A Pathe Release

THIS ODD ROAD BANNER HELPED TO SELL WHY WORRY

It was one of the contributing factors in an exceptional run for the Harold Lloyd production. At the bottom of the board is the message "Tivoli, one week. Harold Lloyd in Why Worry?" It was one of the stunts of F. H. Dowler, Jr., of Chattanooga.

Why Worry Banner Had Them Worried

One of the stunts used by F. H. Dowler, Jr., to put over Why Worry? at the Tivoli Theatre, Chattanooga, was a novel roadside banner, apparently placed on the Lookout Mountain Drive.

The mandatory notice attracted attention and a lot of persons read the sign, more through curiosity than because they felt that they were compelled to. They merely wanted to see what it was all about, and it was all about the Harold Lloyd showing at the Tivoli. This was roughly lettered on a letterhead of the bill posting company to make it look different.

He had ten of these along the various drives for which Chattanooga is noted.

He also got out 1,000 windshield stickers bearing merely the title, and a number of cards with both star and title. These last he posted in the most conspicuous places, including the front of the newly constructed eight-story office building of the Tennessee Electric Power Company. The business section of the town is so small that everyone saw it.

With a thousand stickers and as many goggles, he built up a business that was close to the record.

He Had Lights

Because the failure of the water power through lack of summer rains caused a rationing of the electric service in Johns, N. B., the Queen Theatre found a fine local angle for a Norma Talmadge play.

The bulk of the advertising in newspaper, on the boards and in windows was to the effect that: "Whether the Hydro Service works or not, we have The Eternal Flame for three days."

Eternal flames sounded mighty interesting to a town where they had to go to bed by candle light to save the juice, and it added materially to the business the star's popularity would have pulled in anyhow. It served to make good business better, if you get the idea.

Wasted Space Marks Chicago Advance Ad

It looks as though someone had wasted 54 lines in this opening grind for Monna Vanna at the Harris Theatre, Chicago. That bottom cut is 27 lines deep and we do not think that it sold one half of one percent. of one admission. The whole space is a bit soggy, but this bottom cut seems to be throwing money down the sewer. That fancy title is pretty poor, too, but people might study that for a while, though it will not get the man who is most desired: the man who is not looking for amusement

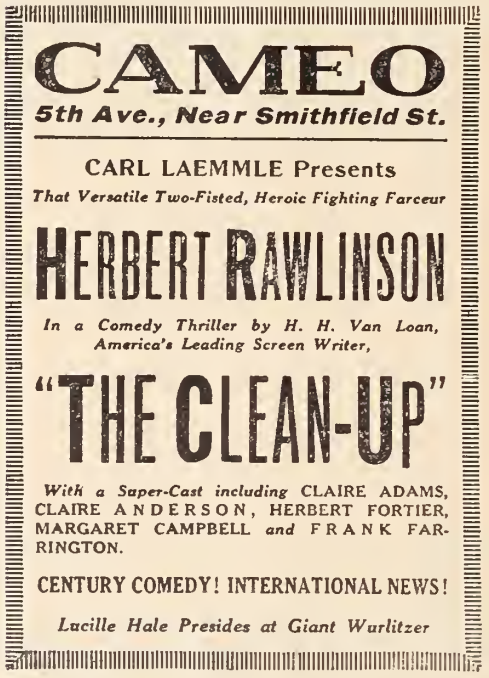
A Fox Release

MUCH LOST MOTION

and who is caught as he turns the page in search of something else. That title will never reach out and grab his eye as it travels over the page, but it may interest the amusement hunter. The waste cut might have been made to do double duty had the practice followed in the top cut been used. Had this been mortised to let in a *type*, not a hand lettered, "Scene from Monna Vanna" it would have been the best selling element in the entire space, for the man interested in the rather shadowy picture would have looked around for Monna and have discovered that the white streaked lozenge above told about her. Type would have stood out and would have carried out the title to the eye where the decorative plate is more decorative than informative. Even so small a thing as setting the limited selling talk in type would have helped more than a little, but the space is entirely hand lettered, though other spaces prove that the Chicago papers have a good dress of display in various sizes. The usual explanation of the big town agents is that only through hand lettering can they get the effects they desire, but that is an alibi rather than a real excuse. New York gives real results in type and any city office will give as good if the agent is persistent, but he sends down a few type layouts, does not get just what he wants, and turns to the deadly hand lettering forever after. It's laziness, not display, that forms the real reason.

Pittsburgh All Type Is Neatly Disposed

Pittsburgh, the home of the poorest amusement advertising in the country, can occasionally come through. This is an 85 by 2, or about two sixes, for the Cameo Theatre there, and it is as nice an example of clean typesetting as you can ask for. It is not only clean, but it is good display,


CAMEO
5th Ave., Near Smithfield St.
CARL LAEMMLE Presents
That Versatile Two-Fisted, Heroic Fighting Farceur
HERBERT RAWLINSON
In a Comedy Thriller by H. H. Van Loan, America's Leading Screen Writer,
"THE CLEAN-UP"
With a Super-Cast including CLAIRE ADAMS, CLAIRE ANDERSON, HERBERT FORTIER, MARGARET CAMPBELL and FRANK FARRINGTON.
CENTURY COMEDY! INTERNATIONAL NEWS!
Lucille Hale Presides at Giant Wurlitzer

Universal Release

NICE TYPE DISPLAY

and it comes from a town where the agents say they cannot get good type work, so they get worse hand lettering. Frost of the Rowland and Clark houses, is winning his battle with the comps, the same of the other houses work in type, and now the Cameo gets into a line with a display that possesses ten times the value of the sort of hand lettering you get through poor press work. When they can get such results from the comps, why do they keep on paying money to artists to muss up the spaces? Darned if we can answer our own question.

Rose Blooms Again in Full Page Size

Just to prove that his home town of Burlington, N. C., is no slouch of a city, W. C. McIntire shoots a page to announce the reopening of his Rose Theatre in that miniature metropolis of the South. Northern managers will be interested in the announcement that the Rose is to be exclusively white. He even draws the line at negro nursemaids. We gather that the Rose has previously opened a negro gallery. At any rate it is white enuogh now to please even a klansman of the K. K. K. There is a lot of reading in this space, but there is more time to read, and most subscribers who get the four page paper will have to read all of this to get their money's worth. Mr. McIntire is a red hot local patriot and he probably would not care if he lost a little on Fairbanks so that he might brag that his town had the big-city pictures. If all of the town had the same

ROSE THEATER
Monday and Tuesday—September 10th and 11th
BURLINGTON ONLY
"ROBIN HOOD"
DOUGLAS FAIRBANKS IN ROBIN HOOD
If You Miss This Treat, You'll Regret It

A United Artists Release

McINTIRE'S FLYER

intense local pride, Burlington would be even bigger, but Mr. McIntire is doing the best he can. We don't think he lost money on Robin Hood with a campaign such as this and with a 35 cent top. It would be a waste of opportunity not to see it.

Reverse Panel Is Good as a Novelty

This display from Washington, D. C., is better in the reproduction than in the original since the color values will be stronger than in newspaper work where poor

A United Artists Release

A NOVEL LAYOUT

blacks and a yellowed print paper give a negative result. That white rose is worth a dozen scene cuts, and the title works in better than where there are figures to dis-

tract from the attention. The slogan, over to the left, sinks in a little, but Griffith's name comes out fairly strong and for a change of pace this forms a decidedly good appeal. It is hardly something to be worked week after week, but it is good for once. We particularly like the way the signature is worked in at the top. The first three letters of the house name solder the sig to the plate. More white space there might have cut the signature off, but this is a part of the plate without actually running into it.

Circle Still Wastes Its Display Spaces

While the Circle Theatre, Indianapolis, turns out some very good advertising, we think that it wastes a lot of space down at the bottom of its advertisements. It strings out the smaller features to undue length and increases the space bill beyond the point where the extra space can possibly

LAST TIMES TODAY TO SEE JACKIE COOGAN IN "CIRCUS DAYS"
"HER REPUTATION"
A VIVID romance of old New Orleans—the story of a woman and her reputation—of a lie that reared it, and a great love that redeemed it. It tells what every woman ought to know.
THE mighty Mississippi overflowing its banks—the roaring inferno of a devastating forest fire—a modern newspaper plant at precipitous. These scenes form the background for this most powerful photodrama.
A THOS. H. INCE PRODUCTION
WITH
MAY McAVOY—LLOYD HUGHES
And an Excellent Supporting Cast
A First National Picture
OVERTURE
"POET and PEASANT"
BY VON SUPPE
MODEST ALTSCHULER
MUSICAL DIRECTOR
A JUVENILE COMEDY
"YANKEE SPIRIT"
With Ben Alexander and Kid Stars
A CIRCLE TRAVELOG
CIRCLETTE OF NEWS
CIRCLE
Theatre

A First National Release

TOO LONG BY FAR

bring extra returns. Beyond the point of visibility, extra space can sell extra money only when it is used to further argue in favor of a sale. Were this not so, it would be the simplest matter in the world to buy a full page and sell four times as many tickets as you can in a quarter page. That would be a very delightful condition, but unfortunately it does not exist, and there is always a point at which excess space becomes waste. This is reached when you exceed the point where your space is *needed* to put over your argument. It is a wasteful policy to "save" space by not taking sufficient room in which to note the added features, but it is just as wasteful to take too much space for these smaller details. By doubling up the small stuff could be as well carried in an inch or an inch and a quarter instead of the two and a half inches required here, so that some 50 or 60 lines are added to the cost without compensating return. It would even be better to pull in the space and add white above and below, since that would at least add to the attractiveness of the display.

Cut Waste Saved by Well Placed Title

This cut for Scaramouche in the display for the Chicago opening at the Woods' Theatre, does not give a very good reproduction. You can make out the figures and the crowds, but there is nothing sufficiently distinct to do real selling, though the cut does serve efficiently as attractor to the space and the title is so well played up in a reverse strip that it gets over with both feet. Often a reverse title wastes money but here it is a real display and gets the attention for the smaller matter. It is all hand lettering, but it is fairly legible. Probably it looked like too much of a job to set type in all those mortises, but type could have been set to fit and then pasted onto the line lay-

TO-NIGHT WOODS THEATRE
THEN TWICE DAILY
METRO offers the FILM SENSATION
PRICES
NIGHTS and SAT. MATS
50c 75c $1.00 $1.50
OTHER MATS. 50c
75c $1.00 (Plus Tax)
SCARAMOUCHE
From RAPHAEL SABATINI'S THRILLING STORY of LOVE, PATRIOTISM & ADVENTURE
With RAMON NOVARRO-ALICE TERRY
LEWIS STONE
AND A VAST COMPANY OF OTHER PLAYERS
REX INGRAM'S GREATEST PICTURE
ALL SEATS RESERVED NOW SELLING

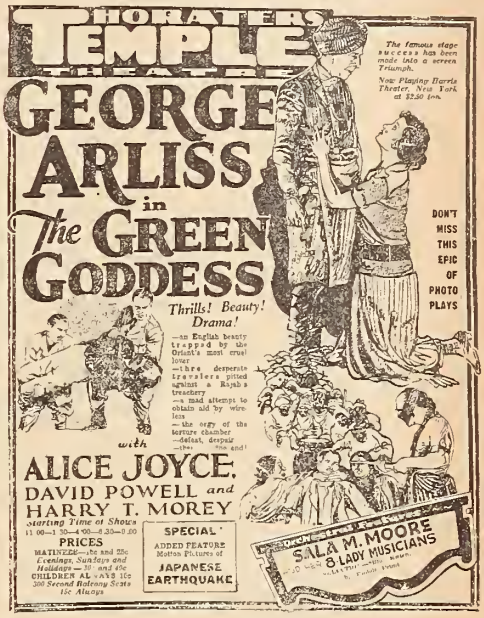
A Metro Release

A WELL-PLAYED TITLE

out with comparatively little trouble once some printer is educated to the idea. Nelson Bell often does this for the Crandall houses in Washington with unusually neat results, and if he can, anyone else can.

A Full Display Is Still Attractive

By the best standards of advertising, this space from the Temple Theatre, Toledo, is too full of type and cut. There is too much talk and too little white space. That's according to the rules, but as a matter of fact the rule is shot to pieces because there is good display in spite of the apparent overcrowding. This is largely because the title and star are segregated from the rest of the space by the cuts, and yet joined through the type run-down from the title to the support display below; a layout, by the way, which gives the fullest display to the star and yet permits equal capital to be made of the well-known support. This is about the only excuse for the smaller cut over to the left. It probably will sell few tickets, but it serves its purpose in playing up Arliss and the drama, and probably does this better than would white space with this particular arrangement. It just helps to prove, if proof were needed, that there is no rule that is so hard and fast it may not be disregarded if this is done as in-



A Goldwyn Release

FULL, BUT READABLE

telligently as in the present instance. The placement of the larger cut is a little awkward. The star has his back turned on his space, which is poor practice, and yet, if the cut were shifted to the left he would not come into the space much better, so it is just as well to let the title run into the cut as to let the cut look at the title. Ordinarily it would be better to put the cut over to permit the eye to pass over the cut to the title since all reading is done from left to right. A considerable space saving is effected through cutting the foot of the girl into the border. It gives a full quarter inch to the entire space since the foot sticks out a half inch beyond the rest of the cut.

Plays Small Features Equal to Big Length

It is a healthful sign when a theatre like the Apollo, Indianapolis, plays up the smaller features with proper distinction. This is the lower third of a recent display in which

A Pathe Release

PLAYING UP BACK STAGE

this part is wholly given over to the Our Gang comedy. This portion of the space is about five inches deep across three and it gets just as much display as the dramatic feature.

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

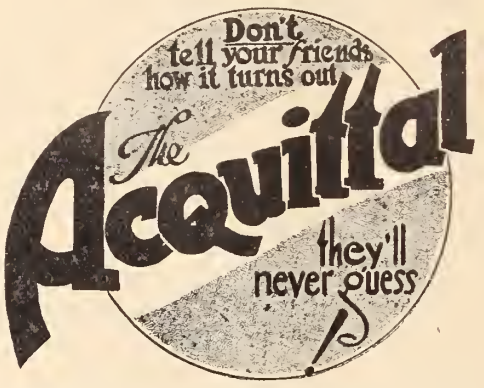
UNIVERSAL always has had the reputation of giving the exhibitor just about everything he needed to put over a picture properly, and recent issues of Universal campaign books do nothing to impair that reputation. In fact, some of the books published in the past few months, especially those on Universal "Super-Jewels," add further laurels to the crown of Universal showmanship.

We have made an intensive and extensive study of press books, and it strikes us that the campaigns prepared by Universal are about as top-notch as any.

Last week we stated that Goldwyn was the only company, to our knowledge, issuing a supplementary promotion book. The statement still stands, but we forgot to mention that Universal publishes the Universal Weekly, in the pages of which are reproduced many of the stunts that have been tried and proved by exhibitors playing Universal pictures. But this periodical is mailed to all exhibitors, and deals with no picture in particular. The Universal Weekly carries advance promotional dope on all of Universal's product, including short stuff.

GETTING back to press books, let us consider those issued by Universal on "The Acquittal."

Here is a complete compendium of ideas that ought to furnish any exhibitor, small-town or big city, with enough material to help sell seats in a thoroughly satisfactory manner. Not only is the general run of stuff practical, but also there is such a variety of ideas as to suit any showman.



The keynote of the whole campaign on "The Acquittal." The elements of suspense and mystery have been retained in almost every piece of promotional matter. Good showman-psychology that should sell plenty of seats.

THE campaign is included in three parts. A four-page, two-color plan book, a section devoted to newspaper ads. and a publicity clip sheet. Each is separate from the other, but together they form a whole.

THE front cover of the campaign book is a selling talk to exhibitors, and it contains a layout that might be adapted to a newspaper ad. Several of the cuts that form the layout are available at U exchanges—pictures of characters in the story. We might suggest here that it would have been a better plan to print this cover in red and black instead of blue and black, as has been done. The blue makes it more difficult to reproduce any of these illustrations direct from the press book.

The inside pages of the campaign book contain information regarding the picture, as well as exploitation ideas and suggestions and reproduction of the heralds. Heralds on the "Acquittal" are made in three different styles—one a teaser "coming" throwaway, another a novelty "Injunction" ordering the recipient to "court," and the third a four-page, two-color miniature newspaper. Incidentally, these miniature newspaper heralds seem to be growing in popularity.

The back page contains two-color reproductions of the posters, lobby displays, etc. The line of paper includes one 24-sheet, two 6-sheets, three 3-sheets, three 1-sheets and a window card.

An unusual lobby-card idea is also presented, a sample of which is reproduced in these columns. As the press book says, "Order the whole set of 11x14s and use the six which show in the lower left hand corner inserts of the principal characters.

"Get six pieces of compo or heavy matt board, one-sheet size (28x42). Make one opening for an 11x14 lobby card in each. Paint the whole board an even neutral background color for lettering, as shown in the illustration."

Copy for each of the six lobby cards is embodied in the press sheet. This is a good idea, and helps carry out the

Reproductions of rough sketches of the twenty-four and two of the three-sheets. Sketches not fully lettered, but posters are.. Twenty-four carries big display line at top, "Who killed Andred Prentice." Entire line of paper stresses key note of mystery and should prove excellent helping to get customers for theatres that run the picture.

The Other Man

Foster-brother of the accused man himself one of the accusers. Is Robert Armstrong acting in the interest of jusuce or is it because he loves his brothers beautiful wife?

Who's Guilty?

SEE

"The ACQUITTAL"

Reproduction of unusual lobby-card idea. Six of the 11 x 14s have inserts of the main characters and the press book contains copy for each to be lettered on boards the size of one-sheets, as illustrated herewith. Stunt may be adapted to other pictures also.

SPECIAL EXTRA

See Guaranteed Advertisement on Back Page

The Times.

WEATHER: Perfect for Attending the Theatre

Vol. I, No. 1 HOME CITY Price Free

SCANDAL HINTED IN THE ACQUITTAL

WEDDING SCANDAL REPORTED BY RECTOR

Mrs. Kenneth Winthrop

Great Legal Battle Ends Dramatically

When Meat Scale Upsets Case Constructed by State with Western Union Time Clock.

WIFE'S LOYALTY FACTOR IN ACQUITTAL

Kenneth Winthrop Owes Freedom to Woman Whose Ceaseless Efforts Acquitted Him.

Style of command swapped by Fresta Leaf when Winthrop is finally acquitted.

Prentice Crime Told in Brief

New Action Planned In Prentice Murder

Front cover of the four-page miniature newspaper herald. Exact size 9¼ x 12¼. Headlines printed in red. Plenty of room for theatre imprint on back page. A good herald idea that has been used successfully on several pictures, and which seems to be gaining in favor.

element of suspense and mystery. The idea may also be adapted to other pictures.

THIS element of suspense and mystery is the keynote of the whole campaign. It's good showmanpsychology to advertise "Don't tell your friends how it will turn out—they'll never guess."

The suspense and mystery idea have been carried out in virtually all of the newspaper ads., which are found in a separate four-page section of the complete campaign. There is a plentiful assortment of newspaper ads., both as to number, subject-matter, type and style. Twenty-four ads. are reproduced, exclusive of seven teasers. This, we believe, is more than the number usually prepared by most other companies.

One thing we like particularly about the assortment of ads. is that several samples of strong type ads. are given; one thing we don't like about the ad. line-up is that our old bugbear, "credit lines," is very much in evidence.

THE publicity clip sheet on "The Acquittal" is indeed comprehensive. It contains stories of all description—reviews, notes, advance stories, etc., and one or two very good feature stories. One little thing we notice in the publicity clip sheet is that the scene cuts, of which there are quite a number, have hand-lettered captions,

Universal's "A Lady of Quality" press book contains some mighty good newspaper ads, especially as regards art work. The illustrations are uniformly high class and are mostly from the pen of Mon Randall, who has done some of the best things in this business, in an advertising art sense.

which have to be cut off by newspapers if they do not care to use the caption prepared.

We haven't swerved in our conviction that it would be better to have these captions set in type, and just one added reason is that, for instance, in one one-column cut we observe, the cut itself is three inches deep and the caption takes up almost another inch of space. These days extra inches mean a lot in newspaper pages, and we believe that all scene cuts would get a bigger circulation if not encumbered by hand-lettered captions—if not handicapped by that "extra inch."

IT'S not an easy matter to exactly place the credit for Universal press sheets. There's P. D. Cochrane, George Brown, Paul Gulick and others who all probably have a hand in preparing each campaign; not to forget Joe Hirt and Ben Wells, poster artists; Henry Clay Bate, Don Walk, Paul Perez and others. Anyhow, they're a gang of good showmen!

THERE'S a story which may be old, but which the advertising men of this business will appreciate particularly. Here it is: A certain film magnate was looking over a one-sheet prepared by his advertising manager. "Huh," he said, "that's no good. I'll write you copy for a one-sheet!"

So the magnate wrote two closely typewritten pages of copy and showed it to the advertising man.

"Fine," said the ad. man. "What we can't print on one side we'll run on the other side."

"You're fired," said the magnate. "Such ignorance. Anybody knows that one side of a poster is pasted against the wall."

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Under the Red Robe"

Cosmopolitan Offers Magnificent Version of Historical Novel of France in the Days of Cardinal Richelieu

Reviewed by C. S. Sewell

Heralded as what is believed to be the first motion picture costing $1,500,000 to produce, Cosmopolitan is presenting "Under the Red Robe," an adaptation of Stanley Weyman's popular historical novel, for an indefinite run at the Cosmopolitan Theatre, New York.

With what is said to be absolute accuracy to the original, whole blocks of Paris streets of the seventeenth century have been duplicated together with rooms in the palace of King Louis XIII at Fontainebleau, even including two famous paintings by Rubens, as well as the magnificent exterior and the entrance hall and grand staircase of Cardinal Richelieu's palace and the interior of another famous palace. Against such backgrounds are large numbers of women gorgeously gowned according to the elaborate mode of the period when the king thought more of the grandeur of his court than he did of statecraft and when Richelieu even undertook to surpass him in the grandeur of his entourage. There are also a great many men-at-arms in the gorgeous liveries of king and cardinal with their coats-of-arms, magnificent laces and embroideries that vie with the gowns of the women.

The story is one of intrigue which involves the plotting of the king's brother to secure the throne, and of the king's family to end the almost despotic sway of the powerful cardinal. Through the assistance of a dashing soldier of fortune, the cardinal succeeds in winning out against his enemies. The romantic interest is supplied by a love affair between the hero and the sister of one of the plotters. The title refers to the cardinal's garment.

It will be seen that the story follows along somewhat familiar lines for historical costume romances. While interesting, it somehow does not seem to develop any very great punch or powerful hold on the spectator, although there are several effective individual scenes, as for instance the running fight of soldiers on horseback in a shallow stream; the attempts of the faithful retainer to save his master, ending in the servant and a soldier plunging over a high cliff; and the touching scene where Richelieu, temporarily shorn of power, finds himself deserted by his army of sycophants. It would seem that greater stress has been placed on the magnificence and accuracy of the production for its drawing power than upon the dramatic values of the story, but by no means is the story uninteresting. This same idea would also appear to be responsible for the fact that in bringing out the other elements of the picture so much footage has been used that the hold of the story is weakened, with the result that there is an impression of too great length, which judicious cutting would improve by tightening up the action.

A newcomer, John Charles Thomas, well known as a singer in concert work and in light opera, has the role of the swashbuckling hero and creates a good impression. Alma Rubens in the leading feminine role, with quite limited opportunities, does effective work. The other featured player, Robert B. Mantell, the well-known stage tragedian, appears as Richelieu, and while he gives a good performance, does not seem at all times at ease before the camera. Gustav von Seyffertitz is excellent in the role of Clon. The lesser roles are creditably portrayed by a well-selected cast.

Cast

Gil de Berault ..... John Charles Thomas
Cardinal Richelieu ..... Robert B. Mantell
Renee ..... Alma Rubens
Father Joseph ..... Sydney Herbert
Duke of Orleans ..... William B. Powell
Duchess of Chevreuse .... Genevieve Hamper
King Louis XIII ..... Ian MacLaren
Anne of Austria ..... Mary MacLaren
Marie de Medici ..... Rose Coghlan
De Cocheforet ..... Otto Kruger
Mme. de Cocheforet ..... Evelyn Gosnell
Clon ..... Gustav von Seyffertitz
Luis ..... Martin Faust
Captain La Relle ..... Arthur Honseman
Jean ..... Charles Judels
Captain of Cardinal's Guard ... Andrew Dillon
Captain of King's Guard ..... Arthur Dewey
Lieutenant of King's Guards ... Sidney Booth

Based on novel by Stanley Weyman.
Scenariozed by Bayard Veiller.
Directed by Alan Crosland.
Photographed by H. Wenstrom and G. Warrenton.
Length, 12,066 feet.

Story

Just at the time that Cardinal Richelieu had risen from an obscure priest to be prime minister of France under the weak, foppish King Louis XIII, Gil de Berault, an impecunious gentleman noted as a swordsman, disregards the Cardinal's orders against dueling but is given the chance to save his life if he will capture de Cocheforet, who is plotting against the king. Gil sets out on his mission and captures de Cocheforet, but, falling in love with his sister Renee, sets him free and returns to the Cardinal to take his medicine. In the meantime the king's brother, the Duke of Orleans, causes the weak king to dismiss Richelieu, but gets in a fight discovers proof that Orleans is a traitor, and when this is presented to the king, Richelieu is returned to favor and Gil is praised for his great service to the crown and "sentenced" to marry Renee.

FEATURES REVIEWED IN THIS ISSUE

Barefoot Boy, The (C. B. C.)
Flaming Youth (First National)
Leavenworth Case, The (Vitagraph)
Mask of Lopez, The (Monogram)
Our Hospitality (Metro)
Pleasure Mad (Metro)
Steadfast Heart, The (Goldwyn)
Under the Red Robe (Goldwyn)
Virginian, The (Preferred)
Way of a Man, The (Pathe)
White Tiger (Universal)
You Can't Get Away With It (Fox)

"The Leavenworth Case"

Vitagraph Offers Absorbing Entertainment in Screen Version of Famous Mystery

Reviewed by C. S. Sewell

During her long career as an author of mystery stories which have achieved great popularity, Anna Katherine Greene has probably written none which is more baffling than one of her earliest works "The Leavenworth Case." This story has been transferred to the screen with unusual fidelity by Charles Giblyn as a Whitman Bennett Production and is being released by Vitagraph.

Almost at the first flash you find yourself face to face with a seemingly unsolvable mystery and from then on, with no waste footage, your interest is held tensely until the final and thoroughly satisfactory solution. The tremendous suspense of the original story has been even increased in the screen version, with the result that you find yourself continually on the alert, watching the unfolding of the story and waiting intently for the explanation of how and by whom the mysterious murder was committed. Few will be able to guess with any degree of certainty the identity of the guilty party. Here is absorbing and exciting entertainment for all who like a good detective-crime-mystery story—and who does not? No matter if it does follow along somewhat familiar lines.

Credit should go to Director Charles Giblyn for the manner in which he has handled this production; there is excellent continuity and a heightening interest, with no side issues to divert your attention from the main problem. Seena Owen in the leading role, as the niece under suspicion, gives a fine performance and Martha Mansfield is satisfactory in the unsympathetic role of the other niece. Wilfred Lytell as a mysterious character and Bradley Barker as the hero do good work. Paul Doucet as the secretary is, however, at time camera-conscious and inclined to overact.

Don't overlook this one as a box-office bet, if your patrons like mystery stories.

Cast

Eleanor Leavenworth ..... Seena Owen
Mary Leavenworth ..... Martha Mansfield
Anderson ..... Wilfred Lytell
Raymond ..... Bradley Barker
Harwell ..... Paul Doucet
Leavenworth ..... William Walcott
Dinah ..... Francis Miller Grant
Thomas ..... Fred Miller

Based on novel by Anna Katherine Green.
Directed by Charles Giblyn.
Length, 5,460 feet.

Story

When Ira Leavenworth, a rich old recluse, fails to appear for breakfast, his two nieces, Eleanor and Mary Leavenworth, with the aid of his secretary, Harwell, break into the sound-proof study and find Leavenworth dead, a bullet hole in his head. Suspicion points to Eleanor and then turns to a mysterious visitor who had spoken with Leavenworth before he was slain. Raymond, Leavenworth's attorney, and who is in love with one of the nieces, intercedes with the District Attorney and gets him to delay making of arrests. He then engages one of the most famous private detectives in New York to conduct an investigation. Eleanor is cleared of the crime and the real culprit confesses

"Our Hospitality"

Buster Keaton's Second Metro Feature Has Novel Theme and Is Unusually Entertaining Comedy

Reviewed by C. S. Sewell

Buster Keaton's second production for Metro, "Our Hospitality," confirms the impression made by "The Three Ages," that excellent judgment was used in presenting him in comedies of feature length. It is a picture that should satisfy all kinds and classes of patrons and cause them to leave the theatre smiling, consequently it should prove a big box-office winner.

"Our Hospitality" contains melodrama, farce, straight comedy and burlesque, all dovetailing smoothly into an entertaining picture, with a climax that while containing fine touches of comedy goes the average thriller "one better" from the standpoint of stunts and thrills.

Aside from its other points of appeal, here is a picture that you can promise your audiences is absolutely different. The introduction of a reproduction of one of the very first railroad trains, with a dinky little engine like the modern stationary engines and coaches that resemble old-fashioned horse-drawn carriages, is a decidedly novel idea and gives opportunities for many original and highly amusing comedy touches.

The theme itself, which in a good natured way succeeds in getting a lot of fun out of a Kentucky feud situation, is an unhackneyed one. Buster finds himself in the home of the other faction but "our hospitality," as explained by the leader, will not permit his being attacked until he leaves. In his schemes to circumvent their vengeance, Buster has a fine chance for the kind of comedy work for which he is noted.

There is a real plot which is never lost sight of, and there is excellent continuity, the comedy situations and chase ending in the big thrill scene where Buster not only is saved by a log to which he is tied getting caught just as he goes over a high falls and his "daredevil stunt" in swinging out and grabbing the heroine in mid-air after she has actually gone over the falls, are consistently developed, none of the action being just dragged in for effect.

Buster has a typical Buster Keaton role and gives an excellent performance, his unique type of comedy showing up to advantage, while naturally he is almost the whole show, he is ably assisted by his wife, Natalie Talmadge, who makes a good impression as the heroine, and others whose names appear in the cast, all of whom enter into the mood of the picture and give good performances. This is certainly a Keaton cast, for in addition to Buster and Natalie, Buster Keaton, Jr., as a one-year-old baby, will especially delight the feminine patrons.

Cast

William McKay.....Buster Keaton
Virginia Canfield.....Natalie Talmadge
The Baby.....Buster Keaton, Jr.
Lem Delittle, engineer.....Joseph Keaton
Aunt Mary.....Kitty Bradbury
Joseph Canfield.....Joseph Roberts
James Canfield.....Leonard Clapham
Lee Canfield.....Craig Ward
Clayton Canfield.....Ralph Bushman
John McKay.....Edward Coxen
Rev. Benjamin Dorsey.....Monte Collins
Mrs. McKay.....Jean Dumas
Sam Gardner, conductor.....James Duffy

Based on story by Jen Havez, Joe Mitchell and Clyde Bruckman.
Directed by Buster Keaton and Jack Blystone.
Photographed by E. Lessly and G. Jennings.
Length, 6,220 feet.

Story

On the death of his father in a Kentucky feud, William McKay, then a baby, is taken to New York by his mother to save his life. Growing to manhood, he receives a call to return home and claim his father's estate. It is now the year 1830 and Buster starts out on a dinky little train with cars resembling stage coaches. He meets a charming girl, and on arriving in Kentucky it develops that she is a daughter of one of the feudists. McKay is invited to dinner and finds he is in the hands of his enemies who are going to shoot him, but their code causes them to wait until he leaves their home. Then follows a series of humorous situations in which he does all kinds of stunts to either stay there or get away unobserved. Finally he gets away in hoopskirts. A chase follows in which the little train figures, ending in McKay being swept down a stream through the rapids and over high falls. He is saved by a log and later rescues the girl who has followed them. His enemies, returning home, find that McKay and the girl have found a preacher and are being married. Reconciliation occurs and McKay takes from his clothing about a dozen guns that he had swiped from his enemies' arsenal.

"The Virginian"

Excellent Production of Famous Novel Offered by B. P. Schulberg Through Preferred Pictures

Reviewed by Mary Kelly

As entertainment and as a box-office magnet, "The Virginian" is a splendid offering. Preferred Pictures has accomplished something that will interest a tremendous number of fans and readers. The novel by Owen Wister and the play by Owen Wister and Kirke La Shelle reached a high standard of popularity which this new screen version gives ample promise of equaling.

There is a need of shortening the film in its present condition. It seems far too long, measuring over eight reels and lengthening out certain situations at the sacrifice of their beauty and effectiveness.

Kenneth Harlan plays "The Virginian" with an appeal that few can resist. The charm of his performance here should give him a new place among the screen favorites. The romance between him and the "schoolmarm," played by Florence Vidor, has so many little human touches and such great heart interest that all the fans will love it. Florence Vidor is strikingly beautiful.

Tom Forman, the director, has given the production everything that the public expects in a first rate attraction. In atmospheric flashes of comedy, conflict, friendship and romance he has colored the important incidents of the story. Above all, the picture is strong in human feeling. The emotional note in the friendship between the Virginian and his best friend, whom he is forced to send to the noose, is intensely appealing. This is one of the scenes which is too protracted, however.

The settings deserve special praise. There are wide, commanding views of the cattle ranges, expertly photographed and lending great picturesqueness to the action. The entire cast is excellent. It is a picture with a deep emotional appeal and is a fine box-office offering.

Cast

Virginian.....Kenneth Harlan
Molly Woods.....Florence Vidor
Trampas.....Russell Simpson
Steve.....Pat O'Malley
Shorty.....Raymond Hatton
Judge Henry.....Milton Ross
Uncle Hughey.....Sam Allen
Spanish Ed.....Bertram Hadley
Fat Drummer.....Fred Gambol

Based upon novel by Owen Wister.
Scenario by Hope Loring and Kirke La Shelle.
Directed by Tom Forman.
Length, 8,010 feet.

Story

The Virginian and Steve are pals on a Wyoming ranch. When the stage coach bearing the new teacher overturns in the ford, the Virginian rescues her and after some difficulty breaks down her New England conventionality sufficiently to "court" her. His pal, Steve, proves to be a weakling and in spite of the Virginian's warning joins a cattle rustler and, his friend is forced to hang him along with the others. The Virginian's sweetheart scorns him for this inhumanity, but circumstances prove that her love for him is greater than any other feeling.

"The Way of a Man"

Pathe's New Serial, Released as a Nine-Reel Feature, Has Fine Action

Reviewed by Mary Kelly

Nine reels of fast action is the condensed and featurized version of the new Pathe serial, based upon the novel by Emerson Hough, "The Way of a Man." Exhibitors who desire the serial type of entertainment without presenting it on the "installment plan" should welcome this. It should do well where a nine-reel feature is not too long.

The episodes have been well linked together so that the form is practically that of the usual feature. Also, the material is well suited to a feature production. It is a story of a young man's journey across early western trails and there is enough intrigue to make it constantly exciting. Harold Miller, Allene Ray and Bud Osborne play the important roles convincingly. Miss Ray is a pretty, colorful type and should please anywhere.

While the entire action is interesting, there are a few big outstanding thrills such as usually conclude each of the chapters when it is shown in two-reel episodes. A party of pioneers have a lively battle with the Indians; the hero and his enemy have a fight that starts in an upstairs room and proceeds vividly to the porch and through a fall onto a covered wagon below, ending with the villain's dashing escape and near-death, and the climax shows a dramatic defense of the cabin which the bandits are attacking.

Some of the touches show more care and detail than frequently is characteristic of a serial. The atmosphere and characterization is very good. Lillian Gale's interpretation of a pioneer woman, for instance, gives the picture an excellent bit of local color and a number of laughs. The character of the villain, fluctuating apparently between good and evil, affords unusual suspense.

Cast

Ellen Meriwether.....Allene Ray
John Cowles.....Harold Miller
Mrs. Cowles.....Florence Lee
Gordon Orme.....Bud Osborne
Grace Sheraton.....Kathryn Appleton
Anberry.....Whitehorse
Mandy McGovern.....Lillian Gale
Andy.....Chet Ryan

Based upon novel by Emerson Hough.
Directed by George B. Seitz.
Length, 9,000 feet.

Story

After the mysterious murder of John Cowles' father, the son starts west to borrow money of his father's business partner, Col. Meriwether. He meets the Colonel's daughter, Ellen, and falls in love with her, not telling her of his fiancée, Grace Sheraton. Gordon Orme, an old acquaintance, turns up, tells Col. Meriwether about Grace, and the Colonel is so enraged he refuses to lend the money. John's mother and Grace have followed John and his mother urges him to try the gold fields. He discovers gold and wins Ellen, after both Gordon and Grace, who is really in love with Gordon, are killed.

"You Can't Get Away With It"

Percy Marmont and Betty Bouton Give Performances of Great Charm in Fox Special

Reviewed by Mary Kelly

Gouverneur Morris' theme for this story is one of the oldest, but one which never seems to lose its power when treated with sincerity as here. The quality of the acting and the material side of the production will count greatly in the picture's favor. Percy Marmont and Betty Bouton have a seriousness and charm about their work that makes the story itself seem unimportant. They provide entertainment that in the majority of theatres will be popular.

The society girl, left penniless and forced

to work in a department store where the price of respectability becomes too high, is the heroine of this story. Circumstances, such as her broken health and the man's inability to get a divorce from his wife, who wants the social prestige his name affords her, have considerable weight in directing the sympathies toward their unconventional life together. It has throughout a saving strain of wistfulness and pathos. It is this emotional quality and a good taste in appointments that almost overshadows the fact that the character of the story is not strong. This will probably not be generally observed, as the style is entertaining.

Percy Marmont's performance has that sympathetic appeal and understanding that has always distinguished him. His gift for stirring the emotions is active even when the immediate situation seems a bit forced. Betty Bouton is a new actress of great charm. She is pictorially pleasing and dresses most attractively without any excessively showy effects. The picture has been beautifully staged and photographed.

Cast

Charles Hemingway.....Percy Marmont
Henry Adams.....Malcolm McGregor
Jill Mackie.....Betty Bouton
Jane Mackie.....Barbara Tennant
May Mackie.....Grace Morse
Mrs. Hemingway.....Clarissa Selywn
Charles Hemingway, Jr.....Charles Cruz

Story by Gouverneur Morris.
Scenario by Robert N. Lee.
Directed by Rowland V. Lee.
Cameraman, G. O. Post.
Length, 6,152 feet.

Story

Of the three Mackie girls, who suddenly lose their social positions, Jill proves the least able to make a fight for existence. Her health and spirits break down while clerking in a department store. Hemingway, the owner, feels deeply sorry for her, and recognizes in her the type of woman which he craves. His wife is not interested in him except for the material advantage, and when she refuses to divorce him Jill goes to him anyway. Hemingway, already weakened by a great strain, dies. Jill leaves the country, meets a young man who falls in love with her because of her seeming purity, but her happiness is short lived, as she is forced to tell him the truth and a break is inevitable.

"White Tiger"

Priscilla Dean Starred in Crook Drama of New Character Made by Universal
Reviewed by Mary Kelly

Tod Browning's latest crook drama for Universal is somewhat of a departure. For the greater part, it is minus the expected action and thrills. It seems to have another purpose which is not at all times perfectly clear, but which is principally to afford an intimate character study of three crook types.

As the average patron's taste runs more in favor of melodrama, especially in this kind of subject matter, "White Tiger" is not altogether satisfying as an attraction for the majority. It is vague in purpose and passive in mood, compared to the Universal-Jewel standard.

It does succeed in presenting a new angle of underworld psychology. The private life of crooks, their attitude toward each other and the atmosphere in which they live is pictured in greater detail, and more authentically, no doubt, than in the usual "thriller." It does not have the familiar idealistic trend in this respect. There is no bond of love or loyalty between them. Here is the point referred to in the title. "White Tiger" is the hating, fearful soul of the crook which has no real friend and is friend to no one.

In order to be sufficiently clear and impressive, a study of this type needs an abundance of humor and color. Priscilla Dean, Wallace Beery and Raymond Griffith are contrasting, vivid types for the main trio. At times their performances are full of interest. But through no fault of their own the attention of the spectator lags, at times, for lack of really human touches. Priscilla Dean is charming in certain scenes, particularly in the beginning. Here the mechanical chess man is an interesting novelty, giving the picture a bit of real color.

Cast

Sylvia Donovan.....Priscilla Dean
Dick Longworth.....Matt Moore
Roy Donovan.....Ray Griffith
"Count" Donelli / Hawkes .....Wallace Beery

Story and direction by Tod Browning.
Scenario by Tod Browning and Charles Kenyon.
Photography by William Fildew.
Length, 7,177 feet.

Story

Sylvia Donovan, Roy Donovan and Count Donelli, three international crooks, come to America to make a clean-up. Although Sylvia and Roy are brother and sister they are unaware of the fact. Donelli knows the relationship, but keeps it quiet for reasons of his own. It was Donelli, then known as Hawkes, who had betrayed the pair's father to the police twenty years before. In America they rob the home of a wealthy man through a ruse by which Roy is concealed in an automatic chess-player and smuggled in. The trio flee to the north woods with the loot. Each crook mistrusts the other and all sit for sleepless nights and days watching and waiting. Roy and Sylvia return the gems after Detective Longworth's promise to help Roy start anew. Donelli flees into the night and later is found dead of exhaustion. Sylvia marries Longworth.

"The Mask of Lopez"

Fred Thomson Featured in Monogram Western With Good Action and Suspense
Reviewed by Mary Kelly

Enthusiastic admirers of Western drama will enjoy Fred Thomson's first feature, "The Mask of Lopez," which Monogram is releasing. It is a fair example of a favored form of entertainment--the picture with intrigue, suspense, riding and fighting. It is not an exceptional picture of its kind, but it is interesting and lively and the smaller theatre which flourishes on Westerns should find it worth while.

Fred Thomson is a stunt actor of considerable ability and rather pleasing personality. He impersonates an ex-convict to get a job on a ranch owned by a pretty girl whom he wants to serve. The foreman is a cattle rustler and the story relates how the hero trails him and is trapped. Albert Rogell has given it good direction, investing the scenes with a good deal of life and spectacular value.

One of the thrills for the fan is the fight between the star and Frank Hagney, who plays the heavy. This is intensely realistic and long drawn out. The climax has good suspense, showing the cattle rustler outwitted and forced by the hero to adopt his disguise and meet the doom which he had planned for the innocent man. Silver King, a beautiful white horse, is an interesting figure in the drama. Hazel Keener is attractive as the heroine and the others, too, are well chosen.

Cast

Jack O'Neil.....Fred Thomson
Richard O'Neil.....Wilfred Lucas
Angel Face Harry.....David Kirby
Doris Hampton.....Hazel Keener
Steve Gore.....Frank Hagney
Lopez .....George Magrill
The Matron.....Dot Farley
Shorty.....Pee Wee Holmes
Dick .....Bob Reeves
The Mexican.....Dick Sutherland
Silver King.....By Himself

Story and scenario by Marion Jackson.
Directed by Albert Rogell.
Produced by Harry J. Brown.
Length, 4,900 feet.

Jack O'Neil learns that Doris Hampton offers special jobs on her ranch to released convicts, out of sympathy for them. He impersonates a convict, starts working for her and discovers that her cattle are being stolen by Steve Gore, her foreman, whose mask creates great mystery. He accuses Jack of being the thief, but Jack discovers Steve's hiding place and outwits him when Steve attempts to destroy him. Doris rides up at the critical moment, bringing enough help to save the day for the innocent.

"Pleasure Mad"

Reginald Barker Production for Metro Features a Truthful Performance by Mary Alden
Reviewed by Mary Kelly

With an appeal very much like that of "A Woman's Woman," which had the same star, this Metro release with Mary Alden can be well recommended to women patrons. Miss Alden plays another mother-and-wife role in her smooth, intelligent manner, and the character of the picture will insure its success almost anywhere.

Aside from the main theme, the jazz angle will interest another class which might not be so deeply moved by the familiar idea of the old-fashioned mother and her ultra-modern husband and children. The idea is entertainingly treated by Reginald Barker. The younger fans will appreciate the gay parties and the youthfulness of certain parts of the picture, as personified chiefly by Norma Shearer, who plays the daughter.

But the greatest appeal is the sympathetic performance of Mary Alden. The quality of her work is so good that the triteness of many of the situations fades from mind. Because of her the basic idea is made to seem real—that a woman is unable to keep pace with her husband's prosperity and consequently drives him and the children into dangerous pursuits. Without her acting, neither the role nor the story would be as convincing.

It is the type of story which features pleasing settings and clothes to advantage. Norma Shearer dresses attractively and adds a piquant touch which nicely balances the rather somber appeal which Miss Alden makes. It is interestingly done and should be satisfactory program entertainment in a majority of houses.

Cast

Hugh Benton.....Huntly Gordon
Marjorie Benton.....Mary Alden
Elinor Benton.....Norma Shearer
Howard Benton.....William Collier, Jr.
Geraldine De Lacey.....Winifred Bryson
Templeton Druid.....Ward Crane
John Hammond.....Frederick Truesdell
Hulda .....Joan Standing

Based upon novel, "The Valley of Content," by Blanche Upwright.
Scenario by A. P. Younger.
Directed by Reginald Barker.
Photography by Alvin Wyckoff and Norbert Brodin.
Length, 7,547 feet.

Story

Marjorie Benton finds that luxury is not always easy to adjust one's self to, after her husband makes a fortune and they live in a city mansion. He turns to another woman for sympathy and when the break comes his daughter clings to him because he understands her, she says, while the son stands by his mother. His daughter goes on a party and is locked in a room by her host. Her father and his sweetheart are among the guests and her father hears his daughter calling for help and rushes to her aid. He shoots the man and is arrested, but word comes that the man has recovered and the family is now united on a sure foundation of better understanding.

"The Barefoot Boy"

Whittier's Poem Makes C. B. C. Attraction of Great Sentimental Appeal
Reviewed by Mary Kelly

Sentiment of a sort that will bring a tearful response from virtually every woman in the house gives "The Barefoot Boy" an undeniable appeal. It is an attraction that will register most deeply in heart interest. But it has good comedy and melodramatic values as well.

Whittier's poem suggested the idea of a

barefoot boy hero, appealing because of his humbleness and innocence. Frankie Lee plays this part, and as pathos is an overruling element in it, he is a very good choice. The melodramatic possibilities of the early part of the picture have been stretched to the limit. Dick Alden is beaten by his stepfather, is the rescuer of a runaway, snubbed by the girl he saves, accused of setting fire to the schoolhouse, abused by his teacher—in all a self-sacrificing victim of almost every conceivable sort of cruelty.

Considered as a portrait of life, these events are of course unconvincing. But they serve to make a stirring drama, entertaining to the general public, and culminating in a farewell scene between mother and son that will be sure to make them weep.

The last half of the picture brings a new hero and a new mood. The boy returns to the town which he practically owns now and plans his revenge by proceeding to ruin everyone there except two or three of his steadfast friends. John Bower plays this rather stern role with marked feeling. Marjorie Daw is cast as the girl who has always loved him and who stands between him and his vengeful purpose which so nearly destroys him.

"The Barefoot Boy" has assured box office value, and has already demonstrated its emotional power. It has been well directed by David Kirkland.

Cast

Dick Alden.....John Bower
Mary Truesdale.....Marjorie Daw
Millicent Carter.....Sylvia Breamer
Rodman Grant.....George McDaniel
Deacon Halloway.....Raymond Hatton
Tom Adams.....Tully Marshall
Si Parker.....George Perilot
Mrs. Blake.....Virginia True Boardman
Josiah Blake.....Brinsley Shaw
Bill Hawkins.....Harry Todd
Wilson.....Otis Harlan
Dick Alden, as a child.....Frankie Lee
Mary Truesdale, as a child..Gertie Messinger

Based upon poem by J. G. Whittier.
Scenario by Wallace Clifton.
Directed by David Kirkland.
Length, 5,943 feet.

Story

Dick Alden, a barefoot boy, helps his old friend, the village drunkard, to get out of the school house cellar and is seen by some of the children. The school house catches fire because of carelessness of a smoker and Dick is blamed. His stepfather beats him and the whole town scoffs at him. His mother helps him to escape and years later he comes back a wealthy man, determined to ruin every person in town. His enemies blow up his factory one night and both he and the girl who is trying to turn his purpose are injured. He realizes his mistake nad with the girl's encouragement decides to forgive.

"The Steadfast Heart"

Goldwyn Offers an Appealing Human Interest Drama on Theme of Downtrodden Boy Who Makes Good

Reviewed by Beatrice Barrett

There is no stronger appeal to the heart than the appeal of a child made an apathetic and hopeless creature by abuse. And there is no greater appeal to the sympathies than the downtrodden boy who, given a chance in the world, overcomes his handicaps of birth and environment and makes good.

"The Steadfast Heart" is a picture with this child appeal, and it will reach every heart in the audience. It is a simple, small town story, well told in a convincing, true-to-life manner that makes the characters live on the screen. Almost the entire first half of the picture is devoted to the life and hardships of the child, but unlike most pictures in which child actors are featured, this does not drag. Events move along quickly and in a manner that will hold the intense interest of the audience. Joseph Depew is a most able child actor with a happy faculty of becoming the boy he is depicting, and he cannot fail to arouse the sympathy of any audience.

The latter part of the picture, showing the boy grown up, fighting against the narrow-minded prejudice of a small town, contains many dramatic situations.

A fascinating love story is interwoven through the picture, starting with the first love of two children—the one the rich little girl of the town, the other the son of the town drunkard—and culminating in a real love theme when the boy makes good and returns to seek the sweetheart of his youth.

"The Steadfast Heart" makes no pretentions of being a big production, but is the sort of picture an audience can thoroughly enjoy. It is ably enacted by players who have all entered into their roles with a sympathetic understanding which makes the characters live and have personality. Miriam Battista does her part to carry along the juvenile part of the story, and Joseph Striker as the grown boy fighting alone to make a place for himself in the world will keep the interest aroused, while Marguerite Courtot plays an attractive other half of the love duo.

Cast

Lydia Canfield.....Marguerite Courtot
Lydia Canfield (child).....Miriam Battista
Angus Burke.....Joseph Striker
Angus Burke (child).....Joseph Depew
Mal Crane.....Hugh Huntley
Mal Crane (child).....Jerry Devine
Crane.....William B. Mack
Biswang.....Sherry Tansey
Mrs. Burke.....Mary Alden
Woodhouse.....William Black
David Wilkins.....Mario Majeroni
Jake.....Harlan Knight
Titus Burke.....Walter Louis
Trueman.....Louis Pierce
Mary.....Mildred Ardin
Mrs. Canfield.....Helen Strickland
From story by Clarence Buddington Kelland.
Adapted by Philip Lonergan.
Directed by Sheridan Hall.
Length, 7 reels.

Story

Angus Burke's father stole money and ran away. His mother, half crazed by her life of abuse and poverty, believes the sheriff's men to be robbers and tells Angus to shoot. He kills the sheriff, is tried and released. Dave Wilkins takes the friendless boy to live with him. Angus is persecuted by the people of the town, especially Mal Crane, son of the prosecutor. His one friend is Lydia Canfield, the rich little girl of the town. Wilkins sends Angus away to school. He rises rapidly in the business world but is called back to Rainbow by the sickness of Wilkins. Mal Crane tries to run Angus out of town. Lydia is engaged to Mal. He and his father have formed an oil company and the people become suspicious of their dealings. Angus learns Crane has left town with the funds of the people. He goes after him and catches up to him just as Crane's car turns turtle down an embankment, killing Crane. Angus returns with the money, becomes the hero of the town, and wins Lydia's love.

"Flaming Youth"

First National Film Which Gets Down Beneath the Surface of the Jazz Craze; Provides Exceptional Entertainment

Reviewed by C. S. Sewell

In "Flaming Youth" adapted from a highly successful novel, First National has a production which gives every indication of being a tremendous box-office attraction. Superbly made and acted, it deals with an up-to-the-minute subject, social restlessness and the craving of pleasure in place of real love, as exemplified in the jazz craze, but unlike many other pictures dealing with jazz the manifestation of this craze as shown in wild and riotous parties has not been made the outstanding feature. There are such parties, but they are subordinated to the author's idea.

Here is a picture that seeks to get down under the surface and dig to the bottom of this ultra-modern problem, to find the causes and show the effects as exemplified by a wealthy girl who at a crucial moment is deprived of a mother's guiding hand. It is not a preachment in any sense but a tremendously interesting and vital human document that will provide absorbing entertainment for all types of patrons. It is a picture that you will watch unfold with continually mounting interest as you follow the career of this girl for whom tremendous sympathy is developed.

Those responsible have achieved an unusual degree of success in accomplishing the task they set out to do. It is not a story which depends on one big punch situation but rather a character study of the heart of a modern girl, as you follow her problems, you become engrossed in them. Then too, there is no absence of vital dramatic situations.

Colleen Moore in the leading role, an unusually difficult one, proves a revelation, and even though some may feel that she should have been more restrained in her portrayal of the growing girl, certainly her performance after she has reached womanhood is one of the finest the screen has seen; she enters wholeheartedly into the character and makes it so real that you seem not to be watching a picture, but real life. This intensely human and realistic note is also evident in the work of the other principals. Milton Sills gives a fine performance as the hero who is not a milk-and-water type but a man who has his faults. Myrtle Steadman was so fine as the mother that you regretted her death early in the story. Elliott Dexter did excellent work in the rather idealistic role of the doctor whose love for Pat's mother was one of silence and service to Pat. Phillip Smalley was good as Pat's pleasure-loving, philandering father, And so on through a large and unusually well-selected cast.

Grab this picture, Mr. Exhibitor, or you will be sorry. Boost it for it deserves boosting, and your patrons will go away from your theatre and advise their friends to see it, for it is a picture that from every standpoint is well worth seeing.

Cast

Patrica Fentriss ..... Colleen Moore
Cary Scott ..... Milton Sills
Doctor Bobs ..... Elliott Dexter
Dee Fentriss ..... Sylvia Breamer
Mona Fentriss ..... Myrtle Steadman
Connie Fentriss ..... Betty Francisco
Ralph Fentriss ..... Phillips Smalley
Jamieson James ..... Walter McGrail
Monty Standish ..... Ben Lyon
Fred Browning ..... George Barraud
Warren Graves ..... John Patrick
Leo Stenak ..... Gene Carrado
Annie ..... Gertrude Astor
Sidney Rathbone ..... Michael Dark

Based on novel by Warner Fabian.
Scenario by Harry O. Hoyt.
Directed by John Francis Dillon.
Length, 8434 feet.

Story

Mrs. Fentriss, because of her husband's neglect plunges in for a round of gayety and jazz and two of her daughters following suit contract unhappy marriages. She seeks however to be more of a real old-fashioned mother to her youngest daughter Patricia. Being stricken with heart trouble from over-excitement she dies after telling her friend Doctor Bobs about Cary Scott the one man she really loves and making Bobs promise to write to her regularly about Pat placing the letters in a wall-safe.

Pat grows up a confirmed devotee of jazz. Cary Scott returns and becomes the one stabilizing influence in her life. After a while, they learn to love each other but Cary cannot marry her until he gets a divorce from his wife from whom he is estranged. Pat disillusioned because of the unhappy marriages around her hesitates to marry. She seeks solace in the company of a violinist who proves to be a cad and after a terrifying experience comes home ill and is near death. Cary returns and he and the doctor try to revive her. Finally it seems as if the influence of her dead mother's spirit has helped her and spoken through her, for she recovers and finds happiness in marriage with Scott.

IN THE INDEPENDENT FIELD

Red Seal in Deal with Stanley Co.

Edwin Miles Fadman, president of the Red Seal Pictures Corp., 1600 Broadway, announces that he has just closed a deal with the Stanley Company of America for a solid circuit booking on the Red Seal five reel feature "Bill," whereby the picture will be featured beginning Thanksgiving week at the Stanley Theatre and from there will go to the other Stanley houses through Pennsylvania and New Jersey.

Simultaneously with this closing, it is announced that the De Luxe Film Company of Philadelphia, will distribute the film for the Red Seal Pictures in eastern Pennsylvania and southern New Jersey.

Hyman Buys Entire C. B. C. Product

Louis Hyman, head of All Star Feature Distributors, of Los Angeles and San Francisco, has completed arrangements for the distribution rights to the entire C. B. C. product for the year.

The arrangement, which was made personally with Jack Cohn of C. B. C., who is now at his company's West Coast production centre, gives All Star the handling in California, Arizona, Nevada and the Hawaiian Islands of the series of big features on the C. B. C. program this season.

"Innocence" Is Title

The C. B. C. Film Sales Corporation announces that the story, "Circumstances Alter Divorce Cases," which originally appeared in the Theatre Magazine, is being released under the title "Innocence," featuring Anna Q. Nilsson.

"Gambling Wives" Is Now in Production

W. E. Shallenberger, president of the Arrow Film Corporation, announces that active production on Arrow's big special, "Gambling Wives," is now under way in Hollywood, where the picture is being directed by Dell Henderson.

Dr. Shallenberger states that the contest, which was directed by Aldrich and Montgomery, through Mother's Home Life Magazine, for this production, was extremely successful, thousands of contestants participating from all over the United States, with winners coming from practically every part of the country.

The winners of the guaranteed parts and the opportunity tryouts were called last week by the Arrow Film Corporation, and reported at the office of Mother's Home Life Magazine in Chicago, on Thursday, November 8, where they proceeded in a body to Los Angeles, and their active work in the picture began on Tuesday, November 13.

The winners of the two guaranteed parts are William Liska, of Elizabeth, New Jersey, and John Del Vecchio, of Schenectady, New York, while the winners of the tryouts, who if they make good, will also receive parts in "Gambling Wives," are Ross Sedita of Birmingham, Alabama, Winifred Gallagher of Seattle, Washington, Charles Watts of Sioux City, Iowa, Clara Tschuchke of Lindhurst, New Jersey, and Dean Bell of Bassett, Nebraska.

As will be readily seen, the winners, coming from such widely scattered parts of the United States, will have an added value from a publicity and advertising standpoint in the production, says Dr. Shallenberger.

Second Monogram Now Being Edited

Andrew J. Callaghan, president of Monogram Pictures, left on his initial selling trip for his company. His first stop was Chicago, where he picked up the first print of "The Mask of Lopez," which is the first picture of the Western series starring Fred Thomson that the Callaghan concern will handle on the State Right market.

Pittsburgh, Cleveland, Indianapolis, Buffalo and Philadelphia will be visited by Mr. Callaghan before his return to New York the last of the week. While in Chicago Mr. Callaghan will confer with Watterson Rothacker, whose concern is doing all the printing for the Monogram Company.

The second of the Thomson series, "North of Nevada," is now in the cutting room and will be shipped East in the course of a few days. A screening of "The Mask of Lopez" for the reviewers will be held shortly and following same a public screening for all interested will be held probably at the Astor.

Abraham Carlos Back on Coast

Abraham Carlos, president of Carlos Production, making the Richard Talmadge productions for Truart Film Corporation, and producers also of "The Unknown Purple," arrived in Los Angeles after an extended visit to New York where he was in conference with M. H. Hoffman, vice president of Truart, regarding the forthcoming year's product.

Upon his arrival at the Coast Mr. Carlos engaged Henry Lehrman to direct the second Talmadge production, being made under the title of the novel from which it is being adapted, "To Live or Die." Carlos Production will only make two pictures during the year of the type of "The Unknown Purple," upon which over six months were in the making. The second story, a well-known stage play, has been obtained and Mr. Carlos is procceding with his preparations for its production.

Coit Albertson in "Restless Wives"

Coit Albertson appears in a heavy role in C. C. Burr's new production, "Restless Wives," with Doris Kenyon, which will be distributed on the Independent market. Gregory La Cava is the director of this Izola Forrester story from Ainslee's Magazine.

Buys Burr Product

Mastodon Films, Inc., through its representative, Lester F. Scott, Jr., closed contracts for the distribution of all C. C. Burr productions in the Wisconsin territory to the Mid-west Film Company (C. W. Trampe, manager), Toy Building, Milwaukee, Wisconsin.

SCENES FROM "NORTH OF NEVADA," A HARRY J. BROWN PRODUCTION FOR RELEASE THROUGH MONOGRAM PICTURES CORPORATION.

Lesser Obtains "Captain January" for Baby Peggy's First Principal

"Captain January," by Laura E. Richards, now in its 52nd printing and with a circulation of more than 600,000 copies, will be Baby Peggy's first screen vehicle as a start for Principal Pictures Corporation. This announcement has just been made by Sol Lesser, president of Principal.

Work on "Captain January" will be started January 21, three days after Baby Peggy returns to the coast from her tour of the East and Middle West, during which she met thousands of people. The child star left New York City on Nov. 9, went to Boston and surrounding cities as the guest of the Boston Post and then proceeded to Chicago. In Baby Peggy Mr. Lesser believes he has a "find" that will prove equally as great as Jackie Coogan, whom he developed, and he considers "Captain January" the ideal story with which to introduce her to the public in a big special production.

Irving M. Lesser, vice president of Principal Pictures, conducted the negotations by which the screen rights for "Captain January" were purchased from the publishers, L. C. Page & Co., of Boston. Sol Lesser is now actively engaged on the Coast in arranging to produce the picture on an elaborate scale.

Hostettler Circuit Books C .B. C.

Julius Singer, who has opened a new exchange in Omaha under the name of Columbia Pictures Exchange, announces that he has booked the entire series of the C. B. C. Film Sales Corporation output over the Hostettler Circuit and that these features will appear in all of the Hostettler Theatres at an early date.

Title Changed

Harry Langdon, erstwhile vaudeville favorite now making two reel comedies for Principal Pictures Corporation, has changed the title of his first picture of the series from "The Skyscraper" to "The Greenhorn." Three of the series are now completed, "The Greenhorn," "A Perfect Nuisance" and "A Tough Tenderfoot."

Monogram Pictures Announces Sale

Andrew J. Callaghan, president, Monogram Pictures Corporation, announces the sale in Greater New York and Northern New Jersey territories of the Harry J. Brown series of six western pictures to the Biltmore Pictures Corporation.

The series include: "The Mask of Lopez," "North of Nevada," "Shadows of the Sage," "The Sheriff of Tombstone," "Riders of the Rio Grande" and "The Desert Ranch." Fred Thomson is starred.

Red Seal Company Closes Deal

A sale has just been closed by the Red Seal Pictures Corporation 1600 Broadway, Edwin Miles Fadman, president, whereby the Red Seal five reel feature "Bill" which recently played the Rialto Theatre, Broadway, will be distributed in Eastern Pennsylvania and Southern New Jersey by the De Luxe Film Company, and in New England by the Franklin Film Exchange.

Exhibitors Praise C. C. Burr Production

"Three o'Clock in the Morning," C. C. Burr's current production starring Constance Binney, is going over "big" in New England, according to Samuel Moscow, of Moscow Films, Inc., of Boston, Mass., who controls the territorial franchise on C. C. Burr pictures. Mr. Moscow has received a batch of telegrams from exhibitors, all as enthusiastic as the following:

"'Three o'Clock in the Morning' standing them up to capacity houses."—John Dineen, Modern Theatre, Lawrence, Mass. "As good an audience picture as we have had this year."—J. Lourie, Modern and Beacon Theatres, Boston, Mass. "I'll buy all you can get like 'Three o'Clock in the Morning.'"—A. Goodside, Capitol Theatre, Springfield, Mass. "'Three o'Clock in the Morning' is my idea of entertainment. My business on this picture proves that I am right."—Al. Newhall Strand Theatre, Lynn, Mass.

Cobb Knows Where to Find 'Em

After having searched several months for a group of stories which might be used by Bryant Washburn and Elliott Dexter in their forthcoming productions for Grand-Asher, F. Heath Cobb, director of exploitation for Grand-Asher, announces that he has found stories which will be suitable.

Adaptations will shortly be made of the first to be produced and their titles will be announced later.

Constance Binney on Stage and Screen

Constance Binney, who is starring in a series of C. C. Burr screen productions beginning with "Three o'Clock in the Morning," will be the featured player in "The Perfect Lady," the new musical comedy which Laurence Schwab, co-producer of "The Gingham Girl," is to sponsor. This play is booked to open in Jersey City on December 10.

Dexter, Satisfied, Returns to Coast

After staying in New York City to attend the preview of his first picture for Grand-Asher called "The Way Men Love," Elliott Dexter returned to Hollywood where he will soon begin production on another special feature for Grand-Asher.

He announced himself well satisfied with his work in his first production.

"The Unknown Purple" to Run in Los Angeles

"The Unknown Purple," Roland West's adaptation of his own successful stage play, which was produced by Carlos Productions for Truart release, is to have an indefinite run at the California Theatre, Los Angeles, beginning November 25.

The picture will be staged with special prologue and epilogue, under the personal direction of Mr. West, who, besides writing the play and directing it for the stage, also directed the motion picture version. In the special prologue Henry B. Walthall, Alice Lake and Brinsley Shaw will appear in person. These three artists all have prominent parts in the picture.

Joins Federated

Buddy Stuart has become connected with the Federated Film Exchange, Inc., of Boston, Mass., in the capacity of director of publicity and advertising. Federated handles the F. B. O. and Grand-Asher product in New England.

Among Stewart's duties is the editing of "Film Digest," a publication issued for exhibitors by Federated.

Has Important Part in "Restless Wives"

Montagu Love plays a prominent role in support of Doris Kenyon in C. C. Burr's "Restless Wives," which will be distributed on the Independent market.

This is Love's second appearance in a C. C. Burr presentation, the first being in "Secrets of Paris," made at the Whitman Bennett studio.

"Yesterday's Wife"

Featuring

IRENE RICH

EILEEN PERCY

and

A Brilliant Cast

Will Get You the Money

"Forgive and Forget"

With

Wyndam Standing

Estelle Taylor

and

Pauline Garon

A Sure Sensation

C. B. C. Film Sales Corp.

1600 Broadway New York

JOE BRANDT, Pres.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

One of the powerful love scenes in the William Fox Screen Version of "The Shepherd King," which was filmed in Egypt by J. Gordon Edwards, with Violet Mersereau in the leading part as the Princess Michal.

This Modernizes Barthelmess

Richard Barthelmess returns to a modern role in his next picture, "Twenty-one," his new First National Picture, after almost a year in which he has played nothing but character parts.

Dorothy Mackail plays her second role opposite Barthelmess in "Twenty-one." Ivan Simpson, Joe King, Dorothy Cumming, Nellie Parker Spaulding, Bradley Barker and Elsie Lawson and a large cast of flappers and society belles play in support of Mr. Barthelmess.

Record Smashed by "Scaramouche"

Rex Ingram's "Scaramouche" is a popular current Broadway, N. Y., attraction. On Sunday of last week "Scaramouche" broke the 44th street house record for the third successive time.

In Washington it is said that very few of the high governmental officials failed to review it.

Completed

"Cupid's Fireman," the latest Charles Jones picture completed at the William Fox West Coast studios, is founded on the Richard Harding Davis story, "Andy McGee's Chorus Girl." The girl is played by pretty, dark-eyed Marion Nixon. William Wellman directed.

Boston Enthusiastic in Lauding "Going Up"

The picture reviewers of staid Boston, as well as the fans, used many superlatives to express their enthusiasm over Douglas MacLean in "Going Up," when this Associated Exhibitors attraction played Gordon's Olympia last week.

In the course of his review in the Herald, "E. G." said: "'Going Up' is one of the funniest films that we have seen, and Douglas MacLean is a delight. On the stage, 'Going Up' was, of course, a good comedy, but on the screen it is as ridiculously funny as an animated cartoon."

George C. Mackinnon wrote in the Advertiser: "Simon-pure farce of the genuine 'screamingly funny' brand is 'Going Up,' now dispensing rounds of hearty laughter at Gordon's Olympia. It makes side-splitting entertainment."

The Hartford, Conn., papers also gave warm praise to the comedy during its run at the Palace in that city. "MacLean's experiences in this picture," says the Times, "give one enough laughs to last a week. It's one of the peppiest films that has struck a local film for some time."

Robert E. Sherwood wrote in Life, New York: "Douglas MacLean, a graceful comedian and accomplished farceur, has had no opportunities in recent years so favorable as those that are presented to him in 'Going Up.' That he makes the most of them is greatly to his credit, because usually, when a movie star hears opportunity knocking, he mistakes it for the uproar of the destructive critics."

Unusual Day and Date Run for Pickford Film

Unusual is the day and date run in two big Pittsburgh theatres this week of Mary Pickford's "Rosita," the United Artists Corporation release.

Beginning Monday, Nov. 5, this Mary Pickford attraction began showing to capacity audiences at Clark's State and Blackstone theatres, both in the downtown section of Pittsburgh, their advertising stating that it was the first time anything of this kind had been done in these two houses on any production. The fact that the two theatres are directly adjacent to each other makes this exceptional booking all the more interesting from a sales point of view.

The announcement that "Rosita" would play day and date at the State and the Blackstone not only caused comment among film men but aroused a good deal of interest and gossip with the Pittsburgh fan public as well.

"Blackmail" Completed Universal Announces

Universal announces the completion of camera work on "Blackmail," the big Jewel production being made by King Baggot from Rita Weiman's stage play, "The Co-respondent." It is a special cast production.

Heading the list of players are: Ruth Clifford, Niles Welch and Buddy Messinger, Charles Clary, Herbert Fortier, Arthur Howard, Joe North, William B. Lawrence, Mary Mersch, John Merkyl, Emily Fitzroy, Jane Starr, Hayden Stevenson and Carl Stockdale.

One of the outstanding features of the picture is said to be a graphic illustration of what one should do when faced with "blackmail" threats. This lesson was woven into the picture at the advice of executives of the Los Angeles police department.

To Film Scenes in Three Countries

Motion picture scenes for Maurice Tourneur's newest production, "Torment," will be taken amidst locales in three countries, according to arrangements perfected by M. C. Levee, who is at present in New York.

The story, an international crook drama, is laid in Russia, America and Japan.

William Fox presents Tom Mix in "North of Hudson Bay."

New York Manager Likes "Tiger Rose"

Dr. Hugo Reisenfeld, Managing Director of the Rivoli and Rialto Theatres, New York, was so thoroughly impressed by the Warner Classic, "Tiger Rose," starring Lenore Ulric, that he immediately set a booking date for the Sidney Franklin production following the special screening of the picture. "Tiger Rose" will open at the Rivoli Theatre December 2nd.

"I want to congratulate the Warner Brothers and Sidney Franklin on 'Tiger Rose,' Dr. Reisenfeld declared following the screening.

Exploitation in Omaha

Mail carriers in Omaha, Neb., with permission of the United States Post Office Department, distributed to every person in that city card heralds announcing "post office week" during the engagement of "Loyal Lives" at the Moon Theatre in that city.

The cards carried the post office slogan, "Mail early and often for service and efficiency."

Preferred Produces Balmer Story

"The Breath of Scandal," by Edwin Balmer, will be produced immediately by B. P. Schulberg as the third of the next series of Preferred Pictures which will include "Poisoned Paradise" and "White Man."

"South Sea Love" Is Released

"South Sea Love" with Shirley Mason as the star is the picture that William Fox released November 11. As the title indicates the scenes are laid among the islands of the Pacific and the picturesque life of the region has been woven into an interesting story by Frederick and Fanny Hatton. Shirley Mason plays the part of Dolores Mendina. Her leading man is J. Frank Glendon. The director was David Solomon.

"Universities of the World," an Educational, was also released November 11.

Announcement of Studio and Producing Plans Made by Levee

A new series of Maurice Tourneur productions for First National will shortly be under way at the United Studios.

Four carloads of furniture from the home of Mrs. George J. Gould will soon arrive at the United Plant and appear in future productions made in Hollywood.

Producing and general studio activities for the next three months at the United Studios will continue at a normal pace.

These are some of the news high-lights given out by M. C. Levee, president of the United Studios and producer of Maurice Tourneur pictures, on returning to his desk recently after a three weeks' business trip to New York.

The new producing contract signed by Mr. Levee in New York will become effective upon completion of "Torment," now in production under Mr. Tourneur's direction.

"We are not contemplating any suspension of operations at the United Studios," said Mr. Levee. "While we do not expect to experience the activities of six months ago, we do plan a continuance of normal production along sane lines.

"Studio improvements are going ahead at a rapid pace and all original plans for the increase of facilities and efficiency of United are being carried on. There is no slump evident on the part of the producers at this studio and a survey of production schedule indicates our plant will be one of the few to continue normal activities during the prescribed period of suspension of operations at many other plants."

As to the possible shortage of pictures resulting from the closing of studios, Mr. Levee said: "From my observations in New York I am confident that no shortage will be experienced. The distributors have enough productions on hand to keep them going for some time to come.

"There are few producers who will realize a profit on their pictures produced this year. Production costs must come down if the industry is to survive."

Ten Special Productions for Preferred's Latest Program

Plans for ten special productions, to be filmed as Preferred Pictures in the immediate future, are said to be making the Schulberg studios in Los Angeles the busiest spot on the West Coast. Three pictures are being filmed almost simultaneously. "Poisoned Paradise," from the Robert W. Service novel of that name has been begun by Director Gasnier, with an all-star cast headed by Clara Bow.

With the completion of continuities, now being prepared, work will begin on "The Breath of Scandal," from the novel by Edwin Balmer, and "White Man," a screen version of George Agnew Chamberlain's novel. Since the three stories are of widely different characters three armies of carpenters and technical men have been organized for the preliminary tasks that must be completed before cameras begin to grind.

"Poisoned Paradise" will be filmed amid the luxuries of Monte Carlo and the slum districts of Paris. In both cases photographic reproductions of the actual districts to be shown have been used in order to make as realistic as possible glimpses of Monte Carlo and the French metropolis.

"White Man" is a drama of the jungle. One of the most interesting of the feats that must be accomplished during its filming is the moving of one of California's famous big trees from its natural habitat to the Schulberg studios. Other settings include a genuine jungle, which has been located not far below the Mexican border, and a glimpse of the Metropolitan Opera House and its stage, in New York.

"The Breath of Scandal," based on Mr. Balmer's stirring story of modern society, required several elaborate American city backgrounds. The remaining pictures, seven in number, will be filmed as rapidly as the physical requirements can be met, in order to make possible the release on schedule time of the fifteen Preferred Pictures announced as the season's output by this organization.

"Pioneer Trails" a Gold Mine

J. A. Cooper, manager of the La Crosse Amusement Company, La Crosse, Wis., telegraphed Vitagraph the day after the opening of "Pioneer Trails" at its theatre: "'Pioneer Trails' opened Monday to a standout from one to eleven, breaking all house records."

W. V. Prentice, Manager of the Lyric Theatre, Toledo, Ohio, said: "Your 'Pioneer Trails' is a winner. 'Pioneer Trails' should be a gold mine."

New Hepworth Editor

Donald Buchanan has been engaged by Hepworth as editor-in-chief of their productions. He is now at work editing and titling "Lily of the Alley" and will start soon on "Strangling Threads."

Bob McGowan, director, is captured for the first time by the speed camera in a deep study on screen technique with "Farina," the ace-of-spades beauty, one of the chief players in "Our Gang" Comedies, produced by Hal Roach.

Mack Sennett Studio Speeds Up to Meet Requirements of Pathe

While the trade and public press are carrying news of the curtailment of production by some of the industry's biggest companies and rumors are rife that studio work is to be further retarded in certain quarters, advices from the Mack Sennett Studios on the West Coast disclose increased production activities on the Sennett lot to meet Pathe's program of two-reel comedy releases for the current season.

Pathe's recently announced program of more abundant and better comedy product during the new season will suffer no setback by the slowing up of production work, declares a statement from the Pathe home office this week. The thoroughly sound business policy governing all production activities at the Hal Roach and Mack Sennett lots, whose output is being distributed by Pathe, the well-balanced policy of turning out types of production in popular demand with a minimum of expenditures and a total elimination of waste, which has been consistently followed heretofore, will continue to be enforced in the case of every producing unit releasing its product through the Pathe channels, declares the statement from the home office.

Richard Jones, supervising director and production manager of the Sennett Studios, has been busy during the past few weeks supervising the installment of new facilities and the acquisition of additional players for the several units producing under the Mack Sennett banner. At the present moment every department in the big plant is taxed to capacity and functioning one hundred per cent.

Samuel Goldwyn Buys "Cytherea" for Screen

Samuel Goldwyn last week purchased the screen rights to Joseph Hergesheimer's novel "Cytherea." The book was published two seasons ago and because of the adroit handling of an unusual theme attracted more attention than any previous work of this author. Other Hergesheimer novels which have already been picturized are "Tol'able David" and "The Bright Shawl," two Barthelmess pictures.

Like "The Eternal City," this new independently-produced picture of Mr. Goldwyn's is scheduled for release through Associated First National Pictures. George Fitzmaurice, who took his company to Rome to make "The Eternal City," will direct "Cytherea" and is now in Havana in search of suitable locations.

"Is Sure-Fire," Say Warners

"A sure-fire box-office attraction—one of the most thrilling and dramatic romances that has ever been filmed!" That was the consensus of opinion of the Warner officials following a private showing in the home office projection room of the Warner Classic, "Lucretia Lombard," produced by Harry Rapf. Irene Rich and Monte Blue co-starred in the production, and other prominent roles are interpreted by Marc McDermott, Alec B. Francis, Norma Shearer, John Roche, Lucy Beaumont and Otto Hoffman. "Lucretia Lombard" is a screen adaptation of the novel of the same name by Kathleen Norris.

"Scaramouche" Debut in Toronto

Rex Ingram's "Scaramouche" opened at the Tivoli Theatre (formerly the Allen) in Toronto last week and reports of the newspaper critics show it was given the same hearty reception it has received everywhere else.

"A crowded house saw 'Scaramouche,'" wrote the critic of the Toronto Daily Star, "while a thousand people were turned away. Many of those who saw it pronounced it as the greatest screen drama they had ever witnessed."

Griffith Meets the President

D. W. Griffith recently was presented to President Coolidge by Representative Treadway. The noted motion picture director and producer showed President Coolidge several scenes of his forthcoming film feature, "America," a picture of the Revolutionary War.

American soldiers of today, attired as were those earlier fighters, re-enacted the battle scenes. Many of the historic relics of those days were used in Mr. Griffith's scenes.

"Get Together Club" Holds Dinner

The "Get Together Club" composed of the executives and employees of the New York Exchange for Educational Films, Inc., held its first dinner at Keene's Chop House, Oct. 26.

The "Get Together Club" is a social and welfare club, holding meetings at the exchange at 729 Seventh Avenue every week, where matters of social interest and welfare of the exchange are discussed. Charles A. Greenblatt is president of the club.

Finishes Job

Mildred Davis has practically completed her first Ben Wilson production for Grand-Asher release, under the direction of Arthur Rosson.

Carl Miller is also featured.

Tarkington Stories Are Ideal Screen Material

Twice winner of the Pulitzer award for fine American fiction, Booth Tarkington, creator of "Gentle Julia" and a host of other lovable juveniles, is rated high in modern American letters. His story of "Gentle Julia" has been adapted for the screen by William Fox, who gave Bessie Love the title role and cast Harold Goodwin as the awkward Noble Dill, her small town swain.

Booth Tarkington was born in Indianapolis, on July 29, 1869. He graduated from Princeton and almost immediately became a successful author of short stories. He published "The Gentleman from Indiana," in 1899 and thereafter, in remarkable succession, "The Conquest of Canaan," "His Own People," "The Flirt" and in 1914, began his Penrod stories with the first under that name. Then came "Penrod and Sam," "Seventeen," "Alice Adams," and between his novels were scores of masterful short stories and lesser books.

Among the successful plays Tarkington has written are "Monsieur Beaucaire," "The Man From Home," "Cameo Kirby," "Your Humble Servant," "Mister Antonio," "The Country Cousin," "Up From Nowhere," "Clarence," "The Wren," "The Intimate Strangers" and others. He collaborated with Harry Leon Wilson in the writing of "Cameo Kirby," which William Fox has adapted for the screen among the 1923-24 specials.

Carewe's Force Sails from N. Y. on S. S. Paris

The second section of the Edwin Carewe company sailed Wednesday, November 14, on the French liner S. S. Paris. Those who left to join the director and to proceed to Algiers where exteriors for First National's "A Son of the Sahara" will be made included Claire Windsor, Rosemary Theby, Bert Lytell, Montagu Love and Paul Panzer beside the production and technical staffs.

The change in sailing date from Saturday to Wednesday was made necessary owing to the inability of Miss Windsor to finish her work out west in time to enable her to arrive in New York by Saturday.

Mr. Carewe has been abroad for a month now and has already looked over the desert locations in Biskra, Algeria. He reports everything in readiness for the arrival of the company and will meet its members in Paris and accompany them south to Marseilles and then across the water to Algeria.

Aside from the roster of players already mentioned Walter McGrail will be in one of the principal roles of the picture. He preceded the main party, accompanying Director Carewe a month ago.

Louis N. Jerome will have charge of the business management of the company. The complete personnel of the production and technical staffs is as follows: John D. Schulze, technical director, Robert Kurrle, cameraman, Wallace Fox, assistant director, Cleo Fox, secretary, Al Greene, second cameraman, Richard Easton, second assistant director, and Lawrence Coursier, laboratory expert.

Claire Windsor and Bert Lytell who play the leads in "A Son of the Sahara," an Edwin Carewe Production for First National.

"April Showers" Has Big Runs

"April Showers," Tom Forman's recent production from the Schulberg studios, is proving its popularity with exhibitors by a long list of first runs reported from the offices of Preferred Pictures.

This comedy-drama, starring Kenneth Harlan and Colleen Moore, is now playing the Keith, Moss and Proctor circuits in New York City and will have early exhibition dates in the following places: U. S. Theatre, Paterson, N. J.; State, Long Beach, Cal.; Strand, San Francisco, Cal.; Waldorf, Akron, O.; Strand, Flint, Mich.; Nemo, Johnstown, Pa.; Arcadia, Reading, Pa.; New Grand Central, St. Louis, Mo.; Hippodrome, Spokane, Wash.; Strand, Washington, D. C.; Strand, Hartford, Conn.; Jefferson, Fort Wayne, Ind.; Park, Asheville, N. C.; Lincoln, Troy, N. Y., and the Leland, Albany, N. Y.

Smith Ties Up Traffic

David Smith, who is producing "Red Roses," a super-feature for Vitagraph adapted from the novel by George Randolph Chester, effectively tied up all traffic at the junction of the main thoroughfares of Los Angeles last week.

Director Smith obtained permission from the police department of the southern California metropolis to stage some of the scenes in the heart of the shopping district. Scores of automobiles were used and when the congestion was at its height an ambulance came clanging down the street.

Doris Kenyon Stars in Blaney Film

Doris Kenyon has the leading role in Charles E. Blaney's production "The Love Bandit," which Vitagraph will release. Victor Sutherland and Cecil Spooner are also in the cast.

Production on the second of the Blaney-Vitagraph pictures will begin soon. The selection of the second super-feature has not yet been announced.

Extended Runs

Not only is "If Winter Comes" hanging up a new record for extended engagements all over the country but it is teaching a new set of patrons the path to the picture theatres. Columbus, Ohio, and Buffalo are two of the latest cities to acclaim the film version of the A. S. M. Hutchinson story by holding it over for a second week. Detroit ran the picture for four weeks, and Los Angeles will post a long run record with it.

Named Branch Manager

The W. W. Hodkinson Corporation announces that Sherman S. Webster is now branch sales manager of the Cleveland office. Mr. Webster replaces C. L. Peavey, resigned.

Vidor Directing Laurette Taylor

Work on the Metro picturization of "Happiness," J. Hartley Manner's great play, was begun last week with the arrival in New York of King Vidor, who was selected to direct Laurette Taylor, noted stage star, in the same role which won her such fame on the stage. It will take several weeks before Mr. Vidor and his staff, which arrived here with him from the coast, have completed the filming of several very important exterior scenes, after which, according to present plans, Miss Taylor, Mr. Manners, Mr. Vidor and the staff will return to the Metro studios in Hollywood to complete "Happiness."

"Happiness" marks the second of Mr. Manner's stage successes which Metro has picturized with Miss Taylor in her original stage role. The first was "Peg 'O My Heart," also directed by Mr. Vidor, which still is accounted a great screen play. After the filming of "Happiness" Miss Taylor will make for Metro another of Mr. Manner's plays, "One Night in Rome."

It will take several months before "Happiness" is completed. Miss Taylor will probably remain in Hollywood until after this and "One Night in Rome" has been picturized. A beautiful home in the Santa Monica hills near Hollywood has already been secured for the noted star and for Mr. Manners, her husband.

House Records Broken by "The Virginian"

Owen Wister's novel and play, "The Virginian," which has been filmed by B. P. Schulberg for Preferred Pictures, broke all house records at opening engagements in Denver and Detroit this week.

A. G. Talbot, manager of the Colorado Theatre, Denver, reports, in a congratulatory telegram to Preferred Pictures Corporation, that the amount grossed the first day of the picture's run surpassed all Sunday records.

According to Phil Gleichman, president of the Broadway-Strand, where the picture is now playing an extended engagement in Detroit, "The Virginian" is doing tremendous business, surpassing any picture booked by that house in three years.

The Detroit critics, who are among the first newspaper reviewers to render a verdict on the screen production, say: Detroit Times: "'The Virginian' is a picture no Detroiter can afford to miss. It is what we call a beautiful production, pictorially and dramatically." Detroit Journal: "The story of 'The Virginian' is just that thrilling type of material made to order for the movies." Detroit Free Press: "One of the finest westerns the screen has ever given us."

A November Drive

During the month of November, the W. W. Hodkinson Corporation will hold its sixth anniversary drive for sales and collections. Hodkinson sales managers are making direct appeals to exhibitors for co-operation in putting their territory ahead.

"Under the Red Robe" for Early Presentation

The Cosmopolitan Corporation announces that it will shortly present at the Cosmopolitan Theatre the greatest achievement in its history to date—a sumptuous screen version of "Under the Red Robe," from Stanley Weyman's famous romance bearing the same title. The leading characters in this drama visualize the most vivid period in the reign of Louis XIII of France.

The statement is made that "Under the Red Robe" represents the most careful regard for historical accuracy in all of the important features of settings and costuming. The picture was nine months in the making, and the total cost is upwards of $1,500,000.

All of the famous examples of the architecture of the period represented in the sets used are faithfully reproduced, it is said. The Palace Royal at Paris, formerly the palace of the great Cardinal under Louis XIII, is an instance, also the interior of the Louvre.

The cast is headed by Robert B. Mantell, John Charles Thomas and Alma Rubens.

Davies's Film Back Again

After an absence of only three weeks, Marion Davies and "Little Old New York" will be back on Broadway. It had a run of nearly three months at the Cosmopolitan Theatre on Broadway and Columbus Circle and will be shown at the Capitol Theatre, beginning Sunday, November 11.

It is announced that its engagement was terminated at the Cosmopolitan only because of the fact that it was necessary to make way for other completed Cosmopolitan productions.

Enthusiastic Reception Given "The Hunchback"

"The Chicago premier of 'The Hunchback of Notre Dame' at the Harris Theatre last week eclipsed even the world premier at the Astor Theatre, New York City," Universal announces. This marks another step in the phenomenal advance across the continent of Universal's masterful version of the Victor Hugo classic.

"Carl Laemmle started his career in the Windy City just seventeen years ago," comes the story of the Chicago opening as told by Universal representatives present, "and it appeared as though the entire city had combined to make the premier of Universal's greatest effort a gala event." The reception accorded "The Hunchback of Notre Dame" was not merely one of sentiment, however, for newspaper reviews sang plenty of praise, surpassing in enthusiasm even the eulogies published by the critics of New York, Boston, Philadelphia, Baltimore, San Francisco, and other cities where the Victor Hugo classic is now playing to delighted audiences.

The advance sales are the largest in the history of pictures in legitimate houses, reports state. By Saturday at four o'clock every seat was sold for the Sunday matinee, and by two o'clock Sunday afternoon the house was gone for the night performance. Thousands were turned away both afternoon and evening.

Mr. Laemmle and his secretary, Harry H. Zehner, arrived in Chicago from the coast Sunday morning, and E. H. Goldstein, treasurer of Universal, came in from New York to attend the opening. Both were in the audience, together with a host of notables representing society, the theatrical and political world.

At the conclusion of the performance the audience stood and cheered Mr. Laemmle and the picture. It was impossible to clear the house for forty minutes as his many friends insisted on offering their personal congratulations.

Judging by the advance sale of the Chicago run Universal executives predict the Windy City showing will equal that of New York, where "The Hunchback of Notre Dame" is about to enter its fourth month of continual sell-outs.

Campaign Launched for Special Pathe Series

Pathe has launched a special campaign for its current "Chronicles of America" releases in connection with the celebration of National Education Week from November 18 to 24 inclusive.

This nation-wide movement, sponsored and conducted by the United States Bureau of Education in co-operation with local school authorities all over the country, has already been widely publicized in the nation's newspapers.

"Columbus," which was released by Pathe on October 7, depicts the high lights of the colorful and adventurous career of the discoverer of America.

The second number of the series, which is also in four reels, is titled "Jamestown," and is concerned with that eventful period of American history in which the English and Spanish colonists struggled for supremacy.

These two subjects are the forerunners of additional thirty-one monthly releases being made by the Yale University Press for distribution by Pathe and picturizing the dramatic high lights of over 400 years of America's romantic development.

Cast Selected for New Mary Pickford Picture

The cast for Mary Pickford's next forthcoming production for United Artists Corporation release, "Dorothy Vernon of Haddon Hall," has been completed, and, according to an announcement from Miss Pickford's studio, consists of even a greater assemblage of stage and screen stars than that which supported her in her current film success, "Rosita."

Miss Pickford in the role of Dorothy Vernon is again the grown young woman. The character, however, is wholly different from that of the little Spanish street singer so exquisitely portrayed in the attraction United Artists is now selling.

In the cast are Allan Forrest, Anders Randolph, Marc McDermott, Claire Eames, Estelle Taylor, Mme. Carrie Daumery, Eric Mayne, Lottie Pickford Forrest, sister of the star, and Malcolm Waite.

Billy Wehle Lauds Hodkinson Film

Billy Wehle, managing director of The Isis Theatre, Grand Rapids, Michigan, in a communication to the W. W. Hodkinson Corporation said, relative to his showing of "The Drivin' Fool:"

"We wish to take this method of thanking you for not only a good picture but a real business getter. For the first time in this theatre, since the showing of "The Birth of a Nation," a picture was applauded.

LEAD AND DIRECTOR OF "MAYTIME"
Ethel Shannon and Louis Gasnier. He is directing specials for B. P. Schulberg, President Preferred Pictures

"Maytime" Has an Ultra Novel Plot

A new story in motion pictures is a difficult thing to get, but Preferred Pictures has it in "Maytime," the Gasnier production presented by B. P. Schulberg, according to a statement by J. G. Bachmann treasurer of Preferred Pictures. "I don't think you'll find the plot of "Maytime" in any other picture, novel or play," says Mr. Bachmann, "and Gasnier, I believe, has turned out a production that will establish him as one of the five or six big directors in motion pictures.

"Phil Gleichmann, of the Broadway-Strand Theatre in Detroit was so enthusiastic over 'Maytime' that he offered us a big price for the rights to show 'Maytime' in a legitimate New York house at $2.00 prices. Our contracts with exhibitors would not permit us to accept.

"No other Preferred Picture, not even 'The Virginian' has been received with such enthusiasm by our franchise holders. The Skouras Brothers in St. Louis, Ben Amsterdam in Philadelphia, Harry Charnas in Cleveland, Samuel Zierler in New York, Herman Jans in New Jersey and Harry Asher in Boston have already seen the picture and are planning big exploitation campaigns. Our other franchise holders will follow suit.

Davies Picture Debut at Capitol Makes Hit

"Little Old New York" had its first showing on Broadway at popular prices this week when it started an engagement at the Capitol Theatre. Greeted by capacity audiences at every performance on Sunday, the Marion Davies' feature gave early indications of creating a new record for the run of a film at that house.

On its opening day at the Capitol, "Little Old New York" played to 17,452 persons who paid $13,450.54 to see the photoplay. It evoked applause at every performance.

"Little Old New York" is embellished with the same musical features which marked its run at the Cosmopolitan. This includes the overture and "Little Old New York" waltz song by Victor Herbert, and the special musical score composed by William Frederick Peters, both rendered by the Capitol Grand Orchestra. Another feature is a prologue arranged by S. L. Rothafel, presentation head.

Meantime, "Little Old New York" is playing to capacity audiences at the Roosevelt Theatre, Chicago, and the California Theatre, Los Angeles. In its first week at the Roosevelt it drew $28,445. In London, it continues to be a sensational success as it begins its twelfth week.

"The Fool" Off

From the Fox New York studios comes the word that the script of Channing Pollock's stage success, "The Fool," is ready for the camera. The important task of preparing a scenario from this drama was entrusted to the capable hands of Edmund Goulding, who has completed his work not only to the satisfaction of the producer, William Fox, but with the approval of Mr. Pollock, the author of the stage play, as well.

Harry Millarde will direct.

N. Y. Mailmen Win F. B. O. Band Test

The nation wide radio band concert, held by F. B. O. in connection with the forthcoming Emory Johnson release, "The Mailman," closed this week with New York winning by a large margin. The contest was promoted among some fourteen letter carriers and postal clerks bands scattered throughout the country and was held on the evening of October 15. Prior to the contest 1,500,000 ballots were distributed, carrying the names of the band and the conditions of the contest. On the back of these was an ad for the photo production.

These ballots were distributed to every post office in the United States and were in turn distributed to people owning radio sets. In order to cast a vote the person voting had to write name and address on the ballot and mail it into the F. B. O. home office.

A total of 240,000 votes were cast, with New York leading the race with 58,000. Newark came next with 46,000, with the twelve other bands following with lesser numbers. The awards offered were in cash, the first prize being $300 and the second prize $200 with a loving cup going to the first one. The prizes will be awarded at the opening of the picture in the respective towns. New York's band will receive its prize at B. S. Moss' Cameo Theatre on the evening of Monday November 26.

Bands from the following cities were entered in the contest: New York, Chicago, Youngstown, New Orleans, Akron, Providence, Newark, Baltimore, Minneapolis, Detroit, Pittsburgh, Atlanta, St. Louis, Cleveland, Los Angeles, Philadelphia, Boston, Milwaukee, San Francisco, Memphis, Seattle, Washington, Buffalo and Denver.

Father Praises Doug Jr's Work in First Picture

Douglas Fairbanks, Jr., Paramount's thirteen-year-old star, who recently came East with his mother, Mrs. James Evans, Jr., for a few days' visit in New York, has received a telegram from his father, Douglas Fairbanks, congratulating him upon his fine performance in "Stephen Steps Out," the youngster's first picture.

The final editing for the young star's initial vehicle was completed two or three weeks ago and last week a private showing was arranged for Doug., Sr., at Hollywood. The result was the telegram, in which the father congratulated his namesake upon his achievement and added that he was proud of him.

Young Fairbanks will be present in person at the initial New York showing of "Stephen Steps Out" at the Rivoli Theatre next Sunday. The picture is an adaptation of a story by Richard Harding Davis, entitled, "The Grand Cross of the Crescent." It is a prep school tale, liberally flavored with exciting adventure which takes the young hero to Turkey. Edfrid Bingham wrote the scenario and Joseph Henabery directed.

Theodore Roberts is featured at the head of the cast, along with Noah Beery, Harry Myers and Frank Currier. James O. Barrows. Fannie Midgley, George Field and Bertram Johns round out the support.

First National Makes Unusual Film Booking

Twenty-three simultaneous first runs have already been accorded Thomas H. Ince's production of "Anna Christie," announces First National, claiming one of the most unusual booking achievements on record. The Ince picturization of the Eugene O'Neill-Pulitzer prize play, scheduled for release on December 3, will open in twenty-three first-run houses on December 1, 2, or 3, according to the policies of the respective theatres, for a minimum run of one week.

The following are the theatres: Branford in Newark; Strand in New York; Chicago in Chicago; Olympia in Boston; Liberty in Portland; Adams in Detroit; Des Moines Theatre in Des Moines; Liberty and Grand Opera House in Pittsburgh; Warfield in San Francisco; Melba in Dallas; Mary Anderson in Louisville; Olympia in Worcester; Olympia in New Haven; Rivoli in Baltimore; Rialto in Omaha; Princess in Sioux City; Broadway in Council Bluffs; American in Salt Lake City; Rialto in Columbia, S. C.

"Anna Christie" is interpreted by a cast headed by Blanche Sweet, William Russell and George Marion, under the direction of John Griffith Wray.

For November

The Film Booking Offices announce this week the release of two H. C. Witwer "Fighting Blood" subjects starring George O'Hara for November. No. 8, "The Merchant of Menace," will be released November 11. "Midsummer's Night Scream" is to be released November 25.

"David Copperfield" at Cameo Given High Praise by Critics

Associated Exhibitors' "David Copperfield" made its bow in New York last week at the Cameo Theatre and the reviewers of the daily newspapers united in a chorus of praise. The attraction played to crowded and enthusiastic gatherings daily and was held over for a second week.

In the course of a review filling more than a half column, the New York Times critic said: "Just walk into the Cameo Theatre and see 'David Copperfield.' This is a picture which Dickens lovers will enjoy, as it is such a beautific change from some of the stories that are bought, paid for and produced by film concerns. Take a trip to the Cameo and get a mental rest for an hour or so."

The Evening Mail said: "There came to the Cameo Theatre yesterday a motion picture so simple and dramatic in its presentation, so perfect in characterization, and so beautifully pictorial that we do not hesitate to recommend it to those who scoff at the films and to screen patrons. That picture is 'David Copperfield.'"

Said the Sun and Globe: "The film, to our way of thinking, captures the spirit, the atmosphere and the age of the story quite excellently. And those three qualities are peculiarly elusive. In our opinion this is a classic rendition of one of our favorite stories—let those who criticise it say what they may."

The Daily News said in part: "They've got a dandy 'David Copperfield' up at the Cameo this week. There's no need to say that the story is one to be enjoyed by youth and age alike, inasmuch as it follows closely Charles Dickens's widely loved novel."

Evening Journal wrote: "Quietly, with little advance notice, a picture was exhibited at the Cameo Theatre yesterday that ought to make every movie fan caper with joy. It is 'David Copperfield.' It is a revelation to find a group of players performing with such a uniformly high calibre of ability. Not only is the acting praiseworthy, but the settings, the natural views, the photography and the direction are as nearly perfect as one could reasonably expect."

Said the New York American: "Dickens' immortal 'David Copperfield' opened yesterday with a splendidly chosen cast, beautiful settings, capable actors and understanding direction."

Said the World: "The producers have selected capable players. Particularly was Micawber like an old friend suddenly come to life. It is a simple, tasteful and faithful photograph of the author's intention." The Tribune said: "There is much to enjoy in this presentation. The characters are Dickens's own to the life." The Morning Telegraph's said: "The production is treated throughout as a masterpiece should be treated—with the highest respect and honesty."

Production Finished on Pathe Feature

Pathe's feature release schedule will shortly be augmented by a new six-reel production, "Rex, King of Wild Horses," from the Hal Roach studios. The filming of this subject has just been completed and the finished picture is now being cut and titled preparatory to its shipment east about the middle of this month.

"Rex, King of Wild Horses," is the romance of an untamed stallion, written by Hal Roach.

Report Bookings

The W. W. Hodkinson Corporation reports that many first run houses throughout the country are booking "Puritan Passions," the Film Guild picturization of Percy Mackaye's "The Scarecrow," in which Glenn Hunter is starred. Among the important bookings listed are the State, New Bedford, Mass.; Jefferson, Muskegan, Mich.; Saenger Amusement Company, Shreveport, La.; Columbia, Baton Rouge, La.; Bijou, Woonsocket, R. I.

Portland, Ore., Likes This One

"'Richard the Lion-Hearted' opened to exceptional business at the People's Theatre last Wednesday and is playing to capacity houses," telegraphed Jensen von Herberg, manager of the People's at Portland, Ore., to Hiram Abrams, president of Allied Producers and Distributors Corporation.

"Every one thinks 'Richard' fine entertainment and the audiences appreciate the fineness of the production. Congratulations to you for supplying us with a real picture," he concluded.

A Prediction

B. P. Schulberg's prediction that his screen version of Owen Wister's famous western romance, "The Virginian," would be one of the box-office sensations of the new season, is finding justification in the business which this Preferred Picture is doing in every key city played to date.

November and December Will Be Big Months for First National

November and December will prove to be the biggest months of the present year as far as First National productions go. Before the end of 1923 ten pictures, which include several heavily-campaigned specials from independent producers and from First National's own forces, will be issued. Nine of these pictures are completed at the present moment. One is in production.

First National producers have passed through a period of intensive work during the past four months and the pictures now lined up ten weeks in advance are the result of the systematic and efficient policy under which the forces are functioning on the West Coast.

Drama predominates in the ten forthcoming First Nationals. "Flaming Youth" is a society drama adapted from one of the sensational novels of the year. Colleen Moore is featured under the direction of John Francis Dillon.

Another novel in screen form will be Sir Hall Caine's "The Eternal City," directed by George Fitzmaurice in Rome, with Bert Lytell, Barbara La Marr, Richard Bennett, Lionel Barrymore and Montague Love as principals.

Thomas H. Ince's "Anna Christie" will be the first of the plays of Eugene O'Neill, generally conceded one of America's most forceful playwrights, to reach the screen. Its principals are Blanche Sweet, William Russell and George Marion, of the original stage cast.

"The Dangerous Maid" will be Constance Talmadge's final contribution to the 1923 output.

Maurice Tourneur will offer "Jealous Husbands," a powerful dramatic story, presented by M. C. Levee. The leading characters are portrayed by Earle Williams, Jane Novak, Ben Alexander and Bull Montana.

In "Twenty One" Richard Barthelmess appears in a modern story with Dorothy Mackaill as his leading lady. John S. Robertson, director of "The Bright Shawl," is again at the helm.

Society drama with a colorful background is offered by John M. Stahl, director, in "The Wanters." The program of dramatic offerings is lightened by "Her Temporary Husband," Edward Paulton's stage farce.

Harold Bell Wright's "When a Man's a Man" and Katherine MacDonald in "Chastity" complete the First National ten. The former is now in production under the auspices of Principal Pictures Corporation and the latter is the last of the Katherine MacDonald society drama series distributed by First National.

Universal Production a Big Hit in London

"Merry Go Round," Universal's sensational production featuring Mary Philbin and Norman Kerry, is making screen history in London, according to reports just received at the Universal home office. The London opening, in the Empire Theatre, Leicester Square, two weeks ago, was one of the most brilliant ever chronicled in the annals of British filmdom, and the success of the picture is astounding British film men.

A striking phase of the London opening was the turn-out of British notables for the premiere. The Kerry-Philbin Jewel now is playing to capacity, according to Manager Edwin O. Weinberg of the Empire Theatre.

"Merry Go Round" will shortly move to another theatre to make room for "The Hunchback of Notre Dame," scheduled to open at the Empire, November 19. Advance information from Marc Lachmann, London manager of the Victor Hugo classic, indicates that the Chaney Jewel will prove the sensation of Europe. An exploitation campaign of great magnitude is being waged by Lachmann to put over the production.

Old Time Stage Success to Be Screened by Fox

Another William Fox adaptation of notable stage plays comes in the production of "Hoodman Blind," from the success of 1885 by Sir Henry Arthur Jones and Wilson Barrett. An actual shipwreck scene is one of the most realistic ever screened.

David Butler has the leading masculine role, first played by Wilson Barrett in London and later by Kyrle Bellew at Wallack's Theatre in New York. Annie Robe, then played the dual role now handled by Gladys Hulette. Assisting the principals with interpretations of the various roles are Regina Connelly, Frank Campeau, Marc McDermott, Trilby Clark, Jack Walters and Eddie Gribbon. The director was John Ford.

Herbert as Major

Holmes Herbert will play the part of Major Hillgrove in John S. Robertson's production of "The Enchanted Cottage," Richard Barthelmess' next starring vehicle.

Warners Hard at It; Augment Star Roster; Motto Is Speed

During his visit from the West Coast to the Warner Offices in New York, Harry M. Warner disclosed many things interesting to exhibitors and promised a series of fine productions for next season. While in New York Mr. Warner looked over literary material and seeing successful stage productions with the idea of securing the screen rights for future Warner productions.

"I am sure that exhibitors are realizing that the Warner organization is accomplishing fine things for such an embryonic company," Mr. Warner stated. "For this season, we have already completed all of our productions for this year, including such as the Ernst Lubitsch production, 'The Marriage Circle'; the Sidney Franklin Production, 'Tiger Rose,' starring Lenore Ulric; and 'Beau Brummel,' starring John Barrymore under the direction of Harry Beaumont.

"We intend to carry on our plans with a series of elaborate productions in spite of alleged upheavals in the industry which seem to throw a scare into the less courageous. Our contract with Ernst Lubitsch calls for a series of pictures a year that will carry considerable weight with the exhibitor. At the present time Lubitsch is carrying on the necessary research work for the filmization of that stage success 'Deburau.' Sidney Franklin is another of our producers who can be reckoned on as a contributor of fine screen works under the Warner standards.

"I can promise that 'Broadway After Dark' and other Harry Rapf Productions, will come up to the finest standard of the photoplay. William Seiter is directing "How to Educate a Wife," from the story by Elinor Glyn. Harry Beaumont will handle the megaphone for 'Babbitt,' the screen adaptation of Sinclair Lewis' novel. The third picture we are now producing is 'Lovers Lane,' which Dorothy Farnum adapted from the well-known play by Clyde Fitch.

"Our long roster of stars will remain under contract and we expect to announce the acquisition of a number of new important screen personalities in the near future. We have always had the exhibitor in mind in making productions and we are continuing to make the best possible productions to bring a healthy condition to the industry and to the box-office."

"Rosita" Makes Hit in Pittsburgh

"Notwithstanding the worst two days of weather Pittsburgh has had this fall our business on Mary Pickford in 'Rosita' at our State and Blackstone theatres justifies our holding the picture over in the Blackstone for a second week," read a message to Hiram Abrams, president of United Artists Corporation, from James B. Clark.

"Rosita" was booked to play day and date at Clark's State and Blackstone theatres, the first time anything of the kind has ever been done by these two houses.

Books C. B. C. Film

Tony Luchesse, of the DeLuxe Film Co., franchise holder of C. B. C. product for Eastern Pennsylvania and Southern New Jersey announces that the Karlton Theatre, Philadelphia has set "Forgive and Forget" in for an early date.

Exhibitor Praises Hodkinson Film

Following is a quotation from a letter received by the W. W. Hodkinson Corporation from George J. Wehner of the Wehner Amusement Company of Brooklyn, New York.

"No matter what picture I bring to my theatres, it does not draw as well as the 'Hodkinson.' I have had more praise for your pictures than for any others I have run for a long time. I must say that your pictures have been giving the best satisfaction. I cannot call to mind a single complaint against any Hodkinson picture."

Four Big Productions Are for Metro Release During December

Metro announces the following big productions which are to be released during the month of December: "Fashion Row," "In Search of a Thrill," "A Wife's Romance," and "The Man Life Passed By."

"Fashion Row," Mae Murray's newest Metro picture will be released December 3. It was recently completed and is now being edited for an early Eastern premiere. Miss Murray is supported by the following cast: Earle Foxe, Freeman Wood, Mathilde Brundage, Elmo Lincoln, Sidney Franklin, Madame Rosonova, and Craig Biddle. It was directed by Robert Z. Leonard and is a Robert Z. Leonard presentation through Metro sponsored by Tiffany Productions.

"In Search of a Thrill" will be released the following week on December 10. It is Viola Dana's third Metro starring picture on the 1923-1924 Metro schedule. Miss Dana's first two pictures, "Rouged Lips" and "The Social Code" were released earlier in the season, the first in September and the second in October.

"A Wife's Romance" will be released the third week, on December 17. It is a Harry Garson presentation starring Clark Kimball Young, and was adapted by Frank Beresford from the novel "La Rubia" by H. W. Roberts. It was directed by Thomas Heffron.

"The Man Life Passed By" will be released December 24. It was recently completed at the Metro Hollywood studios under the direction of Victor Schertzinger and is from an original story for the screen written by Mr. Schertzinger and Winifred Dunn.

Producing for Warners Rapf Outlines Plans

During his visit to the Warner offices in New York, Harry Rapf, who is producing under the Warner banner, outlined his ideas for all future pictures which will face the camera under his general supervision. Mr. Rapf's next Warner Classic will be "Broadway After Dark," an adaptation of the play written by Owen Davis. The screen version will be thoroughly modernized, will feature an all-star cast of players and will be directed by Monta Bell, who assisted Charles Chaplin in his first serious screen achievement.

"I am trying to get away from the bizarre type of story because I think that exhibitors and their audiences are fed up on them. They are sick of seeing the impossible flashed before their eyes. What they want is a depiction of real life as they see it before them, somewhat on the O. Henry style," Mr. Rapf said. "I am also laying particular stress in producing pictures that will lend themselves to the greatest number of exploitation angles. That is, after all, what appeals to an exhibitor. He wants the kind of a picture that will appeal to his audience and he wants a picture that he can exploit in such a manner as to bring home the main points of the picture.

While in New York Mr. Rapf will make arrangements to photograph some of the famous dance palaces and after-theatre clubs for use in "Broadway After Dark."

House Takes Entire Metro Product

The Star Theatre at Austin, Minnesota, is added to the growing list of theatres arrangements for which have been made to play the entire Metro 1923-1924 schedule of big productions.

Raymon Brothers, managers of the big house, open the Metro season this week with the first presentation, "The French Doll," and are to follow this with the entire series as soon as the various productions are released.

Different Periodicals Praise Hodkinson Film

That Hodkinson's "Puritan Passions" the Film Guild picturization of Percy Mackaye's "The Scarecrow," in which Glenn Hunter is starred, is a picture that is universal in its appeal is proven by the laudatory reviews in two periodicals of widely different nature, yet both well-known in their respective fields. One is the national Jewish weekly "The American Hebrew," and the other, one of the foremost women's magazines, "The Ladies Home Journal."

"The American Hebrew" said: "The film has an especial appeal to Jews who can sympathize with the portrayal of intolerance in early New England days, when belief in diabolism and black magic held even such notables as Cotton Mather. All in all, we know of no better screen portrayal of the days of New England witchcraft."

The "Home Journal," in the department "When the Pictures are Good" stated: "Its underlying theme is that love renders all things human. . . . Glen Hunter, as Lord Ravensbane The Scarecrow, shows a depth and a poise in his acting which is new, with none of his old graces lacking."

London's Dog Film Well Booked

Pathe's picturization of Jack London's dog story, "The Call of the Wild," which was produced by Hal Roach and released by Pathe on Sept. 23rd, continues to be booked heavily by leading first-run theatres and prominent circuits in different parts of the country.

Among the important bookings closed during the past week was one with the Poli Circuit. This contract assures a showing of the Pathe feature in all the important key-cities of Connecticut, with special exploitation and presentation effects.

Paramount Announces Changes in Sales Body

The following important changes in the personnel in the Paramount sales organization have been announced by Divisional Sales Managers H. G. Ballance, George W. Weeks and John D. Clark:

John Hammell has been appointed Branch Manager of the New York exchange, succeeding H. H. Buxbaum, resigned.

S. Chestnutt, formerly salesman at New Orleans, has been appointed branch manager at the recently opened Jacksonville, Fla., exchange.

C. C. Wallace, formerly Branch Manager at Chicago, has been appointed District Manager of District No. 5, with headquarters at Chicago.

N. F. Agnew, formerly Branch Manager at Milwaukee, has been appointed Branch Manager at Chicago, succeeding Mr. Wallace.

O. J. Wooden, formerly salesman at Milwaukee, has been appointed Branch Manager, succeeding Mr. Agnew.

H. G. Rosenbaum, formerly Branch Manager at San Francisco, has been appointed District Manager of the newly created District No. 12, with headquarters at Dallas.

O. V. Traggardh, formerly Branch Manager at Los Angeles, has been appointed Branch Manager at San Francisco, succeeding Mr. Rosebaum.

C. N. Peacock, formerly Branch Manager at Oklahoma City, has been appointed Branch Manager at Los Angeles, succeeding Mr. Traggardh.

R. E. Heffner, formerly salesman at Oklahoma City, has been appointed Branch Manager, succeeding Mr. Peacock.

A. W. Nicolls, formerly Branch Manager at Des Moines, has been appointed District Manager of District No. 11, with headquarters at Minneapolis, succeeding Philip Reisman.

R. F. Crawford, formerly salesman at Des Moines, has been appointed Branch Manager, succeeding Mr. Nicolls.

M. W. Davis, formerly salesman at New Orleans, has been appointed Branch Manager at the new Memphis exchange.

Philip Reisman, formerly District Manager, with headquarters at Minneapolis, has been appointed General Manager of Famous-Lasky Film Service of Canada, succeeding G. E. Akers, resigned.

C. F. Rose has been appointed Branch Manager at Calgary, Alta., succeeding Edward Zorn, resigned.

During the past few months the entire country has been redistricted, the territorial jurisdiction of the respective divisional sales managers being as follows:

Division No. 1, H. G. Ballance, Divisional Sales Manager: District No. 1—Boston, New Haven, Maine (Portland). District No. 2—New York, New Jersey, Albany. District No. 3—Philadelphia, Washington, Wilkes Barre. District No. 7—Atlanta, New Orleans, Charlotte, Jacksonville.

Division No. 2, George W. Weeks, Divisional Sales Manager: District No. 4—Detroit, Buffalo, Pittsburgh, Cleveland. District No. 5—Chicago, Milwaukee, Peoria. District No. 10—Cincinnati, Indianapolis, Columbus. Canadian Exchanges—Toronto, Montreal, St. John, Winnipeg, Calgary, Vancouver.

Division No. 3, John D. Clark, Divisional Sales Manager: District No. 6, Kansas City, St. Louis. District No. 8—Salt Lake City, Denver, Butte. District No. 9—San Francisco, Los Angeles, Seattle, Portland, Ore. District No. 11—Minneapolis, Des Moines, Omaha, Sioux Falls. District No. 12—Dallas, Oklahoma City, Memphis.

Ready to Start on "Warrens of Virginia"

Elmer Clifton and a company of William Fox screen players have arrived in San Antonio prepared to make the exterior scenes for "The Warrens of Virginia," which Fox is making from the famous Belasco stage success, and the Texas town made a big event of it. The creator of the motion picture version of "Six Cylinder Love" and "Down to the Sea in Ships" was received at the station by Mayor Tobin and his entourage of city officials, who welcomed the Fox company with the invitation to remain as long as they liked.

Mr. Clifton selected San Antonio as the locale for exteriors of this Civil War drama because of the wonderful natural advantages the district affords; its stately, picturesque old Colonial mansions, its beautiful southern atmosphere with rare historical landmarks, its great open spaces where battle scenes of the Union and Confederate armies will be staged, and the generally fine climatic conditions.

In the cast of "The Warrens of Virginia, who, with camera men and a big mechanical force make up the Clifton party, are Martha Mansfield, Wilfred Lytell, J. Barney Sherry, Robert Andrews, Harlan Knight, James Turfler, Helen Ray Kyle, George Backus, Dorothy Kingdon, Mrs. Frances Grant, Rosemary Hill and Jimmie Ward.

Assisting Mr. Clifton in making the screen scription of William deMille's stage triumph are George Richelavie, his assistant director; A. G. Penrod, cameraman, and Arthur DeTitta, Penrods aide de camera.

Martha Mansfield is playing the role of Agatha, the lead; Wilfred Lytell is the Lieutenant Burton, George Backus plays General Warren, the role created by Frank Keenan, and J. Barney Sherry is General Robert E. Lee. Rosemary Hill, a protege of Mr. Clifton, essays the role of Betty, played on the stage by none other than Mary Pickford.

In welcoming Mr. Clifton and the Fox company, Mayor Tobin assured the director that the key to the city was his and that he could count upon all the co-operation at the command of the city administration in the use of historical cities, public places or any other of the city's resources.

Wiring to William Fox of his reception in the Southern metropolis, Mr. Clifton says: "Future looks bright here. Expect to make a picture you will be proud of. Mayor Tobin welcomed us with open arms and assured us every co-operation within his power."

The Fox party will remain in San Antonio about six weeks, within which time Mr. Clifton hopes to complete exterior work on the picture.

"Down to the Sea" Hit in Milwaukee

Hodkinson's "Down to the Sea in Ships" was given its Wisconsin premiere at the Alhambra Theatre, Milwaukee, commencing November 3. Through an extensive newspaper campaign in which the advertising predominated that of every other picture in the city, Leo Landau, manager of the Alhambra, secured such good business that he decided to hold the picture over for another week. Newspaper critics were unanimous in their lavish praise.

An elaborate presentation was given the film. It was introduced by a special prologue with unusual lighting effects. A big window display was secured on Grand Avenue, in the heart of the business section, and proved to be a fine business-getter.

This is the beginning of a campaign to be launched throughout the entire state of Wisconsin, including a simultaneous showing in Milwaukee in some twenty-five or thirty theatres.

New Fox Special on Morris Story

"You Can't Get Away With It" is the up-to-date title of a Fox special ready for immediate release. It is taken from a story by Gouverneur Morris and should satisfy the demands of those who are asking for something different from the usual run of movie plots. The author is noted for the realistic way he treats contemporary life.

Rowland V. Lee, the director, has caught, it is said, the spirit of the Morris story and told the experience of its heroine in a series of screen episodes that reflect the character, atmosphere and uncompromising trend of events with force and true feeling.

The cast has Percy Marmont, the Mark Sabre of "If Winter Comes," in the leading male role. Others are Betty Bouton, Malcolm McGregor, Barbara Tennant, Grace Morse, Clarissa Selwyn and Charles Cruz.

"The Net" Is a Current William Fox Release

Presented by a cast of experienced performers the William Fox production, "The Net," from the Broadway stage success by Maravene Thompson is directed by J. Gordon Edwards. The screen production retains the power of the original.

Barbara Castleton has the leading role. Raymond Bloomer and Albert Roscoe are also featured. Others in the cast are: Peggy Davis, former Ziegfeld Follies star, Arthur Gordoni, Cornelius F. Keefe, Helen Tracy, Eliah Nadel, Alexander Gaden, Guy Combs, Byron Douglas, Claire De Lores, Eileen Grout and William H. Tooker.

"Why Worry," a Gloom Chaser at Los Angeles

When Harold Lloyd's "Why Worry," opened in Los Angeles at Grauman's Million Dollar Theatre the week of October 28th, the critics there lauded this work of Pathe's master comedian and his supporting cast.

"Don't pass this Lloyd picture if you want real entertainment," writes the Daily News critic. "Harold, as always, is clever. In 'Why Worry' he is a bit unlike his usual self and it is a relief. His work is fast and interesting." The Examiner: "'Why Worry' has thrills to be sure; but the thrills are incidental to the comedy. Harold is at his best. Fred Newmeyer and Sam Taylor, who directed, kept the tempo at a sustained pitch that should prove a good example to their fellow laugh-film megaphones."

Evening Express: "'Why Worry' the foolishment is called. Nobody does. Everyone laughs immoderately instead."

Fox Releases for November 25 Week

The leading picture on the William Fox list of releases for the week of November 25 is "The Shepherd King." This is the J. Gordon Edwards feature that was made in the Holy Land and Egypt and which utilized the services of a large cast of principals, an army of extras and required more than a year to make. Adapted to the screen from the stage play by Wright Lorimer and Arnold Reeves, it is called a marvelous reproduction of the land and history of the shepherd boy David, who became the ruler of Israel.

The story of "The Shepherd King" opens with a prologue showing Moses and the children of Israel going through Egypt on their way to Jerusalem. This vast army of people, with their camels, donkeys, horses and sheep, are pictured being led past the Pyramids and the Sphinx and only a short distance from the tomb of Tut-Ankh-Amen. Aside from Violet Mersereau, who plays the Princess Michal, and Gordon McEdward, who plays an Egyptian, the cast consists of the pick of the Italian film actors.

"South Sea Love," the latest Shirley Mason picture, also will be ready for release on November 25. The story was written by Frederick and Fanny Hatton and was directed by David Solomon. The scenes took place among the tropical islands of the Pacific. As Dolores Medina, the clever star gives a novel and picturesque characterization.

"When Odds Are Even," a William Russell picture, will be released the same week. The story embraces the race of two rival mining companies to gain possession of a precious opal mine in Australia. The picture was directed by James Flood. Dorothy Devore is Mr. Russell's leading support.

An educational, "A Dutch Treat," completes the week's releases by Fox.

Says White Way Verdict Spells Success or Doom

Are Broadway showings of motion pictures of any value to the exhibitor? This question is presented by the Fox Corporation and answered by that organization. Fox pictures of note follow the policy of first appearance along the Great White Way of Manhattan and the returns, after such productions undergo general releases show the wisdom of that plan according to the announcement. The Fox angle is this:

Foremost among the benefits to be derived by exhibitors from Broadway showings is the advertising value. To be able to tag a picture with the line: "Direct from a four weeks run on Broadway at $1.50" is a great advantage to the exhibitor. It means bigger business too.

Another phase of the benefits accrued by exhibitors from Broadway showings is the criticisms in New York newspapers. While newspapers in other cities may boast critics just as discerning, just as capable as those in the great metropolis, their judgment does not carry as much weight. These criticisms are syndicated to hundreds of newspapers throughout the country besides being quoted by many others and exhibitors have the advantage of being able to include in their advertising excerpts from the opinions of these writers who are considered the best in the land.

"Blood and Gold" Underway

Production of "Blood and Gold" is under way at the New York studios of Distinctive Pictures Corporation. Conrad Nagel has been engaged and is now on his way from the Coast to take the male lead in this picture, in which Jetta Goudal will have the feminine lead.

Boy Scout Audience Sees Goldwyn Film

"When you see or hear of a motion picture that is good, clean entertainment get behind it and make it worth while for the fellows who produced it and for the man who exhibits it. We hear all sorts of condemnation of bad pictures; that's all right when they deserve it, but the thing for us to do is to encourage people who put out the good stuff—so that they will feel warranted in giving us more and more."

Such was the message given by James E. West, chief national scout executive, at a special rally of scoutmasters and executives of the Boy Scout Foundation of Greater New York at Town Hall, New York, on November 8. The rally was arranged at the request of the officials of the Boy Scout Foundation in order that the 1,500 scoutmasters in the metropolitan area might see "The Steadfast Heart," a photodrama produced by Distinctive Pictures Corporation.

After Mr. West's talk Clarence Budington Kelland, author of the story; Miriam Battista and Joey Depew, child stars of the piece, appeared. Assisted by the two children's questions, Kelland explained that he had been twenty years in the writing of this tale of how one boy, tortured and tormented by conditions of early environment, had learned to stand up for himself.

Scholarly Praise for Pathe's "Columbus"

A number of commendatory reports have been received at the Pathe Home Office, following the premiere showings of "Columbus" in various sections of the country. This gives promise of support to the entire "Chronicles of America" series, being produced by the Yale University Press for distribution by Pathe. Following are excerpts from some of the unsolicited letters of endorsement received:

E. E. Cortright, superintendent of the Board of Education of Bridgeport, Conn., writes: "I am unhesitatingly commending the film on 'Columbus' developed by the Yale University Press as a part of their contribution to the study of American history. Coming through this scrutiny, it definitely insures, of course, the historical accuracy." Humbert P. Pagani, Faithful Navigator, Indianapolis Fourth Degree of the Knights of Columbus, writes: "'Columbus' is entertaining, educative and instructive, and I heartily endorse it as presented through the Pathe Exchange."

The Sunday Observer of Charlotte, N. C., editorially: "The most notable departure in education on the screen, however, is that recently launched by the Yale University Press, whose players are now presenting pages of American history, the plays being staged in the original localities."

Ernest L. Crandall, director of lectures and visual instruction of the New York Board of Education, expresses the following opinion: "This is the type of film which has long been eagerly awaited by the educators of the country. As to this particular film, the story is vividly told, the acting is excellent, and the photography is of the very highest order."

Barker Starts Production on "Women Who Wait"

With the completion of "Pleasure Mad" his second contribution to the Metro 1923-1924 season, Reginald Barker has begun active production on "Women Who Wait" which has been announced in preparation these last several weeks. Like his two former pictures this one will also be produced under Metro-Louis B. Mayer auspices. It is a picturization of "Cape Cod Folks."

Heading the cast is Frank Keenan. Renee Adoree, Robert Frazer, Barbara Bedford, Joseph Dowling, Edward Phillips, Billy Eugene, Victor Potel, and Joan Standing have also been picked.

"Cape Cod Folks" is the old New England classic by Sarah P. McGreen which was published several years ago and was widely-read and also successful as a stage play. The book is in production under the tentative title of "Women Who Wait", but a new and permanent title is now under consideration.

"Women Who Wait" will take several months to complete. It is not unlikely that Mr. Barker may transport his entire company to Newfoundland and to New England later in order to get important scenes in the exact locale of the story. J. G. Hawks made the adaptation of "Women Who Wait" and it is being photographed by Mr. Bilburn.

"Flaming Youth" Given a Pre-Release Showing

This week for the first time in its history it is reported the New York Strand had a full house at 10:15 on a Wednesday morning. The occasion was a special invitation pre-release presentation of "Flaming Youth," Associated First National Pictures, Inc., the producer and distributor of the film, acting as host to the entire trade.

Film executives, exhibitors in the metropolitan district, newspapermen and trade journal critics filled the theatre and when the Strand orchestra took its place to render the musical score a most noteworthy audience was assembled to see the picture made from the novel by Warner Fabian.

"Flaming Youth" was purchased by First National for screen production shortly after its publication. Colleen Moore is in the featured role. "Flaming Youth" is a current First National release and is expected to have its metropolitan premiere in the near future.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Universal Signs Noted European Stunt Actor to Star in Serials

Lucian Albertini, sensational European stunt man and screen dare-devil, has been signed by Universal to make serials. He is reputed to be one of the most reckless screen actors and noted for taking desperate chances in order to produce thrills.

Besides being a dare-devil, Albertini also is a strong man and in many of his pictures he has been billed as Samsonia. It is under this name that he is best known in England, where his pictures have been eminently successful.

Albertini's seven years in picture work have been with German and Italian film companies, including a company of his own. He directs his own pictures.

Besides his work in films, Albertini is a Professor of Physical Culture in the Public Health Service of Lyons, France, and formerly was Division Gymnastic Instructor for the Italian Navy. He was a noted acrobat and trapeze stuntster before entering films.

His first serial for Universal will be built up around new material and stunts which are said to transcend any thrills heretofore seen on the screen.

He is now on his way to Universal City.

Lupino Lane to Star in New Fox Two-Reel Comedy Series

Lupino Lane, probably England's best known stage and screen comedian has signed a long term contract with Fox Film Corporation and will come to the United States about the first of the year to star in a series of two-reel comedies to be made at the Fox Hollywood studios.

Lane is well-known in this country, having appeared in the stage production "Afgar" as well as a series of two reel comedies and a feature for Fox and while these productions were successes his continuance with the Fox organization was prevented by other contracts made previously. This time, Mr. Lane will be unencumbered by other contracts and will devote his entire time to transferring to the screen his inimitable pantomime which made him an international success.

Turpin and Laurel Two-Reelers on Pathe List for November 25

November 25 brings about the release on the Pathe program of an unusually attractive list of short subjects including a Stan Laurel two-reel burlesque, a Mack Sennett comedy starring Ben Turpin and another of the popular Hal Roach "Dippy-Do-Dads" with their all-animal casts.

The Stan Laurel burlesque is "The Soilers" a travesty on Rex Beach's famous novel "The Spoilers." It is of the same type as this star's two preceding offerings, "Roughest Africa" which burlesques the animal hunt pictures and "Frozen Hearts" burlesquing "Enemies of Women." In "The Soilers," Laurel caricatures the role of Roy Glenister as Canister and the famous Glenister-McNamara fight is travestied in an uproarious way by Cannister and Smacknamara.

The Ben Turpin two-reeler is "The Dare-Devil" in which the star appears as a movie double, Harry Gribbon as the director, Jack Richardson as leading man and Kewpie Morgan as his chief support. Madeline Hurlock is leading lady and Irene Lentz the heroine. Turpin runs the gamut of thrills and hardships supposed to fall to the lot of a movie double.

The Ruth Roland serial "Ruth of the Range" reaches its seven episode with the usual amount of thrills and fast action. "Go West" is the title of the single reel "Dippy-Do-Dad" in which the animal cast enact a travesty on life in the great open spaces.

Pathe Review 47 contains a variety of interesting subjects ranging from "The Four Lakes of Madison" which is a pictorial interpretation of Longfellow's poem to "Monkey Mountain" pictured in the Milwaukee Zoo. Other subjects include a travelogue "A Day in Guatemala" and a color section "The Cradle-land of the Neolithic Man."

An Aesop's Fable "Happy-Go-Luckies" a Topics of the Day and two issues of Pathe News complete the weeks schedule.

Pathe Finds Big Demand for Serials of a Higher Type

As a result of touring the Boston, New Haven and Albany territories, Edgar O. Brooks Pathe's serial sales manager reports that he found a strong demand for chapter-productions more logically constructed, embodying higher standards of direction and acting and based on popular novels and stories.

"I found one opinion uniformly registered" says Mr. Brooks, "that the day of the blood-and-thunder dime-novel type of serial is gone forever, and was informed that in their place there must be evolved a type of chapter-picture that will approximate in story action and characterization the newspaper and magazine serials.

Mr. Brooks calls attention to the fact that the demand for serials based on widely read stories will be met by Pathe's forthcoming serials. Awaiting release is "The Way of a Man" based on Emerson Hough's famous novel of the early west. It was produced by George Seitz and features Harold Miller and Allene Ray.

In production is a serial version of Cooper's celebrated "Leather-stocking Tales," an example of the high grade of serial picture which Pathe plans to produce. It was also directed by George Seitz and features Harold Miller and Edna Murphy.

This serial will be followed by one based on "The Fortieth Door" by Mary Hastings Bradley. It is further announced that steps are now being taken to secure rights to other famous novels which will be portrayed by casts headed by well-known stars.

Century Completes Two Comedies

Two new completed Century Comedies are ready to take their places with others turned over to Universal for distribution. They are "Boys Will Be Boys" and "Own a Home."

Rogers Impersonates Stars of Screen

Will Rogers' newest two-reel comedy for Pathe "Uncensored Movies" gives him the opportunity for what is said to be the first time to present a line of entertainment on the screen for which he is famous on the stage. In his own inimitable way he caricatures "Bill" Hart, Tom Mix, and Rudolph Valentino and makes satirical though inoffensive allusions to DeMille, Griffith and Fairbanks in their respective fields. Rogers' role is that of a reform investigator sent to observe conditions in Hollywood.

Lloyd Single Reel Reissues Liked

Pathe reports a heavy demand from theatres including some of the finest in the country for the series of single reel Harold Lloyd reissues. The success of these reissues which total seventy-four in all is attributed to the presence of such players as Bebe Daniels and "Snub" Pollard in the cast and is pointed to by Pathe officials as indicating that comedies with fast action and laughs are in strong demand regardless of the footage or time of production.

Church Books Bruce One-Reelers

Educational reports that the great beauty of the series of Wilderness Tales by Robert C. Bruce has not only caused them to be popular in the theatres but with churches as well. For instance, the Rev. G. Y. Benton of the First M. E. Church of Oneida, N. Y. was so impressed with "From the Windows of My House" that he wrote a letter to the exchanges praising it highly and also booked "By Lantern Light" and "Moonblind."

Managers Enthuse Over Doyle Film

Pathe's expose of fraudulent mediums "Is Conan Doyle Right" is reported to have proved a box-office attraction of the first magnitude at the Keith circuit houses in the East. "From the box-office angle it has great possibilities, which was proven by the increase in business each day," says manager Burns of the Hamilton. Enthusiastic comment was also made by the managers of the Eighty-first Street Theatre, New York, Flatbush and Prospect in Brooklyn, and Keith's Boston Theatre.

New "Snapshots"

Issues number four and five of Screen Snapshots, C. B. C. Film Sales Corporation's popular single reel "fan magazine of the screen," are ready for release, each containing a number of interesting scenes of popular stars.

One of the bright spots in issue number four is a scene of George Crane, Claude Gillingwater and Alec Francis, "the grand old men of the screen," practicing some new dance steps with King Vidor.

Issue number five shows bright scenes of Bryant Washburn, Lionel Belmore, Billie Dove, Edward Everett Horton, Jackie Coogan, Mary Pickford and others.

"Save the Ship"

(Pathe—Comedy—One Reel)

Life on a raft is made exciting for Stan Laurel by the combined attacks of his mother-in-law and the swordfish. He catches fish only to find that they have wings. As one is flying away he shoots at it and blows up the ship. It has a good number of laughs and should prove satisfactory.—M. K.

"Memories"

(Educational—Songs—One Reel)

Three old favorites, "Darling, We Are Growing Old," "Daisy, Daisy, Give Me Your Answer, Do," and "Where Dear Old Shannon's Flowing," are pleasingly illustrated in this number of the Sing Them Again series. Sentiment, a bit of comedy and pretty scenery are the attractions.—M. K.

"The Payroll Thief"

(Universal—Western—Two Reels)

The melodrama and action are well handled in this snappy number which features Jack Mower and Elinor Field. After the hero has secured the money from the bank to pay the ranchers, he is attacked and robbed. The situations carry good suspense and Elinor Field adds to the appeal.—M. K.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Cloister in the Clouds (Fox)
Dare-Devil, The (Pathe)
Dance or Die (Fox)
Go West (Pathe)
Happy-Go-Luckies (Pathe)
Hot Sparks (Educational)
Memories (Educational)
No Loafing (Educational)
No Parking Aloud (Universal)
Pathe Review 47 (Pathe)
Payroll Thief, The (Universal)
Save the Ship (Pathe)
She's a He (Universal)
Soilers, The (Pathe)

"The Dare-Devil"

(Pathe—Comedy—Two Reels)

This Mack Sennett comedy, starring Ben Turpin, is a travesty on the making of serials and presents the star as a cowboy who gets a job of doubling for the hero in the thrill and "unpleasant" situations. It is treated in a farcical way, poking fun at the most serious situations. The hero gets into all sorts of scrapes and messes things up generally. There is a lot of amusing nonsense, especially the scene where the movie company gets the firemen away from a fire until they can grab some scenes. While not up to the best of the Sennett offerings, it contains several humorous situations and should prove satisfactory for the average audience.—C. S. S.

"No Parking Aloud"

(Universal—Comedy—One Reel)

Parking babies while the mothers shop brings great cares upon the shoulders of Nervy Ned (Nealy Edwards) this time. The mothers decide to stay all night in the store so as to be on hand for the sale, and Ned takes the babies home with him. This has an original idea to work with and should be unusually entertaining.—M. K.

"Cloisters in the Clouds"

(Fox—Educational—One Reel)

This spectacular abode of some of the old Grecian monks offers some interesting scenes here. The locale, the shots and the general atmosphere have a decidedly unusual note.—M. K.

"Pathe Review 47"

(Pathe—Magazine—One Reel)

Up to the standard of entertainment of the previous issues in this series is this Pathe Review, which in an entertaining fashion presents a pictorial section visualizing the Longfellow poem, "The Four Lakes of Madison," a section dealing with the strange customs of the Indians in Guatemala, a novel set of views of a "mountain" in the Milwaukee zoo which is the home of hundreds of monkeys and a color section of a city in France in which there are several indications of the presence of pre-historic man.—C. S. S.

"Go West"

(Pathe—Comedy—One Reel)

The large number of spectators who have delighted in the previous issues of the "Dippy-Do-Dad" series, enacted by Hal Roach's clever all animal casts, will be pleased with this one. The story has a real plot regarding a shiftless chap whose father sends him out west. There is some typical "western" stuff in which the cast, composed almost entirely of monkeys, does some clever work. A big dog and some goats also figure in minor roles.—C. S. S.

"Hot Sparks"

(Educational—Comedy—One Reel)

Once more the fire department is a subject for comedy. Cliff Bowes plays the chief fire-fighter in a force which is notorious for not interfering with fires. It is a Cameo comedy with considerable action and two or three good laughs.—M. K.

"The Soilers"

(Pathe—Comedy—Two Reels)

Stan Laurel's newest burlesque of successful features is "The Soilers" which is a travesty on "The Spoilers." Several of the high spots in the original have been caricatured in a broad and effectively humorous way, such as the blowing up of the mine and the celebrated fight. In this latter scene the hero and the villain start in the office, then go into a bedroom and fight with pillows, making the feathers fly, fall out of a window and tumble into a dance hall where the crowd pays absolutely no attention to them. It will afford a great deal of amusement to the majority of patrons, especially those who have seen "The Spoilers."—C. S. S.

"Dance or Die"

(Fox—Comedy—Two Reels)

Marathon dancing fails to yield a fortune to the hero in this Sunshine comedy although his partner and he resort to trickery and use dummies as partners some of the time. Luck is against him in other money-making schemes as well—such as knocking off pedestrian's hats by attempting to make them walk under a rope and then collecting a tip for picking up the hats. Some of the stunts are hilariously amusing. A good number on the whole.—M. K.

"No Loafing"

(Educational—Comedy—Two Reels)

Most of the amusement in this Tuxedo comedy lies in a familiar stunt—suspending the hero at a precarious height where thrills are combined with the laughter. "Poodles" Hannaford does most of his performing on a grand piano which his comrade and he are attempting to hoist into the top room in a high building. It is effectively done, although the idea will not be new to the average patron. At times it gets very exciting. The star is a good comedian and an expert tumbler.—M. K.

Bruce Editing Eight Novel Films for Release Through Educational

Robert C. Bruce, producer of the Wilderness Tales distributed by Educational, has returned to New York after a summer spent in production activities in the Pacific Northwest, carrying him over Washington, Oregon and British Columbia during which he filmed eight single-reel scenic dramas. Five have already been titled—"Jean of Hecata Head," "The Ex-Bartender Retires," "The Trader Keeps Moving," "Just Waiting" and "Fear." He will remain in New York until he has finished editing and titling the entire eight.

Mr. Bruce made pictures at Newport and Hecata Head, Mt. Rainier, on Williamette River and Vancouver Island, and at locations said to have never before been filmed in Sand Creek Canyon and Crater National Park. The one filmed in Sand Creek Canyon, titled "Fear," has an unusually novel setting, with natural spires of solidified sand and clay that rise sixty to a hundred feet like pillars of a ruined Roman temple. They form a weird background.

In fact, all these pictures are said to be novel in location and treatment. Those on the Williamette River were made on a floating studio built in the form of a cabin on an eighty-foot flatboat. The sides could be dropped for interiors and the cabin used for exteriors.

David W. Gobbet, who was a cameraman in the Boer war, and also in the same capacity with the Duke of Connaught's expedition to Africa, and the Buffalo Jones expedition to that continent, accompanied Mr. Bruce as cameraman. Irene Hall, prominent in theatrical stock companies on the Coast, appears as leading woman in several of the films. The first one "Jean of Hecata Head," according to Mr. Bruce's belief, will surpass the enviable reputation made by his "And Women Must Weep."

The remainder of the cast that accompanied Mr. Bruce consists of Anne Lockhart, now appearing in "The Gold Diggers" (stage production); Selmer Jackson who plays leads, Myrtle Forbes, an ingenue, Joames Gordon as a juvenile, Gurnie Hays as the heavy, and William Dills.

"She's a He"

(Universal—Comedy—Two Reels)

Buddy Messinger's latest shows him adopting a girl's disguise so as to please his rich aunt, who has been told that her sister's child is a girl. Fair curls and a dainty dress fail as a deception, as the boy's table manners arouse suspicion and lead to some rough-housing that makes the aunt exclaim "She's a He." It is a fairly amusing number.—M. K.

"Happy-Go-Luckies"

(Pathe—Cartoon—One Reel)

In this issue of Aesop's Film Fables, Cartoonist Paul Terry has introduced considerable amusing and clever stuff as usual and it will delight the average patron; those, however, who have followed this series for a long time will recognize considerable familiar material in the handling of the dog show with its "freak" animals which forms the greater part of the comedy.—C. S. S.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
Suzanna	Mabel Normand	Mar 3	May 5	8,000
The Shriek of Araby	Sennett Prod.-Turpin	Apr. 28	Aug. 18	4,150
Paddy-the-Next-Best-Thing	Mae Marsh	Oct. 20		6,000
Richard the Lion-Hearted	Wallace Beery	Nov. 3		7,298

ARROW

Little Red Schoolhouse	E. K. Lincoln	May 26	Aug. 25	5,700
Sheriff of Sun Dog	Wm. Fairbanks	June 2		4,949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts
The Devil's Dooryard	William Farnum	Aug. 25		4,838
Almost Married	Eddie Lyon	Sept. 22		2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22		2,000
Seeing Double	Eddie Lyons	Sept. 29		2,000

ASSOCIATED EXHIBITORS

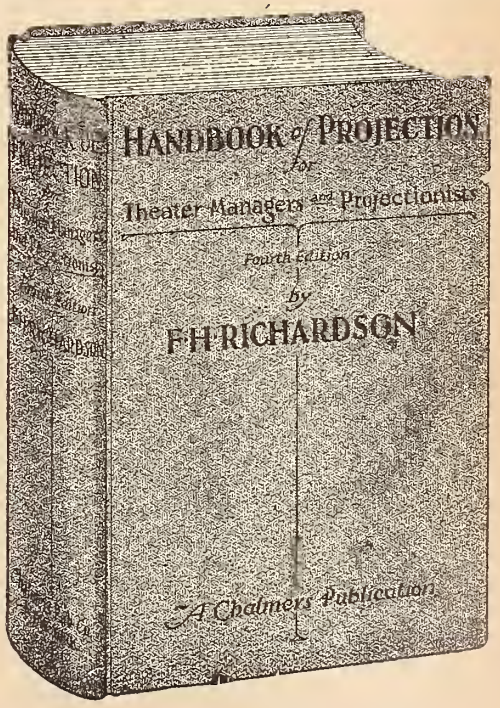
The Destroying Angel	Leah Baird	July 14		6,000
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4,803
Tea—With a Kick!	20-star cast	Sept. 8		5,950
Going Up	Douglas MacLean	Oct. 6		5,886
The Extra Girl	Mabel Normand	Oct. 13		5,700
Harbor Lights	Tom Moore	Oct. 20		5,000
Courtship of Myles Standish	Charles Ray	Oct. 20		9,000

EDUCATIONAL FILMS CORP.

Self	Special	June 9		1,000
Shooting the Earth	Novelty	June 9		1,000
Mixed Trails	Bruce Scenic	June 9		1,000
Back to the Woods	Neal Burns	June 16		2,000
Sea of Dreams	Special	June 16		1,000
Backfire	Jack White prod.	June 23		2,000
Kinky	Cameo comedy	June 30		1,000
Three Strikes	Jack White prod.	June 30		2,000
A Lyin' Hunt	Novelty	July 7		1,000
Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	Snooky"	July 21		2,000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000
West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1,000
The Busher	Lee Moran	Aug. 18		2,000
Dark Timbers	Bruce scenic	Aug. 18		1,000
Navy Blues	Dorothy Devore	Sept. 1		2,000
Hold Everything	Bobby Vernon	Sept. 1		2,000
Yankee Spirit	Ben Alexander	Sept. 8		2,000
Companions	"Sing Them Again"	Sept. 8		1,000
Secrets of Life	Instructive	Sept. 8		1,000
His New Papa	Cliff Bowes	Sept. 8		1,000
Moving	Cliff Bowes	Sept. 15		1,000
The Optimist	Lloyd Hamilton	Sept. 15		2,000
Running Wild	Mermaid comedy	Sept. 22		2,000
High Life	Mermaid comedy	Sept. 22		2,000
How the Globe Trotter Trots	Howe Hodge-Podge	Sept. 29		1,000
The Limit	Cliff Bowes	Sept. 29		1,000
"Old Oaken Bucket," Etc.	"Sing Them Again"	Oct. 6		1,000
Front	Tuxedo comedy	Oct. 6		2,000
While the Pot Boils	Wilderness Tales	Oct. 6		1,000
Japanese Earthquake	Kinograms	Oct. 13		750
People of Many Climes	Hodge-Podge	Oct. 13		1,000
Fool Proof	Neal Burns	Oct. 13		2,000
Simple Sadie	Cliff Bowes	Oct. 20		1,000
Done in Oil	Jimmy Adams	Oct. 20		2,000
Three Cheers	"Juvenile comedy	Nov. 3		2,000
Discontent	"Wilderness Tales"	Nov. 3		1,000
Heads Up	Cliff Bowes	Nov. 10		1,000
Uncle Sam	Lee Moran	Nov. 10		2,000

FAMOUS PLAYERS-LASKY

The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
The Tiger's Claw	Jack Holt	Mar. 31	Apr. 21	5,297
Trail of the Lonesome Pine	Mary Miles Minter	Mar. 31	July 14	5,695
The N'th Commandment	Cosmopolitan	Apr. 21	Aug. 25	7,339
The Glimpses of the Moon	Dwan-Daniel	Apr. 7	May 12	6,562
The Leopardess	Alice Brady	Apr. 7	July 14	5,621
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7,740
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7,414
The Rustle of Silk	Betty Compson	May 19	July 21	6,947
The Snow Bride	Alice Brady	May 26	Aug. 4	6,000
Sixty Cents an Hour	Walter Hiers	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
A Gentleman of Leisure	Jack Holt	July 28		5,695
The Purple Highway	Madge Kennedy	Aug. 4		6,574
Lawful Larceny	Four stars	Aug. 4		5,565
Hollywood	Fifty stars	Aug. 11		8,100
Only 38	Wm. De Mille prod.	June 23	Sept. 8	6,175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6,387
Woman With Four Faces	Betty Compson	June 30	Aug. 18	5,700
Peter, The Great	Emil Jannings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21	Aug. 18	6,080
Homeward Bound	Thomas Meighan	Aug. 11		7,000
Bluebeard's Eighth Wife	Gloria Swanson	Aug. 18		5,900
The Silent Partner	Leatrice Joy	Sept. 1		5,806
To the Last Man	Richard Dix	Sept. 8		6,965
Salomy Jane	Jacqueline Logan	Sept. 15		6,270
The Cheat	Pola Negri	Sept. 15		7,323
Ruggles of Rep Cap	Ernest Torrence	Sept. 22		7,500



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CHALMERS PUB. COMPANY
516 FIFTH AVE., N. Y.

(Continued from preceding page)

					Review	Consensus	Footage
The Marriage Maker	W. De Mille Prod.	Sept. 29					6,295
Zaza	Gloria Swanson	Sept. 29					7,076
The Spanish Dancer	Pola Negri	Oct. 20					8,434
Woman Proof	Thomas Meighan	Nov. 10					7,087

FILM BOOKING OFFICE OF AMERICA

					Review	Consensus	Footage
Desert Driven	Harry Carey	June 30	Aug. 18				5,840
The Mysterious Witness	Robert Gordon	June 30	Aug. 25				4,850
Human Wreckage	Mrs. Wallace Reid	July 14					7,215
Itching Palms	Tom Gallery	July 28					6,000
Judy Punch	"Fighting Blood"	July 28					2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug. 4					5,800
The Miracle Baby	Harry Carey	Aug. 18					6,000
So This Is Hollywood	2d Fighting Bloods	Aug. 25					2,000
She Supes to Conquer	2d Fighting Bloods	Aug. 25					2,000
Daytime Wives	Dorelys Perdue	Sept. 8					6,651
The Fair Cheat	Dorothy MacKaill	Sept. 29					5,800
Long Live the King	"Fighting Blood"	Sept. 29					2,000
Lights Out	Ruth Stonehouse	Oct. 13					6,938
The Three Orphans	"Fighting Blood"	Oct. 13					2,000
The Dancer of the Nile	Carmel Myers	Oct. 27					5,787
Taming of the Shrewd	"Fighting Blood"	Nov. 3					2,000
Wages of Cinema	"Fighting Blood"	Nov. 3					2,000
Blow Your Own Horn	Warner Baxter	Nov. 10					6,315

FIRST NATIONAL

					Review	Consensus	Footage
Refuge	Katherine MacDonald	Apr. 14	Aug. 18				6,000
The Bright Shawl	Richard Barthelmess	Apr. 28	July 7				7,500
Within the Law	Norma Talmadge	May 12	Aug. 25				8,034
Slippy McGee	Wheeler Oakman	May 12	Aug. 25				6,299
The Lonely Road	Katherine MacDonald	May 26					5,102
Girl of the Golden West	Edwin Carewe prod.	June 2	Aug. 4				6,800
A Man of Action	Douglas MacLean	June 9					6,400
The Sunshine Trail	Douglas MacLean	June 9					4,500
Children of Dust	Frank Borzage prod.	June 23	Aug. 18				6,228
Penrod and Sam	Star cast	June 23					6,275
Circus Days	Jackie Coogan	June 30	Aug. 18				6,000
Wandering Daughters	James Young Prod.	July 7	Aug. 25				5,471
The Scarlet Lily	Katherine MacDonald	July 21					6,000
The Brass Bottle	Tourneur prod.	Aug. 4					5,290
Trilby	R. W. Tully prod.	Aug. 4					7,321
Ashes of Vengeance	Norma Talmadge	Aug. 18					10,000
Dulcy	Constance Talmadge	Sept. 8					6,850
Her Reputation	May McAvoy	Sept. 15					7,000
Potash and Perlmutter	Carr-Bernard	Sept. 22					7,700
Meanest Man in the World	Bert Lytell	Sept. 29					6,500
The Huntress	Colleen Moore	Oct. 13					6,236
The Fighting Blade	Richard Barthelmess	Oct. 27					8,729
Ponjola	Anna Q. Nilsson	Oct. 20					7,000
The Bad Man	Holbrook Blinn	Oct. 20					6,404

FOX FILM CORP.

					Review	Consensus	Footage
The Mummy	Sunshine Comedy	June 2					2,000
Crystal Jewels	Instructive	June 2					1,000
Snowdrift	Charles Jones	June 9	Sept. 8				4,617
Land of Tut-Ankh-Amen	Instructive	June 9					1,000
Red Russia Revealed	Special	July 21					1,600
Soft Boiled	Tom Mix	July 28					7,054
Hell's Hole	Charles Jones	July 28					6,000
Where There's a Will	Sunshine comedy	July 28					2,000
Roaring Lions on a Steamship	Harry Sweet	July 28					2,000
Circus Pal	Sunshine comedy						2,000
Apple Sauce	Sunshine comedy						2,000
Tropical Romeo	Al. St. John						2,000
Skid Proof	Charles Jones						
St. Elmo	John Gilbert	Aug. 18					6,000
Alias the Night Wind	William Russell	Aug. 25					4,145
Mysteries of Yucatan	Instructive	Aug. 25					1,000
Bag and Baggage	Gloria Grey	Aug. 25					6,000
The Man Who Won	Dustin Farnum	Sept. 1					5,500
Jungle Pals	Features apes	Sept. 1					2,000
Monna Vanna	Star cast	Sept. 8					9,000
Does It Pay?	Hope Hampton	Sept. 8					6,652
If Winter Comes	Percy Marmont	Sept. 15					10,000
The Silent Command	Edmund Lowe	Sept. 15					
Why Pay Rent?	Sunshine comedy	Sept. 15					2,000
The Gun Fighter	William Farnum	Sept. 22					5,000
The Two Johns	Harry Sweet	Sept. 22					2,999
A Goldfish Story	Instructive	Sept. 22					1,000
The Lone Star Ranger	Tom Mix	Sept. 29					5,250
The Grail	Dustin Farnum	Sept. 29					4,617
The Rain Storm	Conklin-Sweet	Sept. 29					2,000
Times Have Changed	William Russell	Oct. 6					5,082
The Tailor	Al St. John	Oct. 6					2,000
Toilers of the Equator	Instructive	Oct. 6					1,000
Sunshine and Ice	Instructive	Oct. 6					500
Cameo Kirby	John Gilbert	Oct. 27					6,931
Second Hand Love	Charles "Buck" Jones	Oct. 20					
The Temple of Venus	Allegorical fantasy	Nov. 10					8,000
Big Dan	Charles Jones	Nov. 10					5,934
Up In the Air	Imperial Comedy	Nov. 10					2,000

GOLDWYN

					Review	Consensus	Footage
Lost and Found	House Peters	Mar. 31	Apr. 14				
Remembrance	Rupert Hughes prod.	Sept. 23	Oct. 14				5,644
Sherlock Holmes	John Barrymore	May 20	June 3				8,233
Look Your Best	Rupert Hughes prod.	Apr. 14	Sept. 8				5,314
Vanity Fair	Mabel Ballin	July 14					7,600
Souls for Sale	Rupert Hughes Prod.	Apr. 7	July 14				
Backbone	Edward Sloman Prod.	Apr. 7	July 7				6,541
Enemies of Women	Cosmopolitan	Apr. 14	May 12				10,501
The Last Moment	Star cast	June 2	Aug. 18				6,000
The Ragged Edge	Mimi Palmieri	June 16	Sept. 8				6,800
The Spoilers	Jesse D. Hampton Prod.	July 7					8,928
Three Wise Fools	Claude Gillingwater	July 14	Aug. 25				6,946
The Love Piker	Anita Stewart	July 21					6,237
Little Old New York	Marion Davies	Aug. 18					10,000
The Green Goddess	George Arliss	Aug. 25					9,100
Red Lights	Marie Prevost	Sept. 22					6,841
Six Days	Corinne Griffith	Sept. 29					8,010
The Eternal Three	Marshall Neilan prod.	Oct. 13					
Unseeing Eyes	Lionel Barrymore	Nov. 3					8,500

HODKINSON

					Review	Consensus	Footage
Fun from the Press	Issued Weekly						1,000
Movie Chats	Kineto—one a week						1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21				5,600
Romance of Life	Educational	May 12					1,000
The Critical Age	Pauline Garon	May 19	Aug. 4				4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4				5,700
The Mark of the Beast	Robert Ellis	June 16					5,988
Michael O'Halloran	True Boardman	June 23	Sept. 8				7,000
The Rapids	Harry T. Morey	June 30	Aug. 18				4,900
The Ex Kaiser in Exile	Special						2,000
The Immortal Voice	Bray-scientific	July 14					1,000
Wild and Wicked	Raymond McKee	July 14					2,000
The Cuckoo's Secret	Bray-instructive	July 14					1 000
Helpful Hogan	Charles Murray	July 14					2,000
Radio-Mania	Grant Mitchell	July 28					5,400
Pat's Patents	Comedy	Aug. 25					2,000
Fiddling Fool	Raymond McKee	Aug. 25					2,000
Col. Heezaliar in the African Jungle	Bray Comedy	Sept. 1					1,000
The Drivin' Fool	Wally Van	Sept. 8					5,800
Puritan Passions	Glenn Hunter	Sept. 15					6,000
Shifting Sands	Peggy Hyland	Oct. 20					5,308
The Life of Reilly	C. C. Burr comedy	Oct. 27					2,000

METRO

					Review	Consensus	Footage
The French Doll	Mae Murray	Sept. 15					7,028
Strangers of the Night	Fred Niblo prod.	Sept. 15					8,059
Rouged Lips	Viola Dana	Sept. 8					5,150
Three Ages	Buster Keaton	Sept. 8					5,251
Desire	Premier prod.	Sept. 22					6,500
The Eagle's Feather	Premier prod.	Sept. 20					6,500
The Eternal Struggle	Reginald Barker	Sept. 22					7,374
Long Live the King	Jackie Coogan	Nov. 10					9,364
Held to Answer	Premier prod.	Nov. 3					5,601
The Social Code	Viola Dana	Oct. 6					5,000
The Human Mill	A. Holubar prod.						
Man, Woman & Temptation	Fred Niblo prod.						
Pleasure Mad	R. Barker prod.						
Hospitality	Buster Keaton						
Scaramnuche	Rex Ingram prod.	Oct. 13					9,600
In Search of a Thrill	Viola Dana	Nov. 3					5,500
A Wife's Romance	Clara K. Young	Nov. 3					6,000
Shooting of Dan McGrew	Barbara LaMarr						

PATHE

					Review	Consensus	Footage
The Mystery Man	Snub Pollard	Aug. 18					2,000
Be Honest	"Dippy-Doo-Dada"	Aug. 18					1,000
Warned in Advance	Leo Maloney	Aug. 18					2,000
Live Wires	Paul Parrott	Aug. 25					1,000
July Days	"Our Gang"	Aug. 25					2,000
Man of Position	Sid Smith	Aug. 18					2,000
Rolling Home	Joe Rock	Aug. 18					2,000
The Bad Bandit	Aesop's Fable	Aug. 25					1,000
Pitfalls of a Big City	Ben Turpin	Sept. 1					2,000
Short Orders	Stan Laurel	Sept. 1					1,000
Cat That Failed	Aesop Fable	Sept. 1					1,000
The Great Explorers	Aesop Fable	Sept. 1					1,000
Call of the Wild	Hal Roach prod.	Sept. 8					7,000
Take the Air	Paul Parrott	Sept. 8					1,000
The Walrus Hunters	Aesop Fable	Sept. 8					1,000
Skylarking	Harry Gribbons	Sept. 8					2,000
Why Worry?	Harold Lloyd	Sept. 15					6,000
Let's Build	"Spat Family"	Sept. 15					2,000
The Walkout	Snub Pollard	Sept. 15					2,000
Is Conan Doyle Right?	Special	Sept. 15					2,000
A Man About Town	Stan Laurel	Sept. 15					1,000
The Cat's Revenge	Felix, the Cat	Sept. 15					1,000
Ruth of the Range	Ruth Roland ser.	Sept. 22					
No Noise	"Our Gang"	Sept. 22					2,000
Finger Prints	Paul Parrott	Sept. 22					1,000
Roughest Africa	Stan Laurel	Sept. 29					2,000
Love in a Cottage	Aesop's Fables	Sept. 29					1,000
Stepping Out	"Dippy-Doo-Dads"	Sept. 29					1,000
Derby Day	Terry Cartoon	Sept. 29					1,000
Columbus	Yale Historical	Oct. 6					4,000
No Pets	Paul Parrott	Oct. 6					1,000
The Cat's Whiskers	Terry Cartoon	Oct. 6					1,000
Down to the Sea in Sboes	Mack Sennett	Oct. 6					2,000
Jus' Passin' Thru	Will Rogers	Oct. 13					2,000
Heavy Seas	"Spat Family"	Oct. 13					2,000
Asleep at the Switch	Ben Turpin	Oct. 13					2,000
It's a Gift	Snub Pollard	Oct. 13					1,000
Winner Take All	Paul Parrott	Oct. 20					1,000
Aged in the Wood	Terry cartoon	Oct. 20					8,000
High Flyers	Terry cartoon	Oct. 20					1,000
Stage Fright	"Our Gang"	Oct. 20					2,000
Frozen Hearts	Stan Laurel	Oct. 27					2,000
The Circus	Terry cartoon	Oct. 27					1,000
Jamestown	Historical	Nov. 3					4,000
A Barnyard Romeo	Terry cartoon	Nov. 3					1,000
The Whole Truth	Stan Laurel	Nov. 3					1,000
Roughing It	"Spat Family"	Nov. 3					2,000
One Cylinder Love	Mack Sennett prod.	Nov. 3					2,000
Do Women Pay?	Terry cartoon	Nov. 10					1,000
Dear Ol' Pal	Snub Pollard	Nov. 10					1,000
Hustlin' Hank	Will Rogers	Nov. 10					2,000

PLAYGOERS PICTURES

					Review	Consensus	Footage
A Pauper Millionaire	C. M. Hallard	Feb. 10					4,804
A Clouded Name	Norma Shearer	Mar. 3	Apr. 14				4,885
The Man Who Waited	Star cast	May 13					5,000
Counterfeit Love	Featured cast	June 30					6,000
Tipped Off	Featured cast	Nov. 3					4,284

PREFERRED PICTURES

					Review	Consensus	Footage
Are You a Failure?	Madge Bellamy	Mar. 17	May 5				5,700
Poor Men's Wives	Gasnier Prod.	Feb. 10					6,963
Girl Who Came Back	Miriam Cooper	May 13					6,100
Daughters of the Rich	Gasnier prod.	June 30	Sept. 8				6,075
Mothers-in-Law	Gasnier Production	Aug. 25					6,725
The Broken Wing	Miriam Cooper	Sept. 1					6,216

(Continued from preceding page)

SELZNICK

Rupert of Hentzau	Hammerstein-Lytell	July 21	Aug. 18	9,400
Quicksands	Chadwick Dix	Apr. 7	July 21	6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7		5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11	6,331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4	4,753
The Truth About Wives	Betty Blythe	June 9		5,973
Modern Matrimony	Owen Moore	Nov. 3		4,960
The Common Law	Corinne Griffith	Nov. 10		7,500

UNITED ARTISTS

Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2	10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6	10,000
Tailor Made Man	Charles Ray	Dec. 9		8,649
One Exciting Night	D. W. Griffith Prod.	Oct. 21	Aug. 11	11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5	7,100
The White Rose	Mae Marsh	June 2	Sept. 8	11,000
Rosita	Mary Pickford	Sept. 15		8,800
A Woman of Paris	Chas. Chaplin prod.	Oct. 13		8,000

UNIVERSAL

The Merry-Go-Round	Featured cast	July 14	Aug. 25	5,020
A Radio Romeo	Walter Forde	Jan. 27	Mar. 17	1,000
Hunting Big Game in Africa	H. A. Snow	July 21		10,000
Won't You Worry?	Bert Roach	July 21		2,000
Buddy at the Bat	Buddy Messinger	July 21		2,000
Tempest Cody Rides Wild	Marie Walcamp	July 28		4,880
The Victor	Herbert Rawlinson	July 28		1,000
The Host	Neely Edwards	July 28		2,000
True Gold	Jack Dougnerty	Aug. 4		2,000
The Eleventh Hour	Charles Jones	Aug. 4		6,819
Out of Luck	Hoot Gibson	Aug. 4		5,518
Legally Dead	Milton Sills	Aug. 4		6,076
Columbia—The Gem and the Ocean	"Leather Pushers"	Aug. 4		2,000
Spring Fever	Comedy	Aug. 4		2,000
The Love Brand	Roy Stewart	Aug. 11		4,832
The Steel Trail	Duncan serial	Aug. 11		15 parts
Shadows of the North	William Duncan	Aug. 25		4,943
Rustlin'	Jay Morley	Aug. 18		2,000
Lots of Nerve	Century comedy	Aug. 18		2,000
So Long, Buddy	Buddy Messinger	Aug. 25		2,000
Strike of the Rattler	Pete Morrison	Aug. 25		1,000
The Pencil Pusher	Chuck Reisner	Aug. 25		5,740
Blinky	Hoot Gibson	Sept. 1		7,394
Drifting	Drifting	Sept. 1		2,000
High Kickers	Doris Eaton	Sept. 1		1,000
Sing Sing	Neely Edwards	Sept. 1		2,000
Fighting Fists	Jack Ford	Sept. 1		4,776
The Untamable	Gladys Walton	Sept. 8		2,000
Uncle Bim's Gift	"The Gumps"	Sept. 8		1,000
His School Daze	Bert Roach	Sept. 8		11,000
Hunchback of Notre Dame	Lon Chaney	Sept. 15		6,330
A Chapter in Her Life	Jane Mercer	Sept. 15		2,000
Back to Earth	Century comedy	Sept. 15		2,000
Face to Face	Western	Sept. 15		1,000
Dancing Love	Dancing comedy	Sept. 15		4,532
Where Is This West?	Jack Hoxie	Sept. 22		2,000
Round Figures	Jack Cooper	Sept. 22		2,000
Jollywood	Chuck Reisner	Sept. 22		5,051
The Clean Up	Herbert Rawlinson	Sept. 29		2,000
Trail of the Wolf	Jay Morley	Sept. 29		2,000
Bringing Up Buddy	Buddy Messinger	Sept. 29		2,000
Hard Luck Jack	Pete Morrison	Sept. 29		1,000
Cuckoo	Neely Edwards	Sept. 29		5,100
The Six-Fifty	Niles Welch	Oct. 6		6,000
Thundering Dawn	Super-Jewel	Oct. 6		2,000
One Exciting Day	Billy Engle	Oct. 6		1,000
Own a Home	Neely Edwards	Oct. 6		5,034
The Wild Party	Gladys Walton	Oct. 13		2,000
Gentlemen of the West	Pete Morrison	Oct. 13		1,000
Cracked Wedding Bells	Chuck Resiner	Oct. 13		
Japanese Earthquake	International News	Oct. 13		6,305
The Ramblin' Kid	Hoot Gibson	Oct. 20		2,000
The Tenderfoot	Edmund Cobb	Oct. 20		2,000
Don't Scream	"Pal" the dog	Oct. 20		1,000
Going South	Neely Edwards	Oct. 20		6,523
The Acquittal	Star cast	Oct. 27		
Beasts of Paradise	Desmond-Serial	Oct. 27		4,556
A Million to Burn	Herbert Rawlinson	Nov. 3		6,260
Darling of New York	"Baby Peggy" feature	Nov. 3		2,000
Fashion Follies	Century comedy	Nov. 3		2,000
Code of the Mounted	Western	Nov. 3		1,000
Be My Guest	Neely Edwards	Nov. 3		4,315
Men In the Raw	Jack Hoxie	Nov. 10		2,000
Golfmania	Billy Engle	Nov. 10		1,000
So Long Sultan	Chuck Reisner	Nov. 10		2,000
The Twilight Trail	Margaret Morris	Nov. 10		

VITAGRAPH

Masters of Men	Earle Williams	Apr. 21	May 12	6,800
The Barnyard	Larry Semon	Apr. 21	Aug. 25	2,000
Roving Thomas in Banff	Urban Classic	Apr. 21		5,400
The Inner Chamber	Alice Joyce			
A Guilty Conscience	Antonio Moreno			5,240
Divorce Coupons	Corinne Griffith			2,000
The Man Next Door	Alice Calhoun	June 9		2,000
A Midnight Cabaret	Larry Semon	June 9		5,660
Smashing Barriers	William Duncan	July 7	Sept. 8	6,000
The Midnight Alarm	Alice Calhoun	Aug. 11		5,950
Loyal Lives	Whit. Bennett Prod.	Aug. 18		6,920
Pioneer Trails	Cullen Landis	Oct. 27		7,156
On Banks of the Wabash	Mary Carr	Nov. 3		

WARNER BROTHERS

Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4	6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9	6,300
Where the North Begins	Rin Tin Tin (dog)	Aug. 25		6,200
Little Johnny Jones	Johnny Hines	Aug. 25		6,000
The Gold Diggers	Hope Hamrton	Sept. 22		6,500
The Country Kid	Wesley Barry	Nov. 10		6,500

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

		Consensus	Footage
Mine to Keep	Bryant Washburn	Aug. 18	5,761
Pagin's Love	Monty Banks	Aug. 18	2,000
The Love Trap	Bryant Washburn	Sept. 15	5,710
The Sleepwalker	Joe Rock	Sept. 29	2,000
The Covered Schooner	Monty Banks	Sept. 29	2,000
Southhound Limited	Monte Banks	Nov. 10	2,000
Lucky Rube	Sid Smith	Nov. 10	2,000
Mark It Paid	Joe Rock	Nov. 10	2,000

AYWON FILM CORP.

The Tango Cavalier	George Larkin	Nov. 3	

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12	6,000
Luck	Johnny Hines	Mar. 31	June 9	6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9	5,000

C. B. C.

Hallroom Boys	Twice a Month			2,000
Yesterday's Wife	M. De La Motte	Sept. 22		6,500
The Barefoot Boy	Star cast			5,800
Forgive and Forget	Estelle Taylor	Nov. 10		5,800

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug. 4		7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12	6,200

PHIL GOLDSTONE

Speed King	Richard Talmadge	Feb. 10		5,000
Thru the Flames	Richard Talmadge	June 30		5,000
His Last Race	"Snowy" Baker	Sept. 1		5,800

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22		5,000
In the Spider's Web	Alice Dean	Sept. 29		

LEE-BRADFORD

Is Money Everything?	Miriam Cooper	Apr. 7		5,800
Call of the Hills	Maud Malcolm	May 5		5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28		
Shattered Reputations	Johnnie Walker	Oct. 27		5,000

PRINCIPAL PICTURES CORP.

East Side, West Side	Eileen Percy	Apr. 28	Aug. 18	6,000
Temporary Marriage	Kenneth Harlan	May 5	Aug. 25	7,000
Bright Lights of Broadway	Doris Kenyon	Nov. 3		6,700

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

RED SEAL PICTURES CORP.

Bill	Maurice de Ferandy	Sept. 15		

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	Aug. 25	8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30		4,940

TRISTONE

The Bargain	W. S. Hart	Sept. 29		5,000

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19		6,600
Patsy	Za-Su Pitts			6,500
Are the Children to Blame?	Corrigan-Shannon			5,000
Riders of the Range	Star cast	May 12		5,000
The Prairie Mystery	Bud Osborne	June 16		5,000
Broadway Gold	Elaine Hammerstein	July 28		6,800

WEBER AND NORTH

Marriage Morals	Will Nigh prod.	Aug. 11		6,400
Don't Marry for Money	House Peters	Sept. 1		5,568

PROJECTION

EDITED BY F. H. RICHARDSON

Excellent

A correspondent, who asks that his name be withheld, writes from Richmond, Virginia, saying:

It seems to me that a description of the projection room of the new National Theatre, Richmond, Va., which is about to open its doors, would interest both yourself and your readers, so here goes.

To begin with, there are two Powers' 6B projectors, equipped with 75-ampere G. E. high intensity lamps. There is one Powers Type E spotlight and one Powers dissolving stereopticon. Two Westinghouse 72-ampere motor generators supply current to the arcs. The switchboard consists of a black marble, dead-face 7x8 foot panel, to which the generators are connected in such way that they may be operated in parallel. This is, I believe, a radical departure in the matter of generator connection. The entire projection room equipment may be successfully operated on the output of these two generators, when connected in parallel.

Shutter Closing Device

Another device which is, I believe, the only one of its kind in use, is a motor driven magnetic clutch device for raising and lowering all port shutters with one operation. This is connected to the D. C. side of the generators in such manner that when a generator is started and any one projector switch is closed, the shutters will automatically raise. If for any reason a film fire should occur and burn a fusable link, a switch is operated (automatically, I presume.—Ed.) which releases the magnetic clutch and allows all port shutters to close instantly.

At night when the generators are shut down, the shutters will drop automatically as soon as the current is turned off.

All projectors are furnished with panels, supplied by the N. Power Company. Each panel carries an ammeter, a voltmeter and a speed-indicating instrument. In addition there is a speed-indicating instrument both for the organist and the orchestra director. The manager's office is equipped with a hard rubber panel and a mahogany panel box, upon which a voltmeter, ammeter and speed indicator are mounted.

The screening room, which is immediately at the rear of the projection room switchboard, is equipped with two Powers 6B projectors with G. E. incandescent lamp light source. There is a speed indicator for each projector and an additional speed indicator for the musical director's desk.

Other Features

The projection room is 18x33 feet (Wonder which is the 18 and which the 33.—Ed.) and it contains, besides what has been named, an enclosed rewinder, motor driven and built into the wall so that it is flush with the surface thereof. Directly beneath this rewinder is a twelve-reel film cabinet, also built into the wall. For the convenience of the projectionists there is a shower bath, toilet and wash basin, as well as telephone connections with the various parts of the theatre and with the outside world. The change-over device will be electro-magnetic, controlled by a push button at each projector. Chairs and other necessary furnishings will be supplied for the comfort and convenience of the projectionists.

Jack ReVille, who will be manager of this really wonderful house, is entirely responsible for the complete projection room equipment. He is so much interested in the projection equipment that he personally designed the port shutter device described. He took the projection room out of the hands of the architect entirely (SHAKE, friend ReVille. You're my friend for life. Most sensible thing I've known of lately.—Ed.) and I believe what he has done could not be justly criticized, at any point.

I doubt if you yourself could or would find any fault in it, but Mr. ReVille is sending you an invitation to be present at the opening which I hope you will be able to accept.

In passing I might say that the gentlemen who have financial interest in this enterprise are of accord with Mr. ReVille with regard to the fact that what they will have to sell to the public will be a picture perfectly projected to the screen—which latter, by the way, is a Raven half-tone screen.

Most Unique Thing

In my opinion, the most unique thing about this entire theatre is the fact that STAGE DECORATIONS, GOLD LEAF BOX OFFICES, FIFTY-PIECE ORCHESTRAS AND THE LIKE ARE NOT WHAT THE PUBLIC REALLY PAYS TO SEE. They fully realize that these things fill their place, and are important, but that after all the picture is the thing.

The decorations and appointments of the theatre will be in keeping with strictly up to date ideas. I believe the decoration is in what is known as the Georgian period. The organ is a $25,000 Roberts-Morton.

Please treat this letter as being from one friend to another, accepting it in the spirit in which it is written—that of one projectionist to another, describing what is, to my mind, a really high class projection room and equipment.

Seems to be a mighty fine installation, but why in hallelujah didn't you name the projectionists, or are they not yet known? Have seen nothing of an invitation yet, and hardly think I can go anyhow. It's a long way from New York to Richmond, you know. There's lots of things I'd like to do, but they take time—also I'm no millionaire, and I can't afford to go gallivanting off to the corners of the earth like Laemmle and that bunch. Much obliged for the description. When things get going would like to have a photograph of the projection room and projectionists.

The magnetic port shutter control sounds good, provided the fuses are where they will "go" within one-half second of the time a fire reaches the upper loop.

My compliments to Manager ReVille. May his tribe increase.

The report of the Nomenclature Committee of the Society of Motion Picture Engineers was laid over until the spring meeting. It is proposed to adopt "PROJECTOR ROOM" as designating the room from which pictures are projected, instead of "PROJECTION ROOM," as proposed by the Nomenclature Committee.

The reason for this is that some producers call their screening room a projection room, and that is quite sufficient reason why the projectionist should stand clear and keep his hands off the name projection room, or so they think.

I want a letter from every one of you who approves "Projection Room" and disapproves "Projector Room." Up to date the following local unions have officially approved "Projection Room" as the correct term: Rock Island-Moline L. U. No. 433; Toronto, Canada, L. U. No. 173; Birmingham, Ala., L. U. No. 236; Louisville, Ky., L. U. No. 163, and Fort Wayne L. U. No. 1166. I am expecting to hear from other unions soon and already have a large number of letters from individuals. I would like to wake the S. M. P. E. up by handing them about ten thousand letters. It's your chance to make a real impression. Get busy.

Minnesota University

Chauncey L. Greene, College of Engineering, University of Minnesota, says:

Enclosed please find one dollar for the new lens chart. It is more than a year since I last wrote the department. In the interval I have acquired a copy of the Bluebook.

Richardson, the mere contemplation of the tremendous amount of work you must have done to produce a book covering so vast a field in such minute detail is simply staggering. Too bad it seems impractical to keep it revised and right up to date all the time.

There are several things I have wanted to write about. Am now editing them and hope to send them along soon.

As to revising the Bluebook, I expect to keep it fairly well up to date by having only five thousand printed at a time, and as often as seems necessary to eliminate dead matter and add new things. It seems to be the only practicable plan. It is now being followed out. One must, however, be very careful not to give space to things which are too new, because they may or may not be finally adopted into the industry. I've been fooled several times that way already. Glad to examine your writings when ready and to use such of them as seem to "fit in."

Fuses Blow

John Dickenson, Nashville, Tenn., has trouble with fuses blowing which he describes with quite sufficient briefness, as follows:

Am running a show shop in a small town not far from here. Take A. C. from service wires to drive a polyphase motor, which drives my generator. Have trouble with fuses blowing. Can you tell me what is the probable cause? Everything seems to be in good shape.

The probable causes which would result in blowing fuses on a polyphase motor circuit are as follows: (A) Fuses making poor contact, which induces heating and thus lowers the fuse capacity. Examine your fuse contacts and see that they are clean and tight. (B) Throwing starting switch or compensators from starting to running position too soon. Be sure the motor is up to speed before you throw the switch to running position. (C) Throwing switch into running position without its being placed in starting position at all. (D) Motor windings grounded. You may test by attaching one wire of a magneto bell to the frame of the

moor and the other to the winding at some accessible point. (E) Excessive current due to low voltage, short circuits in the stator windings or single phase operation. (F) Starting switch being in running position when the current comes on after being off for a time.

I might add that a ground in the windings may blow one fuse and leave the motor operating on one phase of the line, under which condition the motor will heat, and usually make a growling noise sufficiently loud to be heard if the load is heavy. Usually, however, before there is much noise or heating the fuse carrying the active phase will blow, and thus stop the motor entirely.

Warning

If your motor heats unduly, test ALL fuses. Heating of polyphase motors is sometimes caused by the fuses of all phases blowing and stopping the motor. When it starts again after the replacement of the fuse of one phase only, it is assumed that all is well, whereas in reality the motor is operating on single phase, or perhaps on two phases, if a three-phase motor.

Your information is very meagre, hence I can only give you some of the usual general causes for fuse blowing with polyphase motors.

It Is to Laugh

An assistant projectionist in the Buckeye State says:

Recently I had an experience with a couple of New York "operators" who were here with the "Covered Wagon," which this theatre had the honor of showing the first time it was presented in the state of Ohio. ***%%??!!-!XX")'???! If I wrote all I think about them it would require at least one extra stamp to send this letter; also it would waste good paper. The senior of the twain said he had been "operating" in New York (What hospital?—Ed.) since 1903. I asked him, in an innocent sort of way, if he happened to have made the acquaintance of a man named Richardson. In the midst of the raving which followed, he made one lucid remark, viz.: "Why, if he came into your theatre and you happened to have a little brown edge on your picture he'd razz h*** out of you!"

Guess you must have caught him that way. If so I sincerely hope you did!

Well, brother, I am not in the least worried about the bellowing of such cattle. I value the friendship and respect of the really good men very highly. The others I don't bother my head about in any degree. New York has many high-class men; also she has some of the worst barnacles the profession is afflicted with.

That sort of man has no earthly use for me. He outrages audiences with his "brown edges" and similar punk work and they are helpless, unless a "Richardson" happens to be present. Then it is just awful because he is in position to raise hallellujah with him, and proceeds to do it.

As to Mazda

C. S. Shaw, one of the owners of the Le Boeuf Theatre, Waterford, Pa., says:

Am considering the installation of Mazda for projection. I get both good and bad reports about them, and do not wish to put them in unless I can be reasonably certain that they will prove satisfactory.

I have Powers machine (Projector, I presume you mean. The Powers company make other "machines" besides projectors.—Ed.), a screen 9x12 and a projection distance of sixty feet. I had the current tested recently. It varied from 107 to 113 volts, alternating current, sixty cycle, I believe. Can you give me any information or advise me in this matter?

One reason why you received both good and bad reports is because some Mazda installations are made under conditions where satisfaction may be expected, if the lamps be intelligently handled. The lamps are well managed and the results are excellent and satisfactory.

Other installations are made under conditions where there was no reason to suppose that Mazda would give satisfaction; also the lamp may have been unintelligently handled, which makes a very bad mess indeed.

As I understand you (I suppose your picture is 9x12, through you did not say so—a screen usually is considerably larger than the picture, you know) your conditions are such that you may expect very excellent results from Mazda. Don't imagine, however, that you can instal Mazda equipment haphazard, turn on the light and get even halfway decent results. It can't be done. Mazda is a temperamental son-of-a-gun, and must be treated as it wants to be treated or it just won't perform to your satisfaction, but if you, under your conditions, instal it, get a Bluebook of Projection and carefully and religioulsy follow the directions therein contained for handling Mazda and I am sure you will get uniformly better results than you now get with A. C. at the arc—decidedly better. Remember, though, that accuracy in adjustment is the thing that counts with Mazda AND do NOT force your lamps above their rated capacity by allowing an excess of current to pass through them. You can get all kinds of light that way, yes—while the lamp filament lasts, but that won't be for long.

Summed up, my advice is that you can get excellent results with Mazda, provided you handle it as it should be handled, and must be handled, to get maximum results.

His Difficulty

An Ohio projectionist writes:

Here is my difficulty and my line-up. Picture, 16 feet; projection distance, 120 feet; angle of projection, eight degrees and thirty minutes; screen tilted so as to be perpendicular to optical axis; projection lenses are nominally 6.5 inches E. F. and their working distance five inches; free diameter of back factor, 2.25 inches.

These lenses were purchased eight years ago, at which time they were supposed to be the best there was. They give perfectly sharp definition at either the center or corners of picture, and are quite free from flare—lack of contrast between whites and blacks—but—and here's the rub—they have a pronounced curvature of field. If a perfectly flat piece of ground mica is inserted in place of the film at the aperture, it is found that the lens can be so focused that a tiny circle a foot or two in diameter in the center of the screen is all that can be called perfectly sharp as to definition. If then, the lens be racked back from 1-16 to 3-32 of an inch, all four corners will be focused with exquisite sharpness, but the center will not be sharp.

Naturally the effect is not so pronounced when the film is in, but it nevertheless is there, and operates to injure the picture. The house is long and narrow. It seats 700 on the main floor, or a total of about 980 including the balcony. It is possible to so divide the focus that anywhere from fifty to sixty feet or more from the screen the picture seems acceptably sharp, but this still leaves about 200 seats at the front from which the picture lacks sharpness of definition to the critical eye. Whether for this reason or because in winter the front of the house is apt to be a bit cooler than the rear, most of our patrons avoid it, though some sit there regularly.

Wants to Know

What I want to know is, what may be expected in the way of flatness of field from the present-day projection lens? In other words, can you give us some standard by comparison with which the projectionist who has no access to a variety of lenses may judge of the performance of his own, always understanding that no lens can be expected to give good results unless it be intelligently handled?

Do you think that in my case the installation of new lenses, costing around sixty dollars each, would be a paying proposition? I am decidedly in favor of it, but my manager is not one to readily invest $120 to replace equipment which has been giving satisfactory service for eight years. By "satisfactory service" I mean that no one has ever kicked on the lack of definition. I could of course sharpen the definition by masking down the lens diameter, but that would mean prohibitive increase in current expense and, since the capacity of my M. G. set is limited, probably some decrease in screen illumination. For various reasons I think this letter had better be anonymous.

Frankly, I don't like those anonymous letters, though I know it is often, for any one of several reasons, necessary, or at least advisable.

Your question resolves itself into this simple query: Will it pay to work improvement in the screen result in a house having nearly a thousand seats to sell each show? Probably your manager has not considered it in just that light. For the information of your manager, the projection lenses (three of them, or is it four—I forget) in the Capitol Theatre, New York City, cost some HUNDREDS of dollars each. I do not at the moment remember the exact figure. Mr. Rothafel ordered these lenses to replace other lenses which also were high priced—each of them being worth MORE than both your present lenses or those you would get for sixty dollars, though none of his patrons had even dreamed of "kicking." Mr. Rothafel is so successful a showman that the Capitol made him a present of a bonus of ten thousand dollars last year, hence his judgment must be pretty good in most things.

As to whether or no it would be a paying proposition to replace those eight-year-old lenses, all I can say is that if I were manager of that theatre I would order new lenses BY WIRE, and have them sent special delivery.

If You Have Not Yet Bought a Copy of Richardson's Latest Edition of His Handbook on Projection, Better Do So Now. The Edition is Running Low.

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By
JOHN GRIFFITHS

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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Eastern Zone A. M. P. E. D. A. Holds Convention. Apple Would Eliminate Store Space. He Asks the World.

THE eastern zone of the Association of Motion Picture Equipment Dealers of America held a most enjoyable convention and two banquets at the Hotel Astor, November 12 and 13. President Oldnow, whom it was hoped would be in attendance, was obliged to send his regrets, but Secretary Barth was there in full force and explained in detail the benefits conferred by membership in the organization, and spoke hopefully of progress already made and of achievements yet to come.

Decision on many important matters was deferred owing to the desire of the association that the decisions made should be final and several important questions, which were brought before the association, were referred to committees appointed to take action on same.

Mr. Green, of the Precision Machine Company, expressed his views on the undesirability of charging a rental on loan mechanisms while projectors were being repaired, at least for the present. As a reason for this opinion on his part, he cited the fact that projector manufacturers were several weeks behind in repair work and that he did not believe exhibitors should be penalized for the delay.

Mr. Griffin, of the Nicholas Power Company, addressed the meeting with a clear and logical statement of the evils of the utilization for repair purposes of parts other than those manufactured by the projection machine builders.

The one jolt to the perfect harmony which prevailed at the meeting was provided by Mr. Katz, of the Crown Motion Picture Supply Company, who spilled the beans by inquiring "what in ..... a repair man was going to do when he could not get a trade discount on parts from the projector manufacturer and exhibitors were yelling for quick repairs."

This is the second time that Mr. Katz, who is the official enfant terrible of the A. M. P. E. D. A., has asked embarrassing questions at the wrong time.

ON another page, the owner of Troy's American Theatre adds to the wealth of experience which exhibitors have been contributing to this department during the past month.

It will be noted that Mr. Apple would eliminate the store space which he is now renting out and devote increased area to house seating.

While at first sight, this might appear to constitute an indictment against the practice which is quite common, of devoting a portion of the floor space of moderate sized houses to rental purposes, with a view of diminishing the overhead, it actually proves that Mr. Apple is a good swimmer and does not need the life preserver which he wore when making his plunge into the industry.

Not every new house could be increased both in area and seating capacity to advantage within three years of its building and we still hold that for the average small house provision for reducing the overhead by rentals for store purposes is a wise financial precaution.

THE following inquiry is just another illustration of the fact that when anyone wants to know where to get anything, they come to the Moving Picture World for the information:

Denver, Colo., Nov. 7, 1923.
Chalmers Publishing Co.,
New York City.

Can you give us the name of the company who manufactures the "Fulco Gold Seal 2 in 1 Film Cement?" We would like to have the address of this company.

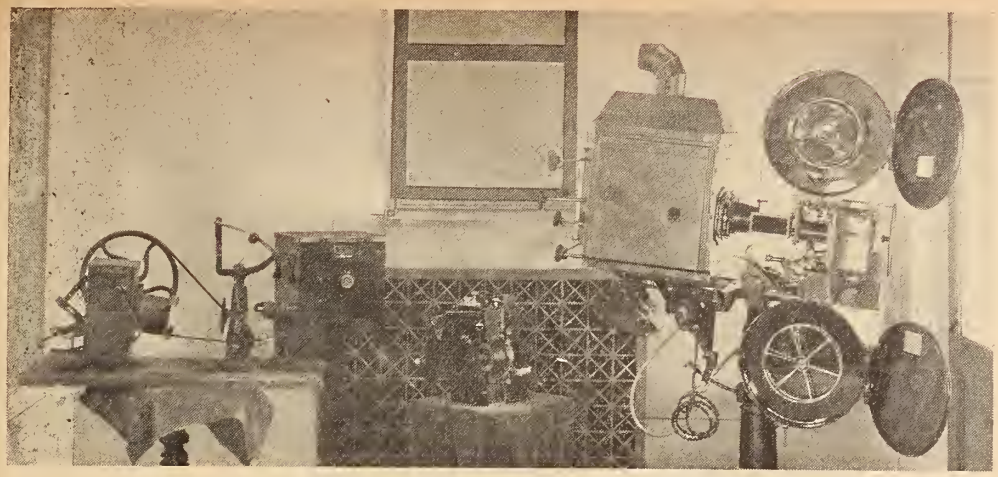
Very truly yours,
FORD OPTICAL COMPANY.
W. R. Yale.

Yes, Mr. Yale, we can tell you. The article in question is built by the E. E. Fulton Company, 3208 Carroll avenue, Chicago, Illinois.

Incidentally, these people had a page advertisement in a recent issue of one of our contemporaries, which you must have overlooked.

FRED J. BIRD, for some time past with the Independent Movie Supply Company, of New York, City, has transferred his allegiance to the Raven Screen Company, 165 Broadway, New York City.

Mr. Bird, who was connected with the Nicholas Power Company for many years and left the late Motion Picture Equipment Corporation to go to the Independent Movie Supply Company, knows the equipment business from top to bottom. We don't know whether to extend our congratulations to Bird or to his new boss, but we are going to play safe and do both.



THE HAMILTON'S PROJECTION PROGRAM EXHIBIT
At left, the Amet Magniscope. At right, a modern Simplex.

The Hamilton Palace Illustrates Program Achieved in Projection

EVIDENCE of what has been accomplished in the way of mechanical achievement in the art of projection, was furnished recently by the Palace Theatre, Hamilton, Ohio.

During an industrial celebration staged in that city, in which this theatre figured conspicuously, the management displayed in the lobby one of the early types of motion picture projectors, mounting it alongside a new 1924 model Simplex similar to one of the three which this house proposes to shortly install.

The comparative display, which is shown in the illustration, served to vividly exemplify to the public in general, and the movie fans in particular, that the present day projection equipment is as much of an improvement over that of bygone years as is the modern twin six over the old horse-drawn chaise.

The Ancient Amet Magniscope

The ancient projector used in the exhibit was the Amet Magniscope, made in 1898 by a man named Amet, who resided in Milwaukee and said to be among the best devices available for projection at that time. The film capacity was about two hundred feet as compared to two thousand feet at one loading of the latest style Simplex.

The early model projector did not carry fire-proof containers, magazines for films, the film being exposed to the sparks of the electric arc, and when the film came from the projector it was usually run into a sack or can, while the Simplex has fire-proof film magazines as well as a fire-proof housing around the arc.

The early model projectors carried no casings whatever, but were exposed to all the hazardous factors then recognized. They were supplied with gears constructed from a very cheap and inferior grade of brass, inaccurately cut by hand. Most mechanics of that day were unable to intelligently grasp the idea of motion picture projection, and comparatively few possessed the ability to assemble a projector so that it would be operative.

The earlier projectors were built minus a base. They were usually placed on a table or other improvised bases.

Illumination Methods Compared

The illumination was derived from two small carbons, each about the size of a lead pencil, and the energy consumed was approximately 15 amperes at 50 volts, or, roughly about 750 watts. The length of the carbon was somewhere in the neighborhood of three or four inches. The Simplex shown has a carbon arc lamp with a capacity of 200 amperes at a pressure of 50 volts, or approximately 10,000 watts, these figures being based on hourly consumption.

It is interesting to note that the first Amet Magniscope was built without an illumination source, and it was necessary for those desiring to view the picture to look through a small aperture, which was a part of the mechanism. In this manner but one person could view the picture at a time.

Later, the Bausch and Lomb Optical Co., developed a projection lens made up of a single glass. This gave a very indistinct picture, which caused much detail and high lights to be lost entirely. This lens served for a number of years, until finally a lens was developed with four factors, each one being ground to as near a perfect surface as human possibilities would permit. The price jumped from somewhere around $10.00 apiece for the single lens to $60.00 and $100.00 for the four elemcnt lens.

Another interesting comparison of the ancient and modern machines lies in the fact that the old ones made so much noise that they could be heard for a considerable distance, while the new models are practically noiseless.

This in itself is a vast improvement when one stops to consider that one could not fully enjoy a musical program which was offered in connection with the picture, by reason of the noise from the projection room being so plainly audible.

Burgert Reports Good Business in Florida

W. C. Burgert, of the Tampa Photo & Art Supply Company, of Tampa, Florida, reports good business in the picture theatre supply line. During the past two months he has sold complete equipment, including projectors and Heywood-Wakefield chairs, to the following Florida theatres:

The Sunset Theatre, Ft. Lauderdale; the Del Ray Theatre, Del Ray; the Liberty Theatre, Lake Worth; the Dixie Theatre, Oscala; the Avalon Theatre, Avon Park; the New Ware Theatre, Bartow; the New Imperial Theatre, Tampa; the Hillsboro Amusement Company, Plant City, and the Maceo Theatre, Tampa.

New Wisconsin House Will Open on Feb. 22

What it is claimed will be Milwaukee's finest and largest theatre, the Wisconsin, will open its doors to the public on Washington's birthday, if present plans are carried out. Although there still is a great job ahead despite the fact that the outside work is rapidly nearing completion, James A. Keough, of the Saxe Amusement Enterprises, has announced that February 22 has been chosen as the tentative date for the opening.

In making the announcement, Mr. Keough gives official confirmation to the reports that have been prevalent for some time that the Saxes are to operate the new Milwaukee house, although this was at first stoutly denied.

In anticipation of the interior work that will now be concentrated upon, a conference has been called for next week at which contracts for an organ, draperies, sign and other furnishings will be let.

One of the features of the building will be a roof garden which will provide Milwaukee with what is promised to be the finest and largest dance floor in the city.

Other Houses Building for Saxe

While work is being rushed upon the Wisconsin, another crew of workmen is engaged in erecting the New Modjeska for the Saxe interests which will be to the south side of the city what the Wisconsin will be to the downtown section. It is hoped to complete the roof of the New Modjeska before the cold weather sets in and to have the entire house completed at approximately the same time as the Wisconsin.

The Saxe interests expect within the next three months to have completed the Janesville Theatre upon which construction was temporarily halted more than a month ago when a wall collapsed. Building operations there are going on while an investigation of the accident is being made.

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Apple Would Shift the Lobby Doors Use Steam Heat and Banish Stores

If Benjamin Apple, owner of the American Theatre, in Troy, N. Y., ever builds another house it's a safe bet that he will profit from the experience which he has gained during the past three years from his present theatre. So far as location is concerned Mr. Apple is perfectly satisfied.

His house is in the business center of the city, and it might be said right here that Mr. Apple is a firm believer in the advisability of downtown houses in cities of from 50,000 to 75,000 inhabitants. He contends that the people naturally flock downtown on a night or a holiday, and, furthermore, that these houses stand a far better chance than even a nearby residential one in catching the transient trade.

But when it comes to interior arrangements of his theatre that is an entirely different question. Unfortunately, the architect who designed Mr. Apple's house made a rather bad mistake in that the doors opening from the lobby into the house permit not only light from the lobby to strike the screen, but also cause a stiff draught to strike patrons in the rear of the house as well as along the aisles, the doors opening directly opposite the aisles themselves.

Would Change Position of Lobby Doors

"My lobby is about twenty by twenty," said Mr. Apple in discussing his house with a World representative. "I do not like too large a lobby because if a picture is not drawing well it gives a barren appearance. Neither do I like too small a lobby, for that means that, on a rainy night, many people, if forced to stand outdoors in line, will go elsewhere. Unfortunately, my doors open directly opposite the aisles, and as a result light strikes my screen at very frequent intervals; and if it's a cold night a draught hits the patrons sitting along the aisles and some of those in the rear. I have placed curtains as windbreakers in the rear, but, of course, such would be impossible across the aisles.

Prefers Steam Heat

"My projection throw is about 105 feet, and appears to be about right for a twelve by sixteen screen. If I built another house I would use hot-water heat in preference to hot air. I am well satisfied that ventilation is absolutely necessary to the success of a theatre these days, and the blower system which I now have seems to meet with the situation, and I would not change it unless I used hot water, and then brought about ventilation by some one of the modern appliances.

Would Eliminate Stores

"All my lights are controlled from the projection room, which I think is advisable, although we have a main switch in the office as well. I made the mistake when I built this house of putting in a store next door to help meet the overhead. I would not do this again, but would depend upon the success of my house to meet the expenses and provide the profit, and in doing that I would increase my seating capacity by about 200, making my house one of a thousand seats rather than eight hundred.

"I have a fifty-foot frontage at the present time. I would prefer one of sixty feet. Pictures are here to stay, and, to my way of thinking, a theatre should be so well managed that it will not be obliged to look to this or that, such as small stores, pop-corn stands, and similar schemes, to make it a paying proposition—at least a business center house in a city of 75,000 population."

The Week's Record of Albany Incorporations

While the week ending November 10 brought the incorporation of one motion picture company, capitalized at more than a million dollars, there was a decided slump in the number of companies entering the industry in New York State, the records in the state's corporation bureau showing that but three companies of this character had been chartered.

These companies included the Bray Screen Products, Inc., capitalized at $1,800,000, and the 180th Street Amusement Corporation, capitalized at $60,000, the amount of the capitalization of the Johnny Arthur Pictures, Inc., not being stated in the papers as filed. All of the new concerns will be located in New York City.

Theatres Projected

FAYETTEVILLE, ARK.—E. C. Robertson will erect brick and terra-cotta theatre, with marble foyer, leather upholstered chairs, rest room, typhoon cooling system, to cost $50,000. Pipe organ costing $10,000 will be installed.

OAKLAND, CALIF.—L. J. and Julian Toifelmeir will erect handsome new moving picture theatre at East 14th street and 89th avenue, 70 by 187 feet, with seating capacity of 1,500, to cost $100,000.

FLORENCE, COLO.—New Rialto Theatre on West Main street is nearing completion. House will have seating capacity of 460.

PLANT CITY, FLA.—M. E. Moody, Dr. C. T. and Col. J. L. Young, will erect theatre, store and office building at Ever and Reynolds streets, to cost $100,000. Theatre will have seating capacity of 1,000. Lessee, Hillsboro Amusement Company, Inc., Tampa.

QUINCY, ILL.—R. Levine Company, 822 West 70th street, has contract to erect two-story brick theatre, store and office building, 88 by 197 feet, on Washington square, for Pinkelman & Corey, to cost $250,000.

RICHMOND, IND.—M. F. Keel has converted a store property into moving picture theatre. House is opposite Santa Fe Station and will be operated with first-class pictures.

HAWARDEN, IA.—E. T. Dunlap, manager of Auditorium, has purchased site on west side Kansas street for erection of up-to-date moving picture theatre and office building. Mr. Dunlap will continue to operate the Auditorium with pictures until the new building is completed.

BATON ROUGE, LA.—Stewart-McGehee Construction Company, Little Rock, Ark., has contract to erect four-story brick and reinforced concrete theatre, store and office building, 64 by 190 feet, at Third and Florida streets, for Elks Theatre Company, Ltd., to cost $182,000.

NEW ORLEANS, LA.—Nuccio & Yancey, 2759 Clover street, has contract to erect theatre at Roman and Lafayette streets for J. C. Courcier, to cost $12,000.

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One Hundred Thousand	18.00

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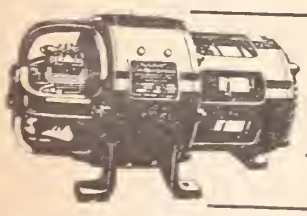

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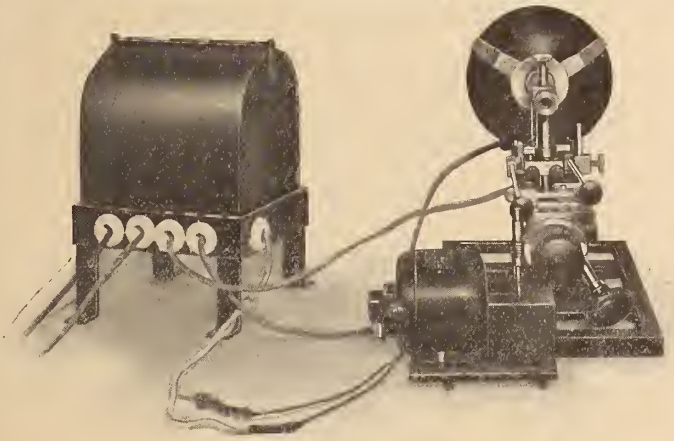

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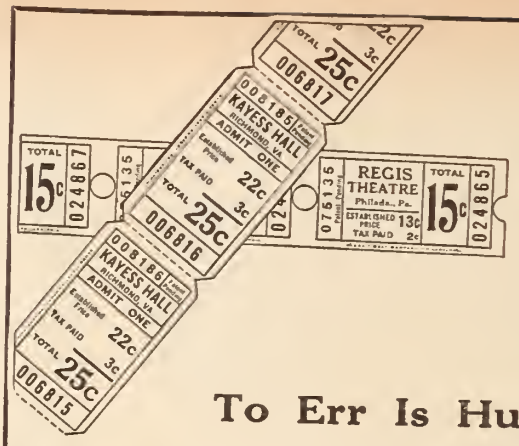

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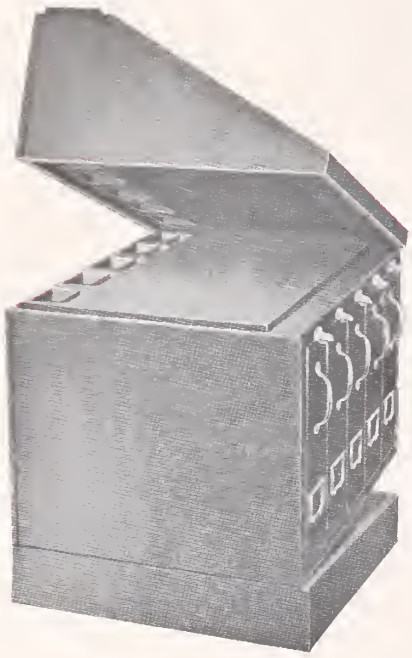

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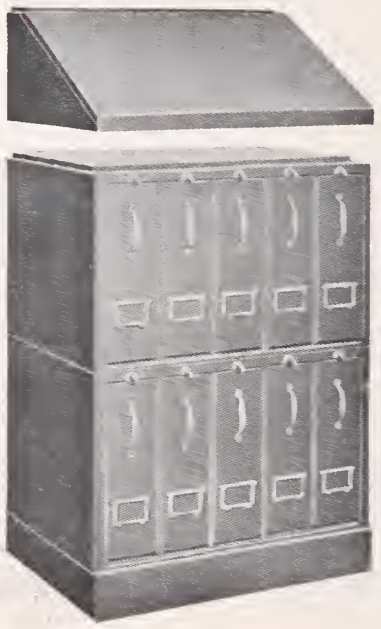

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WHEN The GUMPS COME TO TOWN
WELCOME to Andy Gump and Family
RIBLETS & SAVAGE LIVERY STABLE & GARAGE
HORSES WANTED
FRESH LIVER FOR SALE TODAY
GEORGE JONES FREEZING
SCOUT PRACTICE TONIGHT
STATION STOP
ELITE THEATRE NOW SHOWING "THE GUMPS"
TICKETS FOR THE GUMPS TODAY
TICKET BROKER
PROGRAM BANJO SOLO
BILL SALTERS AUTO PARTS DANCING TAUGHT
SYKE'S POOL PARLOR ALSO FRUIT & HOT DOGS
1801 CLAUDE STEEL'S HOTEL – STOCKS & BONDS
SKINNER & MOEDER SPACE FOR SALE
Oh Andy! Isn't it wonderful!
OH MIN! LOOKIT THE CROWD
MILLIE'S "BUSY BEE" HAT SHOPPE
GO STOP
– DRY GOODS – UNDERWEAR & MANY OTHER THINGS CHEAP. HUSSEY & HAROLD – PROPS
EPH WILLIAM'S SODA EMPORIUM FRESH MILK EVERY WEEK
MAYOR MARVIN'S RECEPTION COMMITTEE
SCHERER'S SILVER CORNET BAND
CHIEF
KLY GAZETTE WM. LYER – EDITOR
M. THOLEN PRESSING DONE LAWN MOWERS SHARPE
DAVE GELHAAR BARBERING & SHOES POLISHED
CARVON

Two reels each.
Sold in series of 12.
Released by UNIVERSAL.

Presented by CARL LAEMMLE.
Directed by Norman Taurog.
A Samuel Van Ronkel Production.

Adapted from the famous cartoons by Sidney Smith.
Advertised in Saturday Eve. Post.

NAME THE MAN!

New adjectives
must be coined
to describe it—
It's more than Big!

Victor Seastrom

has directed a masterpiece from

Sir Hall Caine's

Story *"The Master of Man"*

Featuring: CONRAD NAGEL, MAY BUSCH, PATSY RUTH MILLER, HOBART BOSWORTH, AILEEN PRINGLE, CREIGHTON HALE

A Goldwyn Picture. JUNE MATHIS, *Editorial Director*

Goldwyn-Cosmopolitan

The Wonder Picture of the World!

Here are the actual figures!

1,186,742 persons have seen it in New York, London, Chicago and Los Angeles since its world premiere on August 1, 1923 at the Cosmopolitan Theatre, New York.

—then it started at popular prices in the Capitol Theatre.

102,424 persons saw it last week at the Capitol—60,000 persons had to be turned away last week at the Capitol.

Its success in New York has made the hardest boiled showmen in the business sit up and gasp.

Its success in other cities is also nothing short of sensational.

—6th crowded week at Roosevelt Theatre, Chicago.

—13th crowded week at Empire Theatre, London.

—2nd crowded week at Moore's Rialto Theatre, Washington.

—2nd crowded week at Imperial Theatre, San Francisco.

Other crowded engagements to follow next week in Detroit, Seattle, Milwaukee, Baltimore.

TELEGRAM FROM WASHINGTON, D. C.

Little Old New York opened today at Moore's Rialto playing to absolute capacity every performance. Crowds turned away every show. Picture is the talk of the town. This showing more than remarkable in face of such opposition as Hunchback of Notre Dame, Harold Lloyd Why Worry, Chaplin's Woman of Paris, and Ziegfeld's Follies. Monday night picture will show to the most distinguished audience in the country's history. Ex-President Wilson, members of the Cabinet, foremost Senators, foreign Diplomats have sent acceptances.

Here are the actual facts.

It is an unforgettable picture.

It is Marion Davies' greatest achievement.

When she jumped into "Pat O'Day" clothes she jumped right into the hearts of every man, woman and child lucky enough to see the picture.

She has the support of the greatest cast ever assembled for a motion picture.

An exquisite musical score specially composed by William Frederick Peters.

The great days of early New York live again before your eyes.

MARION DAVIES

Adapted by Luther Reed *from the stage play by* Rida Johnson Young

Directed by Sidney Olcott. *Settings by* Joseph Urban

A Cosmopolitan Production

Distributed by
Goldwyn-Cosmopolitan

For INDEPENDENT MARKET

Gerson Pictures Corp. *presents*

B BERGER GEN MGR.

MISS ORA CAREW

in a series of action and society melodramas supported by JAY MORLEY and a good cast

Written and directed by Tom Gibson

THE FIRST THREE

WATERFRONT WOLVES

A SPLENDID PRODUCTION FOR ALL THEATRES

Now In Production

PAYING *the* LIMIT

A society "Raffles" reclaims herself and in trying to do right is misunderstood by everyone; even her lover doubted her.

How many times have YOU paid the limit?

3 DAYS *to* LIVE

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1476 BROADWAY

S. F. OFFICE AND STUDIO
1974 PAGE STREET

Producers of

PLUM CENTER COMEDIES with DAN MASON

Distributed by F. B. O

CHARLES DICKENS "CRICKET ON THE HEARTH"

Distributed by SELZNICK

MARY PICKFORD

in

"Rosita"

A Spanish Romance

with HOLBROOK BLINN

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An ERNST LUBITSCH PRODUCTION

"Has All the Necessary Elements for Success"

"We claim that Mary Pickford's 'Rosita' is entitled to first honors in the parade of big pictures across the screen because of its skilful treatment, its color and background, its dash and adventure, and the fact that it is seasoned with all the necessary elements for success."— Laurence Reid, film reviewer for Classic and the Motion Picture News.

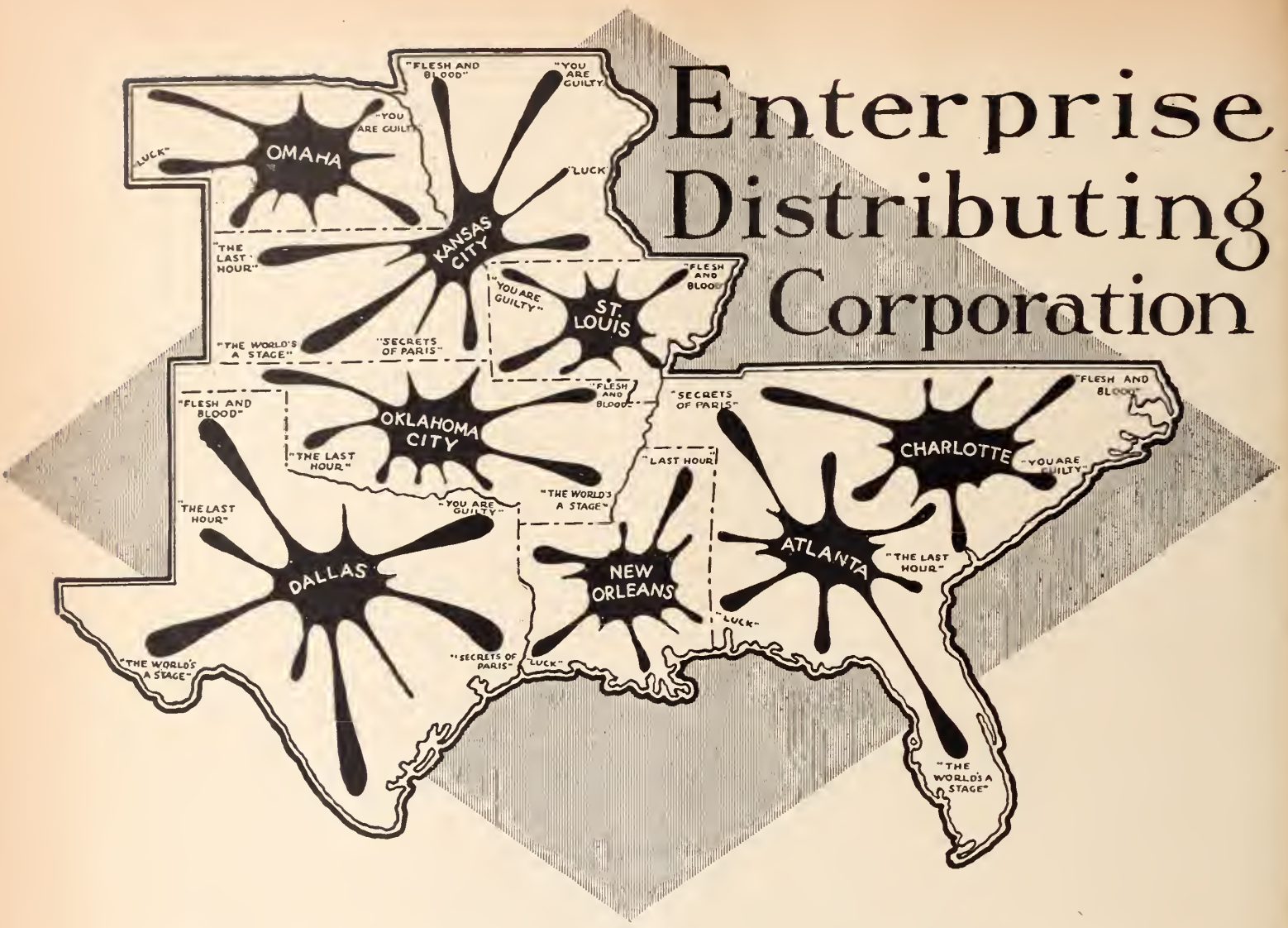
NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin

Douglas Fairbanks — D.W. Griffith

Hiram Abrams, President



1,080,000 SQUARE MILES

Every nook and corner of this huge territory covering 1,080,000 square miles between the Atlantic coast and the Rocky Mountains is served by the Enterprise Distributing Corporation through its eight branch offices.

The policy of the Enterprise Distributing Corporation is to serve only the best big pictures, all C. C. Burr Specials, the best Westerns and the best short subjects. "Luck," "Secrets of Paris," "You Are Guilty," "The Last Hour," "I Am the Law," "The World's a Stage," and "Flesh and Blood" are examples of the big pictures that are now having a wonderful success.

Western subjects by William Desmond, Franklyn Farnum, Roy Stewart, Richard Talmadge, William S. Hart, Neal Hart, George Larkin, Jack Livingston, Bill Patton, Pete Morrison and others are examples of the best Westerns. There is a new Western release each week.

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Get in touch with the nearest Enterprise Office for booking on these splendid subjects.

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104 Walton St.,	326 South Church St.,	1000 Perdido St.,	308 South Harwood St.,	329 West Reno St.,	3320 Lindell Boulevard,	109-115 West 18th St.	1222 Harney Street,
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E. W. Hammons PRESENTS

NEAL BURNS IN "FOOL PROOF"

Directed by HAROLD BEAUDINE

The Laughs Come Faster Than Ever in the New Christie Comedies

More Action, Thrills and Laughs, With the High Story, Star and Production Value for which Christie is so Famous

Advertise Christie Comedies as Co-Features on Any Program

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons *President*

Educational Pictures

"THE SPICE OF THE PROGRAM"

HOOT GIBSON

The Ramblin' Kid, with Hoot Gibson.—Get back of this one. There is real money waiting for you. Ran four days to capacity. Going to shoot the next one for a week.—G. E. Williams, Olympic theatre, Buffalo, N. Y.

Dead Game, with Hoot Gibson.—Pleased big majority. We own all of Hoot's pictures please, and Universal does not hold you up for them.—W. S. Harris, Grand theatre, Marked Tree, Ark.—Small town patronage.

The Loaded Door, with Hoot Gibson.—A dandy. One that will please them whether they like thrillers or not, as this one has plenty of comedy in it. Vic Potel does some good work. My patrons liked this one and told me so. I am finding that Universal has got good shows and they sure treat you right on prices. You can show a profit on their pictures and some of the other producers

The Loaded Door, with Hoot Gibson.—Gibson always a winner for us. This one especially good. Lots of comedy and plenty of action. We use Gibson and Mayo on serial nights and find it

Gibson.

Trimmed, with Hoot Gibson.—Pleased generally. Star always draws more than average crowd.—Joseph Gray, Tru-Art theatre, Spangler, Pa.—Small town patronage.

Trimmed, with Hoot Gibson.—You will have to travel to equal Hoot in his Westerns.—Engene Saunders, Saunders theatre, Harvard, Ill.—General patronage.

Universal

The Loaded Door, with Hoot Gibson.—For us Gibson is the best star Universal has. He certainly makes westeros that are differeot. Nothing impossible that only a super man could do.—R. Ross Riley, Wigwam theatre, Oberlin, Kan.—General patronage.

The Galloping Kid, with Hoot Gibson—We can bank on a crowd when we pu Hoot Gibson's picture out in the lobby He always makes good.—J. N. Phillips Ideal theatre, Table Rock, Nebr.—

Step On It, with Hoot Gibson.—Stand them up on Hoot Gibsoo's pictures. Has

SINGLE HANDED. Hoot Gibson. One seems to get the cr is bad J. N. Phi Rock, Nebraska.

STEP ON Gibson. Th one liking the kind o in, full o one, thr attendar Jack S Iowa.

Ou sure alwa thri like Yor

TR dram Mea tures pleas real Atter good

The Loaded —Action galore. Saturday nights. junction with first ca Bill."—M. M. Hansen, Ly nard, Cal.—Small town patron

Trimmed, with Hoot Gibson at his best. Your liver is off if yo like this one. We have been r Universal pictures most of the time 1913 and find them as nearly 10 they make them.—Estes & Estes, S Town theatre, Brooklyn, Mich.—town patronage

ACTION. Star Hoot Gibson. what we call a real Western. Hoo the pep. Advertising: four and Town of 800, drawing German patronage. Admission: 15-25. good. Jerry Wertin, Winter T bany, Minnesota.

Trimmed, with Hoot Gibson. Gibson's, this one pleased. Ho of my best stars.—E. J. Milho theatre, Hazelwood, Ind.—Neigh patronage.

HEADIN' WEST. A Western with Hoot Gibson that is sure a hit Lots of action with a good story and Ir cast throughout. Gibson is a real star and a drawing card here. Advertising: two sixes, two threes, five ones, newspaper, slide. Patronage: small town. Attendance: good. I. E. Silverman, Columbia Theatre.

TRIMMED. Star: Hoot Gibson. A knockout! A bell-ringer. If there is not more entertainment in the first reel of th picture than in the seven reels of "Forev I'll eat it—and it cost about one-third price. Advertising angles: advertise it it will make good. Town of 2,500, draw in small town. Admission: 5-10

fires and is a forest n a rebellion are infuriated nts taken away stern. It drew Prices 30 and ex theatre, Sal-

ibson.—Hoot is e.—Harry Hob- ay City, Mich.—

Hoot Gibson.— h picture I ever gh-action to run a ough comedy to t polls at all, get Rex theatre, Sal- patronage.

ne Hand, with Hoot Gibson.— xtra good. Hoot is a sure bet with me. Draws better than Mix or Hart. If your patrons like Western comedy be sure to play this one.—J. C. Rowton, Orpheum theatre, Quinton, Okla.—Neighborhood

Three Knockouts in a Row!

"BLINKY"

"Never heard so much applause from patrons. An immense attraction."

WHITEHOUSE THEATRE,
Milwaukee, Wis.

"The RAMBLIN' KID"

"Played to a new record. Largest single day attendance in ten years."

STANDARD THEATRE,
Cleveland, O.

"The THRILL CHASER"

"Don't miss it. A real horseback thriller."

LOS ANGELES TIMES

COMING!

Another Sensational Outdoor Action Feature

"HOOK and LADDER"

The Greatest of All Outdoor Stars

PRESENTED BY CARL LAEMMLE **UNIVERSAL GIBSON PRODUCTIONS** DIRECTED BY EDW. SEDGWICK

(Credit is accorded Exhibitors Herald and Greater Amusements for the reports reproduced above)

"SOMETHING DIFFERENT"

is what the people want.

THOMAS H. INCE

has given it to them in

SOUL of the BEAST

It's a hundred per cent audience picture.

It's a hundred per cent box-office picture.

The circus angle draws the kiddies and offers dozens of good tie-ups that have proved effective.

The love story holds every one, young or old.

The box-office title sells the picture even without exploitation.

Every kid from seven to seventy comes on the run to see this picture.

It's the biggest novelty of the season and the greatest human interest story ever screened.

Has the pulling power of an Elephant

A Metro Picture

REG U.S. PAT OFF

Written by C. GARDNER SULLIVAN
Directed by JOHN GRIFFITH WRAY
Under the personal supervision of THOS. H. INCE

Jury Imperial Pictures, Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury Managing Dir.

Critics and Exhibitors Unite in Praise of
"SOUL OF THE BEAST"

THE CRITICS

"A thrilling picture. An interesting afternoon's or evening's entertainment."—*N. Y. Evening World.*

"No more entertaining and generally appealing picture during the present season."—*N. Y. Globe.*

"Thrills? You bet. . . . Suitable for any type audience."—*M.P.News.*

"Here is a feature that will pack 'em in."—*Exhibitor's Trade Review.*

"A rare novelty. It's great."—*Moving Picture World.*

"Novel and interesting."—*Allentown Traveler.*

"Amusing thrilling."—*St. Louis Post-Dispatch.*

"Highly entertaining."—*Indianapolis News.*

"Most interesting."—*Toledo Times*

THE EXHIBITORS

"One of the best box-office bets of the year."—*Clifford L. Niles, Grand Theatre, Anamosa, Iowa, in Exhibitor's Herald.*

"Capacity business greeted this splendid film."—*East, M. P. News.*

"This picture ought to get you money, as it did us."—*Wm. H. Creal, Suburban Theatre, Omaha, Nebr., in Exhibitor's Herald.*

"A decided novelty. Drew good business."—*John W. Hawkins, Capitol Theatre, New Bedford, Mass., in Exhibitor's Herald.*

"Good entertaining picture, pleasing all."—*Ida B. Rowe, Opera House, Eddyville, Iowa, in Exhibitor's Herald.*

"Pleased 100 per cent. A real novelty."—*W. A. Moore, Seymour Theatre, Seymour, Conn., in Exhibitor's Herald.*

When Are YOU Going To Play It?

A Metro Picture

Jury Imperial Pictures, Ltd. Exclusive Distributors throughout Great Britain. Sir Wm.

Adolph Zukor presents A

SAM WOOD

Production

"HIS CHILDREN'S CHILDREN"

With

BEBE DANIELS
DOROTHY MACKAILL
JAMES RENNIE
GEORGE FAWCETT

ALL over the country "His Children's Children" is demonstrating at box-offices that it's one of the outstanding money-makers of the season.

Princess Theatre, Springfield, Ill., telegraphs:

"'His Children's Children' opened on Saturday to great business. Sunday better than Saturday. Bigger even than 'The Spanish Dancer.' I consider this picture a great box-office attraction."

This review from the St. Louis Times shows one reason for the fine business at the Missouri Theatre:

"Here is our personal vote of thanks to the director of 'His Children's Children.' It is an epic in its way and tells a powerful story."

See the picture now at your Paramount exchange.

Screen play by Monte Katterjohn. From the sensational novel by Arthur Train.

A Paramount Picture

"THE LEAVENWORTH CASE"

A Whitman Bennett Production

MOVING PICTURE WORLD:

Almost at the first flash you find yourself face to face with a seemingly unsolvable mystery and from then on, with no waste footage, your interest is held tensely until the final and thoroughly satisfactory solution. Here is an absorbing and exciting entertainment for all who like a good detective-crime-mystery story—and who does not?

EXHIBITORS HERALD:

"The Leavenworth Case" loses none of its entertainment value through transference to the screen. Its highly dramatic moments have been well retained. The picture is well staged and lighted and full of dramatic interest; the story flows smoothly and works up to a splendid climax.

MOTION PICTURE NEWS:

No type of story is more popular in these United States than a good detective yarn, and Anna Katharine Green's mystery tale "The Leavenworth Case" is said to be her most widely read and best liked work. Therefore to begin with this picture it can boast of a real plot. It is one that bristles with action—action that begins soon after the introductory reel gets under way and keeps rolling along at a merry pace right up to the finish. The scene in "The Rat Trap," a sort of third-degree chamber, possesses real thrills. The entire mounting is of a type that stamps this as a high class offering.

EXHIBITORS TRADE REVIEW:

From the time the old man is found dead in his sound-proof study till the very end, where both girls are freed of suspicion and the culprit is run down, the film runs along with a smoothness and continuity which will carry its audiences along with it. The production is fairly peppered with thrilling incidents, not the least of which is a hair-raising fist fight on the very edge of the roof of the four-story house from which the villain is finally thrown and killed. The skill with which this situation is handled cannot help reflect itself on the reaction of the spectators, who, we feel sure will be edging forward on their seats.

"THE LEAVENWORTH CASE"

The Mystery Story That Hypnotized Millions!

"THE LEAVENWORTH CASE," now transferred to the screen, will break its long record of success as a best-seller and a stage success as a film masterpiece.

Mystery! Thrills! Suspense!

"The Leavenworth Case" holds spectators breathless with excitement as the finger of suspicion moves from one character to another and then swings back to give an unexpected climax and denouement!

Mystery! **A wealthy recluse found murdered in the sound-proof study in his home in the Whirling City!**

A handkerchief, dainty, scented, with the initials of one of his nieces on the floor!

A strange caller in the night! A hidden love! A threat!

A charred letter in the grate of a girl's room!

A story so baffling in details all will want to see it lived on the screen! A story written by *the master of modern mystery fiction* and played by a superb all-star cast including *Seena Owen, Martha Mansfield, Wilfred Lytell* and *Bradley Barker!*

A Whitman Bennett Production

Distributed by **VITAGRAPH**

America Responds/—to War Classics of

LENORE ULRIC
in a human heart-gripping portrayal of
"Tiger Rose"
A SIDNEY FRANKLIN PRODUCTION
Directed by
Sidney Franklin

Endorsed From Coast to Coast

PUBLIC RESPONSE to the new Warner pictures has been spontaneous and most gratifying. North, South, East and West—theatres have been overflowing with crowds eager to see the new Warner Classics.

And *this* is the goal Warner Bros. set out to attain—to produce motion pictures so true—so human—so outstandingly above the commonplace—that the great American public would find in them its ideal of wholesome and refreshing entertainment.

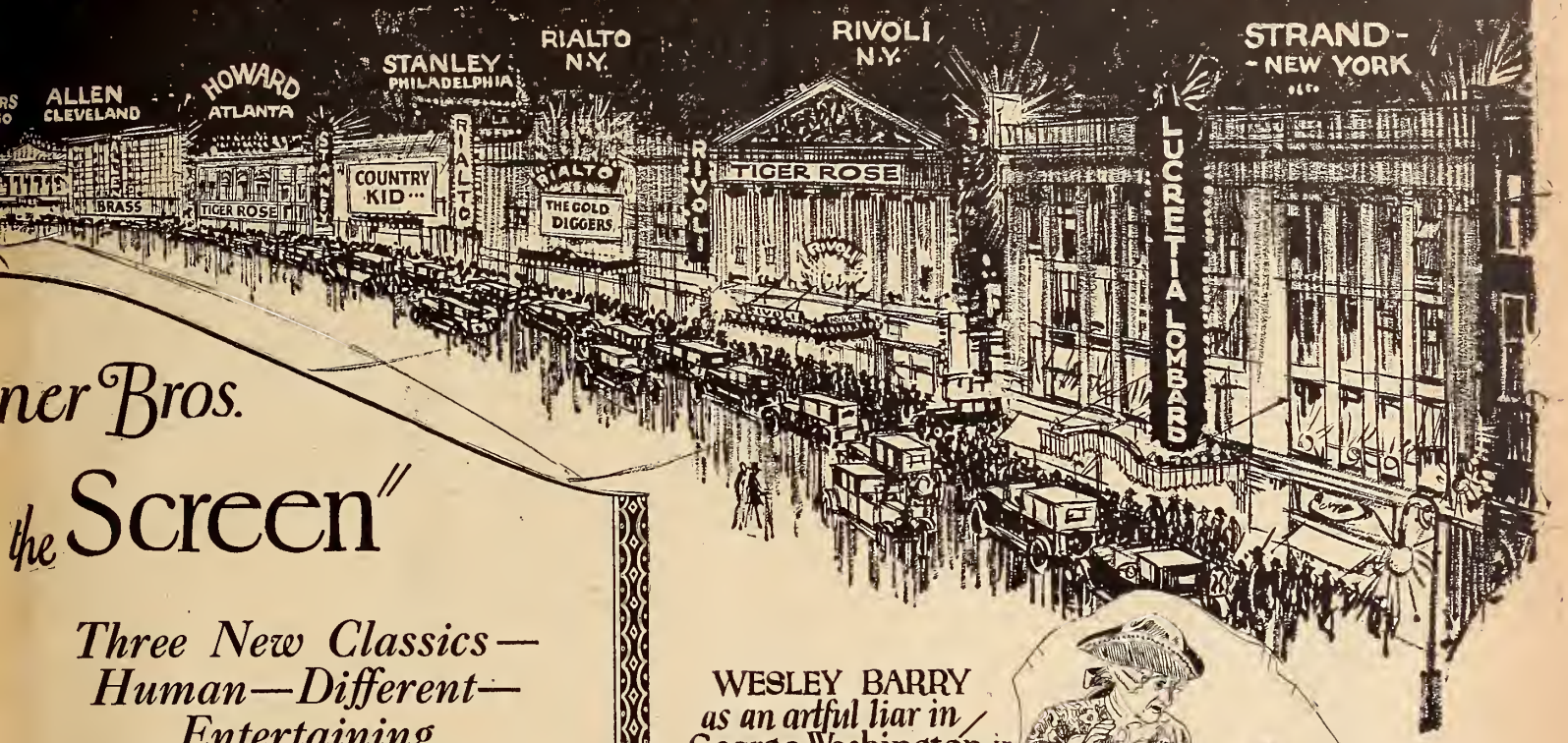
To produce these greater pictures, Warner Bros. have engaged actors, screen directors and photographers of international reputation. Warner Bros. talent is today the best the Industry can command.

This gathering together of the foremost available artists and technicians of America and Europe under the Warner banner has done far more than emphasize Warner leadership. It has created an extraordinary new series of pictures which set a *new standard of screen values.*

Like many of the old, immortal songs which always inspire applause in any audience because they touch those emotions which are permanent in human life, so these *greater Warner pictures* today appeal to all people of all classes because they have those qualities which reach the deeper and finer instincts of life.

Above is a black and white reproduction of the third in the Warner series of four-colored, double-page newspaper "spreads" which appeared in the October 27th issue of The American Weekly, featured Sunday supplement of the leading newspapers of America. The American Weekly, by far the most far-reaching publication in the world, has an established

Warner Bros. Better Pictures—



ner Bros.

the Screen"

Three New Classics—
Human—Different—
Entertaining

LENORE ULRIC
in David Belasco's
"TIGER ROSE"
A Sidney Franklin Production
Directed by SIDNEY FRANKLIN

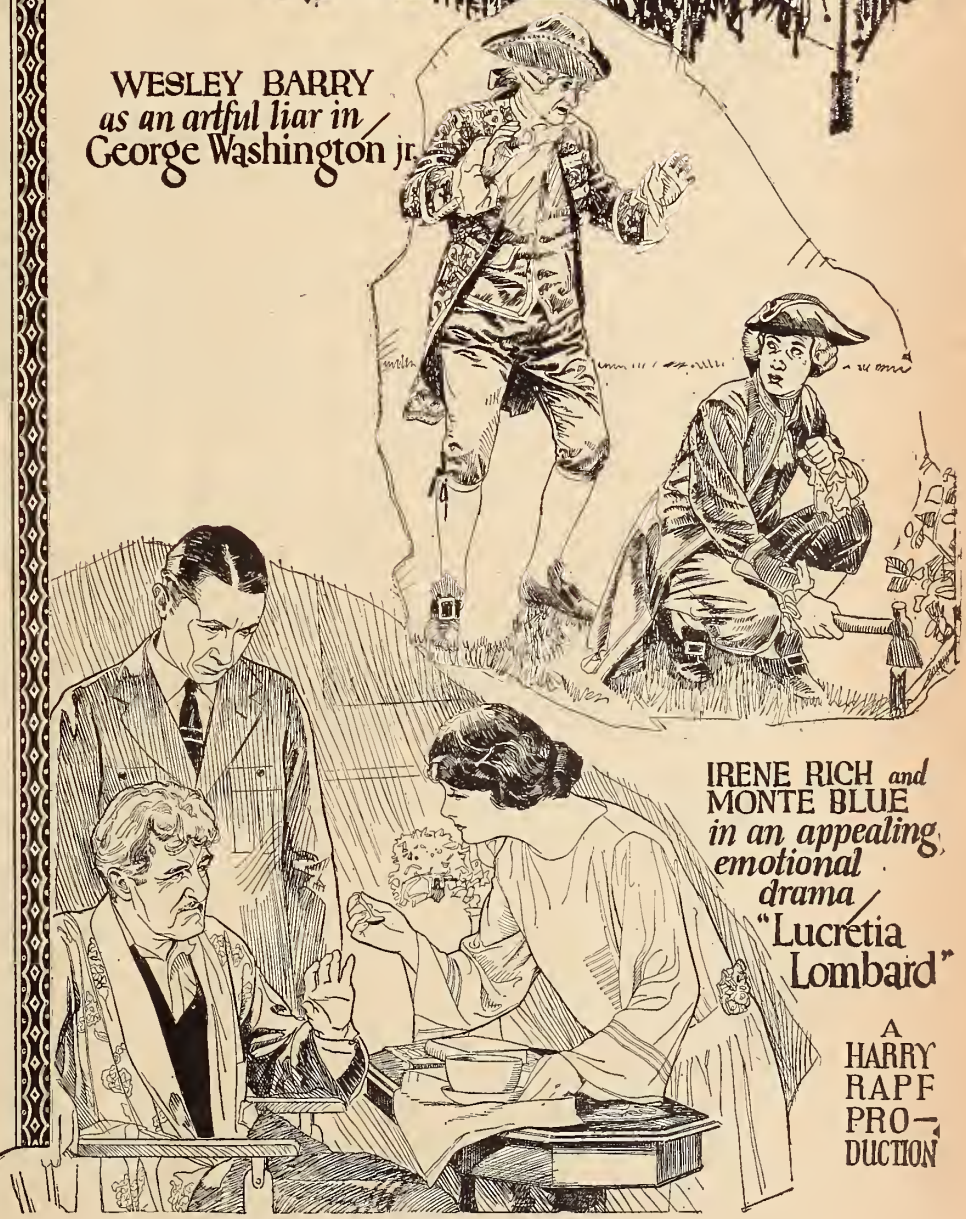
Lenore Ulric, famous Belasco star and idol of the stage in her impersonation of "Tiger Rose," now registers the success of her career in Warner Bros. screen version of this great drama. Coming soon to the better theatres.

IRENE RICH, MONTE BLUE
and Marc MacDermott *in*
"LUCRETIA LOMBARD"
By Kathleen Norris
A HARRY RAPF Production

Will True Love eventually triumph? Does Providence intervene to bring mated souls together? These mysteries of life are handled masterfully in Warner Bros. great film drama "Lucretia Lombard." A notable screen triumph. Coming soon to the better theatres.

WESLEY BARRY
IN
"George Washington Jr."
By George M. Cohan

Can you imagine a senator of the U. S. A. getting peeved at his son for following *literally* the veracity of his hero, George Washington? You may find it difficult to stretch your imagination thus far—but just see Wesley Barry in Warner Bros. new screen classic "George Washington Jr." Coming soon to the better theatres.



circulation of more than FOUR MILLIONS. Calculated on the basis of 4½ persons to the average American family, The American Weekly is read by approximately SEVENTEEN MILLION persons each Sunday. Advertising of this character and strength is certain to register its effect at your box-office.

IMPRESSIVE

LYRIC

LILLIAN GISH
IN HENRY KING'S
WHITE SISTER

A Superb Record

Three Months on Broadway *and Still Running*

Now playing Chicago and Philadelphia.

To open in Boston, San Francisco, and other large cities at leading theatres.

INSPIRATION PICTURES Inc.
Charles H. Duell, Jr., *President*
565 Fifth Avenue New York

MARY PICKFORD scores another hit as the dancing girl in "Rosita"

POLA NEGRI goes over big as the dancing girl in "The Spanish Dancer"

CARMEL MYERS is packing 'em in as the dancing girl in F. B. O.'s—

"The Dancer of the Nile"

THERE'S A CYCLE OF DANCING GIRL PICTURES ON RIGHT NOW — THE PUBLIC IS EATING 'EM UP!!!

CASH in right now on the wave of DANCING GIRL pictures that is holding the public's attention. As the dancing girl in "ROSITA" Mary Pickford is scoring one of her greatest and most deserved successes. In "THE SPANISH DANCER," Pola Negri is going over big . . . and as the dancing girl in "THE DANCER ON THE NILE" Carmel Myers is simply immense. These dancing girl pictures have come in a cycle. One advertises the other, giving all three tremendous drawing power.

Our strong arm specially prepared exploitation and advertising material for "THE DANCER OF THE NILE" will put this picture over for you if you get behind it. See the press book. See the paper. See the picture. To look means to book.

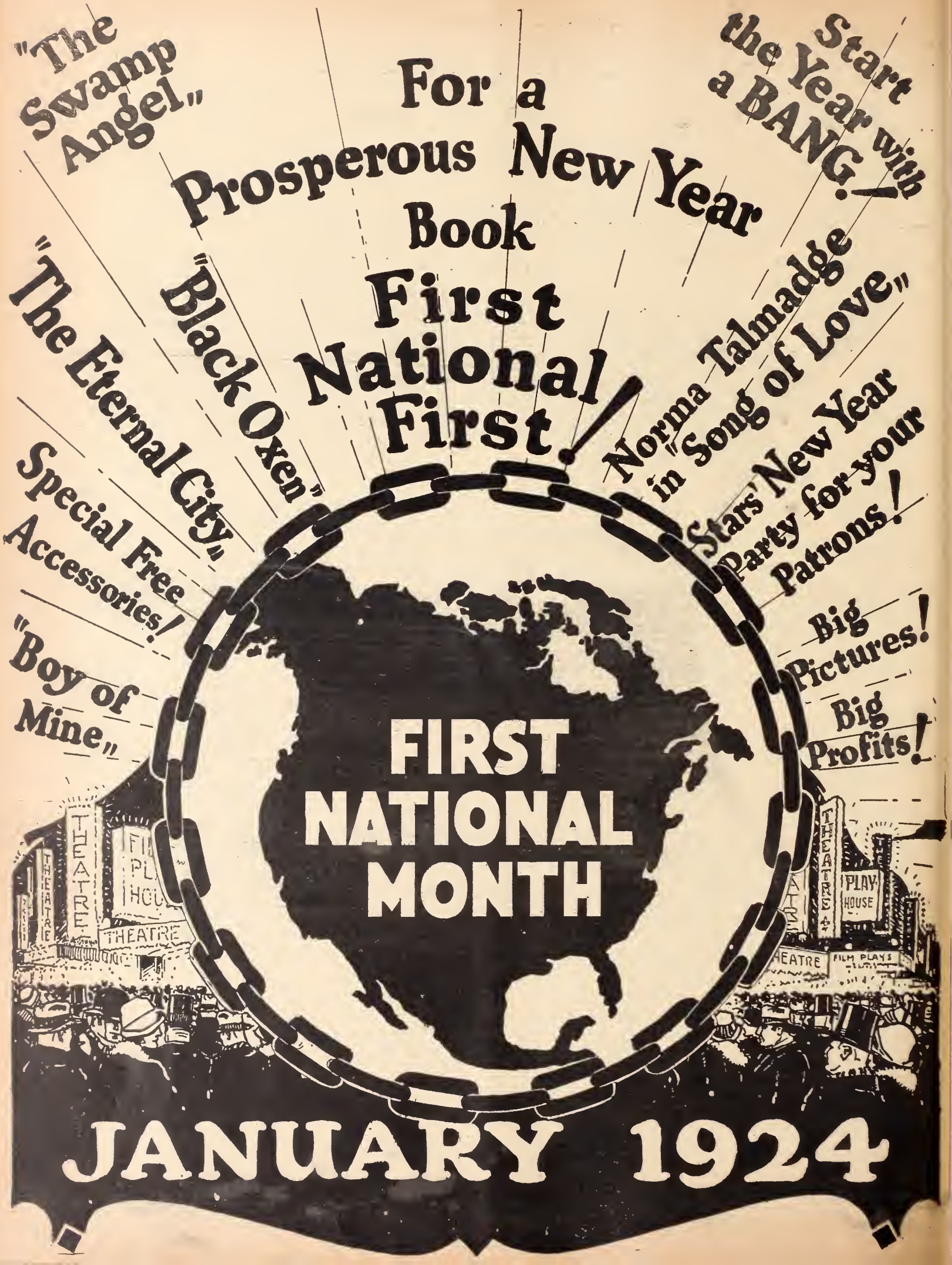
A Wm. P. S. Earle Production

Film Booking Offices of America, Inc.

723 Seventh Ave., New York, N. Y. EXCHANGES EVERYWHERE

Sales Office, United Kingdom, R-C Pictures Corporation
26-27 D'Arblay Street, Wardour Street, London, W. 1 England

IT'S AN F.B.O. PICTURE


"The Swamp Angel"
For a Prosperous New Year Book
Start the Year with a BANG!
First National First!
"Black Oxen"
Norma Talmadge in "Song of Love"
"The Eternal City"
Stars' New Year Party for your Patrons!
Special Free Accessories!
Big Pictures!
Big Profits!
"Boy of Mine"
FIRST NATIONAL MONTH
THEATRE
PLAY HOUSE
FILM PLAYS
JANUARY 1924

It's Out!

There's no use-
It's too good to
keep under our
hat any longer-
in

FIRST NATIONAL
offers to this industry
one of the funniest
laugh creating comedy-
farces that has ever
been registered on a strip
of motion picture film

Are we delivering ?
Just watch our release list!

For a prosperous
New Year
book
First National First

FIRST NATIONAL MONTH
JANUARY 1924

A fine picture plus pep - and look at

Just because the Garden Theatre management, in Paterson, N. J., knew they had a fine picture in "The Wanters"—do you suppose they were content to sit back and let the picture do the work?

Nothing doing. They knew, as all real hustling showmen know, that an excellent picture possessing good public selling possibilities, such as are found in "The Wanters," means greater business and larger *net profits provided*—one takes advantage of the picture's possibilities and exploits them.

They told Paterson about the "The Wanters" and the results obtained more than justified their judgment as showmen.

What they did in Paterson—you can do.

Nine days in advance of the showing they used 1000 snipes, 14x42, with a teaser title—"Are You a Wanter?"

Seven days in advance—they made a tie-up with the leading paper with a "Wanters" solution problem, the paper giving a quarter of a page daily to this. Prizes being given to the best answers to the question—"What do you want?"

Seven days in advance—a teaser campaign connected with prominent people in Paterson. "Mr. ....., you are a famous Wanter by the people of Paterson for the purpose of obtaining more schools."

Regular newspaper advertising started five days in advance with twelve inches—increasing daily to fifty on Sunday and twenty on opening day. Ten outside papers, covering the outlying districts around Paterson—42 inches.

Three days in advance—formed a "Wanters Club" by enlisting pupils of different schools. Each member being presented with a button reading: "R. U. A. Wanter?"
Lobby display—marquee cutouts and local store tie-ups completed the campaign.

LOUIS B. MAYER
presents the

JOHN M
PRODUCT
"The WAN

From the story by LEILA BURTON WELLS
Directed by JOHN M. STAHL
Scenario by J.G. HAWKS & PAUL BERN
Photography by ERNEST G. PALMER

LOUIS B. MAYER PRODUCTIONS, INC.

The same thing can be done in any city in the country.

a little showmanship the result!

STAHL ON TERS"

The story of "The Wanters" is just what the title implies. It tells of the wanters in the world and there are millions of them. Who they are. What they want. You see them all in this picture. John Stahl could not have picked a better public appeal theme, and like "The Dangerous Age" he has treated it boldly with that human touch that makes big pictures. You can do a lot with "The Wanters."

A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

Imagine-

the result in a picture that contains the best efforts of two of the greatest masters of stage and screen drama living today. It just had to be ~ ~ ~ ~ ~ ~ ~

THE BIGGEST DRAMA this industry has ever seen ~ ~ ~ ~ ~ ~ ~

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

A Thing or Two

EVERY now and then it does us good to get away from the ponderous discussions and the impressive statistics and remember that this is the moving picture business. Not a brand new business—but, in many respects and in many sections, just the same old picture business, growing slowly, improving perceptibly, but still the same business fundamentally.

For example:

A Famous Players salesman walked into an Ohio town the other day. After some general discussion the exhibitor launched into a tirade against the prices of the "bigger and better" pictures.

"Why," he snorted, "I'll bet when you come back here to sell me 'The Covered Wagon' you'll ask fifty dollars or more.

"And you know I never paid more than ten dollars for any Warren Kerrigan picture in my life."

* * *

AN exhibitor in a small town in Illinois had a half hour or so to spare so he picked up his trade paper.

He found some interesting reading. An interview with Mr. Whoozis on "Service"—flowing phrases and heartrending sentiment. It tickled our friend the exhibitor because his attraction for the day was a picture from the Whoozis organization.

A stirring action drama of the West—the posters were out front, the lobby decorated with photos. The exhibitor is already counting his profits—because his town sure loves "action."

He will tell you: "When I have a society drama they stay at home with the radio."

The "boy-of-all-work" enters lugging the film can that has just been dropped at the station. A few minutes examination of the reels and then he informs the boss:

"They switched on us! Sent us 'Lady Cholmondeley's Fan.'"

The exhibitor looks at the trade paper interview before him. "Service! Aw, hell!"

A HIGH-POWERED salesman from one of our biggest distributors "put something over" about this time a year ago in a certain fair sized city.

He sold "Group XYZ" at three hundred dollars a picture—so far over quota that even the manager admitted he was good.

The exhibitor registered a loss on every picture in the group. When the same salesman returned this September he was told, "I can't pay you more than two hundred dollars a picture. That is my top." The opening was there to compromise at two fifty.

"Nothing doing!" snapped the salesman. "Three hundred or nothing."

The distributor's productions are showing this year in the Moose Hall down the street—at one hundred and thirty a picture.

* * *

BUT, speaking of the Moose Hall—here is another thought. And the incident cited is by no means exceptional.

A certain exhibitor in the Pittsburgh territory "had his top figure" and wouldn't budge above it for "The Birth of a Nation." He ran the only theatre in town—which gave him the right to laugh.

The result was that his patrons were fed some rather poor—and old—film entertainment.

The cure didn't come from within the industry. It was provided by the local druggist who saw an opportunity—and who was probably pretty tired of rotten pictures himself.

We met a salesman who was present the night the cure was first in evidence. Here is his story:

"When I got in the town and saw the Elk's clubhouse flaunting posters on a current worthwhile picture you could have knocked me over with a feather. But as the evening progressed and I watched the steady stream of patrons who actually seemed to be HUNGRY for good pictures —I knew that our old friend the exhibitor had a fight on his hands."

* * *

Yes, it is still the moving picture business.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Middle West Exhibitors Pick Hays as Admission Tax Leader

REPRESENTATIVES of exhibitor organizations in Central Western States conferred this week with Will H. Hays. This conference was the outgrowth of a meeting of heads and directors of these organizations at French Lick, Ind., on November 14 and 15, when it was decided that a concerted effort would have to be made to bring about the repeal of the admission tax. It was the opinion of the exhibitor leaders that the amusement business is severely handicapped by the admission tax, which they also view as a burden upon the general public to whom they are dependent. The visiting representatives chose H. M. Richey of Detroit as their secretary. Mr. Richey will remain in New York City for an indefinite period.

The admission tax was discussed from all angles at the French Lick meeting and it was agreed that every effort must be made to have it done away with. It was the unanimous opinion of all exhibitors present that Mr. Hays should be asked to take charge of the situation and begin action for a repeal of the tax.

The following exhibitors telegraphed Mr. Hays their request that he act as leader and pledged their co-operation as a committee appointed at the French Lick meeting: Joseph R. Denniston, Michigan; Ludwig Siegel, Illinois; N. A. Cole, Texas; H. B. Varner, North Carolina; Jake Wells, Virginia; Harry Crandall, Washington, D. C., "per Wells"; R. G. Liggett, Kansas, "per S. A. Handy"; Gustave Schmidt, Indiana; W. A. Steffes, Minnesota, chairman.

Mr. Hays telegraphed William A. Steffes, at French Lick, that he would be glad to "consult by phone or in person at a very early date with your committee or with a committee of, say, three whom you might elect for that purpose, and in such consultation decide as to the best way to proceed."

Among the exhibitors from Indiana who attended the meeting were Gustave G. Schmidt, Edward H. Bingham, A. C. Zaring, Frank Rembusch and Charles Olsen, of Indianapolis; J. N. Wyckoff and S. P. Katzenbach, of Terre Haute; Nat Bernstein, of Michigan City; J. B. Stine, of Clinton; Frank Heller, of Kokomo; S. S. Schauer, of Valparaiso; W. F. Easley, of Rushville; Billy Connors, of Marion; E. M. Eggleston, of Seymour; O. I. Demaree, of Franklin, and Arthur Jackson, of Crawfordsville.

Other states represented at the meeting were Minnesota, Michigan, Illinois, Kansas, Texas, Wisconsin and Virginia. The other exhibitors present included Al Steffes, of Minneapolis; H. M. Richey and J. R. Dennison, of Michigan; Jake Wells, of Virginia; Joseph Rhode, of Wisconsin; H. A. Cole, of Texas; Judge Handy, of Kansas, and Ludwig Siegal, Glenn Reynolds, J. T. Dittman, Ben L. Bervey, G. E. Johnson and Julius Lamb, of Illinois.

Allan Holubar Dies

(By wire to Moving Picture World)

Los Angeles, Nov. 20.

Allan Holubar, the well known film director, died this morning after an illness of six weeks. He was filming scenes at Nashville, Tenn., getting atmosphere shots for his first of three pictures to be released by Metro, when he first became ill. Upon returning to Los Angeles he was taken to St. Vincent's Hospital and showed such a decided improvement that he went to his home after having a major operation performed. He had a relapse yesterday and began to weaken.

Holubar was 34 years old and was born in San Francisco. He leaves a wife, Dorothy Phillips, and a young daughter. His chief film successes included "Heart of Humanity," "Man, Woman and Marriage," "Hurricane's Gal" and many others. It was while appearing in Henry Savage's Play, "Every Woman," that he met his wife.

Buys Canadian House

Calgary Citizens Form Company; Through Foreclosure Get Palace for $306,000

As the outcome of the foreclosure of a mortgage the National Theatres, Limited, is now the owner of Allen's Palace Theatre, in Calgary, Alberta. The house had been in the hands of a receiver. The purchase price totaled $306,000, according to a report coming from Calgary.

The first mortgage of $176,000 was held by the National Trust Company. The remainder, the report states, seems to have been made up in a second mortgage of the combined claims of a group of Calgary creditors, city taxes and mechanic's liens.

The Palace will be run as an Independent house.

Celebrities at Dance

Many Leading Screen Stars to Attend Goldwyn Club Affair

Many celebrities of the motion picture and theatrical world will be present at the Goldwyn Club dance at the Hotel Pennsylvania Friday evening, Nov. 23. Cosmopolitan, Distinctive and Goldwyn, whose pictures are released by Goldwyn-Cosmopolitan, are sponsors. Among those leading players of stage and screen who will be present are Marion Davies, Alma Rubens, Anita Stewart, Gloria Swanson, Thomas Meighan, Alice Joyce, Lois Wilson, Conrad Nagel, Marguerite Courtot, Jobyna Howland, Jetta Goudal, Mimi Palmeri, Alfred Lunt, Lynn Fontaine, Ann Pennington, Peggy Hopkins Joyce, Jeanne Eagles, Edith Day, Naomi Childers, Queenie Smith, Richard Barthelmess, John Steel and Mrs. James Vail Converse (sister-in-law of Mrs. Reginald C. Vanderbilt).

The program of entertainment, for which S. L. Rothafel of the Capitol Theatre will be the announcer, includes Miriam Battista, the child star, in songs and dances; Nina Byron, of "The Rendezvous"; De Villa & Ruarks, Argentine tango; Helen Shipman (appearing with Delysia in "Topics of 1923"), song and dances; Marga Waldron, of George White's "Scandals of 1923"; Margaret Wilson and Ray Ramond and chorus, of "Little Jessie James"; Evelyn Herbert, from "Stepping Stones"; Joe Cook, of "Vanities of 1923"; Bard and Pearl (with Delysia in "Topics of 1923"); Constance Evans, of "Artists and Models"; George Rosner, leading player in the same success; Helen Ford, of "Helen of Troy"; W. C. Fields, of "Poppy"; Lee Morse, "Artists and Models"; Brook Johns and Tom Moore.

Music will be furnished by Vincent Lopez in person and his Pennsylvania Hotel orchestra. Lighting and setting effects have been arranged by Mr. Rothafel, as master of ceremonies, with the aid of the staff of the Capitol Theatre. A limited number of tickets will be on sale at the entrance to the grand ballroom.

Test Theatre Curtains

District of Columbia Commissioners Contemplate Changes

Washington, D. C.—Fire resistance of fire curtains used in theatres is being investigated by the Bureau of Standards of the Department of Commerce, at the request of the District Commissioners, who contemplate changes in the regulations relative to theatre proscenium curtains.

Certain tests for strength when subjected to fire temperatures were made by the bureau some years ago, following the Iroquois Theatre fire in Chicago, which developed the fact that neither the plain asbestos cloth nor that reinforced with brass wires interwoven with the cloth were entirely satisfactory when subjected to temperatures of 1700 degrees Fahrenheit, it is stated in a preliminary report from the bureau. These findings show that cloth using alloy wires afford sufficient strength for the service required.

Binderup Wins in U. S. Supreme Court; Movement of Films Is Interstate Trade

WASHINGTON, D. C. — The movement of films from a producer or distributor to an exhibitor is declared by the United States Supreme Court to be in interstate commerce despite the fact that actual delivery may be made through a branch office of the former located in the same state as the latter. This decision was announced by the Supreme Court on November 19 in the case of Charles G. Binderup versus Pathe Exchange, Inc., of Nebraska, the Exhibitors Mutual Distributing Company et al., and was handed down by Justice Sutherland. Of equal importance was the court's announcement that the forcing out of business of Binderup by the film men, as alleged by him, was a conspiracy in restraint of trade. Both these points were a reversal of the decisions of the courts below, and the case is remanded to the District Court for further proceedings in conformity with the Supreme Court opinion.

Binderup owned a picture theatre at Minden, Neb., and operated as lessee theatres in other places, to all of which, including his own, he supplied moving pictures and advertising matter connected therewith. In addition, he was in the business of selecting and distributing to a circuit of picture theatres, films and advertising matter accompanying them, under agreements with the various operators, some twenty or more in number, in various parts of the city. In other words, he operated a booking agency.

Some of the distributors entered into contracts with Binderup, by the terms of which they leased pictures to him, it is alleged, with the right and license to display them publicly at the theatre or theatres named. The individual defendants named were managers of branch offices or agents for the various distributors in Iowa, Nebraska, South Dakota and Minnesota. It is stated that the contracts by their terms were deemed made in New York, and were to be construed according to the laws of that state and provided that deliveries should be made to the exhibitor from the Omaha branch offices.

The complaint further alleges that these distributors controlled the distribution of all films in the United States, and that the films cannot be procured from others. The Omaha Film Board of Trade is a Nebraska corporation, organized for the purpose of promoting good will among those engaged in the picture business and for other purposes, its membership being limited to one representative from each company or person engaged in the film business.

It is alleged that the exhibitor's business was successful and profitable, and that the cupidity of the distributors being thereby aroused, some of them requested a share of his patronage and, upon his refusal, made threats to put him out of business by underbidding and supplying the various theatres constituting his circuit; that the Omaha Film Board of Trade was organized for the purpose of enabling these distributors to control prices and dictate terms to their patrons in Nebraska and other States.

It is further alleged that the business of the exhibitor had grown to large proportions; that he was procuring films from some of the members of the Omaha Film Board of Trade, but had refused to buy from others, and that thereby a spirit of hostility was aroused against him on the part of the latter, who thereupon brought great pressure to induce those with whom he was dealing to cease doing business with him; that all the defendants in error thereupon illegally combined and conspired in restraint of trade and commerce among the several states, with the purpose and intent of preventing him from carrying on his said business, and with the intent to ruin him; that they caused false charges to be made against him before the Film Board of Trade and without his knowledge or an opportunity to be heard, placed him upon its blacklist, of which notice was given to distributors, who thereupon refused to transact further business with him; that those distributors who were not members of the Film Board of Trade co-operated with and approved the action of the board and conspired with others to ruin the business, credit and reputation of the exhibitor; that in furtherance of the combination and conspiracy the distributors have ever since refused to deal with him or furnish him with film service and have caused the unexpired contracts which he held with some of the distributors to be illegally and unlawfully cancelled, and that he has ever since been and still is deprived of such service, all of which allegations are recited in the opinion just handed down.

As the result of the foregoing, the court points out, the exhibitor asked judgment for three times the amount of damages which he has suffered as alleged. The jury trial resulted in a decision in favor of the exchanges, and the Circuit Court of Appeals affirmed the judgment for want of jurisdiction. The Supreme Court of the United States does not concur in the findings of the courts below, and accordingly remanded the case to the latter for further proceedings, which means that the court will have to decide in favor of Binderup, in conformity with the Supreme Court's findings on the points in contest.

$750,000 for Binderup?

OMAHA, Nov. 21.

Charles G. Binderup hopes to collect $750,000 from his victory in the United States Supreme Court, according to his lawyers, Baxter and Van Deusen, of this city.

"Our client must now show damage," said Irving F. Baxter. "We can show damage of $250,000 and that, because the law awards three times the amount of damage, means we are entitled to recover $750,000.

"The immediate effect of this decision of the United States Supreme Court is to send our case to trial on its merits, but it also affects business in various other lines. In fact, it is almost revolutionary in its effect on business."

The Court remarks in its decision that the distributors acting separately could have refused to furnish films to Binderup without becoming amenable to the provisions of the anti-trust act, but in this case it is alleged that they combined and conspired together to prevent him from leasing from any of them. The illegality consists, not in the separate action of each, but in the conspiracy and combination of all to prevent any of them from dealing with the exhibitor. The Court states that the contracts with these distributors contemplated and provided for transactions in interstate commerce. The business which was done under them—leasing, transportation and delivery of films—was interstate commerce. The alleged purposes and direct effect of the combination and conspiracy, the Court states, was to put an end to these contracts and future business of the same character and "restrict, in that regard, the liberty of a trader to engage in business," and, as a necessary corollary, to restrict interstate trade and commerce, in violation of the anti-trust act.

"The film contracts were between the residents of different states and contemplated the leasing by one to the other of a commodity manufactured in one state and to be transported to and used in another," the Court relates. "The business of the distributors of which the arrangement with the exhibitor here was an instance, was clearly interstate. It consisted of manufacturing a commodity in one state, finding customers for it in other states, making contracts with them, and transporting the commodity leased from the state of manufacture into the state of the lessees. If the commodity were consigned directly to the lessees, the interstate character of the commerce throughout would not be disputed.

"Do the circumstances that in the course of the process the commodity is consigned to a local agency of the distributor, to be by that agency held until delivered to the lessee in the same State, put an end to the interstate character of the transaction and transform it into one purely intrastate? We think not. The immediate delivery to the agency did not end and was not intended to end the movement of the commodity. It was merely halted as a convenient step in the process of getting it to its final destination. The general rule is that where transportation has acquired an interstate character it continues at least until the load reaches the point where the parties originally intended that the movement should finally end.'"

The Court refers to a case of Swift & Company versus the United States where it was held that where cattle were consigned for sale from a place in one state, with the expectation that the transit would end after purchase in another state, the only interruption being that necessary to find a purchaser at the stockyard, and this was a typical, constantly recurring course, the whole transaction was one of interstate commerce, and the purchase a part and incident of it. It further appeared from that case that Swift & Company were also engaged in shipping meat to their respective agents at the principal markets in other states for sale by such agents in those markets to dealers and consumers; and these sales were held to be part of the interstate transaction upon the ground "that the same things which are sent to agents are sold by them and * * * some at least of the sales are in the original packages. Moreover the sales are by persons in one state to persons in another." This was held to be a parallel case.

Court Decrees Omaha's Empress Must Be Surrendered to Loew

THE World Realty Co., Omaha, owner of most of the larger picture houses in Omaha, which recently announced it had purchased the Empress, another of the large houses here, must give up that theatre to Marcus Loew, of New York, president of the Metro Pictures Corporation, and head of Loew, Inc., according to an order from Federal Judge Joseph Woodrough. The decision was handed down in the Federal Court here this week.

Mr. Loew bought the Empress, he said, through an authorized agent, and the court held his purchase valid, although it was alleged a subsequent deal was made in Omaha by the original owner wherein the house was sold to the World Realty Company.

The Empress, one of the larger downtown theatres offering a combination of motion pictures and vaudeville, has been under the management of the World Realty Company of Omaha for some time. Attorneys for the company say they will appeal the decision to the Circuit Court of Appeals. The World Realty Company is the largest motion picture and theatrical corporation in Omaha and one of the largest in the West.

Loew, who was in Omaha as a witness in his suit to gain possession of the Empress, said that W. N. Ledoux, former owner of the Empress Theatre, contracted with Samuel A. Shirley, Omaha, district manager for the Metro Pictures Corporation, on May 24 last in Chicago, to sell the theatre to the Loew interests for a total of $60,000, of which $25,000 was to be cash and the remaining $35,000 to be made in deferred payments. Loew said he went to Chicago to meet his own representative and Ledoux while the negotiations were in progress, and that he and Ledoux agreed upon the price. When Ledoux asked him about security, he says, he told Ledoux he would have to take his word as a guarantee of payment, to which, he says, Ledoux agreed. Loew says he went back to New York after it was agreed that the Empress owner and Shirley should attend to drawing the contract.

Mr. Shirley said the contract was drawn up by a lawyer in Chicago. He said the lawyer's name was Levinson. This contract was exhibited in court.

Attorney Levinson, of Chicago, testified that both Ledoux and Shirley signed the contract in Chicago and that nothing was said about the guarantee of payment. The lawyer said the terms of the contract gave Shirley the right to assign it to other persons.

Mr. Ledoux admitted he had negotiated with the World Realty Company of Omaha before refusing to carry out the alleged contract with Loew and Shirley, representing the Metro people.

Counsel for Loew asked that the sale contract between Ledoux and the World Realty Company be produced in court, but counsel for the World Realty Company replied that the terms of this contract were confidential.

Mr. Loew announced that he will show only Metro pictures at the Empress.

Georgia Theatres Threatened by Further 20 Per Cent. Tax

ATLANTA—Scores of Georgia exhibitors virtually face extinction if the latest proposed tax on theatres in this state becomes a law. Under the provisions of a bill introduced in the Georgia Legislature by Representative Elders, of Tatnall, free school books will be furnished to all pupils in the common schools in the first seven grades, and the money to pay for the books will be raised by a tax of 20 per cent. on the gross receipts of all theatres in the state. The proposed law would place this 20 per cent. tax during 1924, and thereafter a 10 per cent. per annum tax would be levied.

Close on the heels of the introduction of this bill came the first optimistic tax note the exhibitors of Georgia have had in some time. This was an amendment to the present Special State Tax through which the Special Tax on theatres was reduced as regards the picture houses in suburbs of cities of more than 50,000. This tax was reduced on these particular houses from $25.00 to $12.50.

Perry Spence, of Progress Pictures, Inc., points out that this amendment is most fair, inasmuch as it is absurd to make the small theatre pay the same amount of tax as the big houses downtown. He also suggests that it might be wise for some of the city councils in Southern towns to make similar amendments to their own special city taxes on picture theatres.

"The exhibitors in Georgia are getting together to fight the 20 per cent. tax introduced by Representative Elders," says Mr. Spence, "as they can see the 'handwriting on the wall' right now.

"It's a shame the way theatres in the South are taxed. Lawmakers seem to think a theatre is a gold mine. It's a wonder they don't take theatre and all. Then the exhibitor would at least have off his mind the worry of paying all the various taxes. Here we have the Federal tax of 10 per cent., the State Special tax, the income tax, the Corporation tax, the City Property tax, the Assessment tax—and now comes the proposed tax for school books.

"If this tax bill is passed I am afraid that the State of Georgia is going to lose heavily through it by losing the State Special tax, as the small-town exhibitors will close up and go to some other state where they will be free of this foolishness and uncalled for assessment."

Warner Brothers Hosts

News comes from the West Coast that Motley H. Flint, past potentate of Al Malaikah Temple, Shrine at Los Angeles, and the Warner Brothers gave an elaborate party at the Warner Studio for the Minnesota delegation of the American Legionnaires who attended the national convention in San Francisco.

The entire gathering were taken on a tour of the huge studio and served with dinner on one of the big studio stages, where they were introduced to the different Warner stars, directors and important players. Then they were shown "The Gold Diggers."

Klan Film a Fizzle

Ohio Order Probably "Out" Cost of 18,000-Foot Picture

The Ohio Ku Klux Klan, which has for some time been endeavoring to enter the picture field with its own production, "The Toll of Justice," is reported to have encountered difficulties which spell failure for the proposition. The picture was started several months ago by the C. & S. Pictures Co., of Columbus, Ohio, but in the final week of production it was found necessary to effect a reorganization of the company which resulted in the Klan becoming sole owner and producer through reducing the company to the capacity of an employee.

The film, which had a footage of 18,000 feet, was subsequently completed, but when it reached the laboratory it was found that something had gone wrong with the lighting system and the interiors would have to be retaken.

A number of conferences between the Klan and the company was held, but the Klan and the company were held, but the last report received is to the effect that Corey G. Cook, who wrote the scenario and was directing the picture, is arranging to sail for Egypt soon to take up travelogue work. It is likewise stated on good authority that the general manager of the company will soon leave for California. The picture was scheduled for release early in September.

Publicity by Pictures

Canada Acquainting the World with Its Advantages Through Films

Canada is becoming better and more favorably known throughout the world by reason of the publicity its advantages are getting through motion pictures. For the past four years the Canadian Government Motion Picture Bureau, which is connected with the Department of Trade and Commerce, has been letting the world know about Canada's assets and possibilities. A series of one-reel informative and educational type of motion picture called the "Seeing Canada Series," has been widely circulated both theatrically and non-theatrically through recognized film distributing agencies.

The Canadian Motion Picture Bureau, of which Raymond S. Peck is director, says that the work of the Bureau has been of great aid to the Department of Agriculture and many other departments.

Berman on Trip

The State Capitol at Albany received a visit last Friday afternoon from Samuel Berman, of New York City, secretary of the M. P. T. O. of New York State. During the session Mr. Berman was a frequent visitor at the State Capitol. Upon reaching Albany, Friday, Mr. Berman called on several exhibitors and left late in the afternoon for Schenectady, where he met others.

Gordon in New York

N. H. Gordon, original franchise holder of Boston, will serve as the First National rotating committee member at the New York office during the fortnight beginning November 19. He succeeds Walter Hays of Buffalo.

Earl Returns to Desk

Edward Earl, president of Nicholas Power Company, returned to his desk Wednesday after four months vacation made necessary by his strenuous duties. Mr. Earl, to whom the Power Company's success in its field is due in a great measure, is among the best known and most popular men connected with the industry in his particular line.

National Motion Picture Day Proves to Be Great Success

THE industry's first National Motion Picture Day, which is to be an annual event, proved a big success last Monday. That much is known now, but details of its far-reaching scope will not be forthcoming until next week, when the territorial chairmen will report to National President Sydney S. Cohen.

Mr. Cohen issued a statement this week in which he said:

"The results of National Motion Picture Day are of a most gratifying character, with respect to public enthusiasm in the event and the reports to the national office from leading theatre owners and organizations throughout the country. The benefits of this celebration to the theatre owners and the industry will be manifested for some time to come, because of the good will built up and the increased measure of popular appreciation of the community value of the theatre which resulted from this co-operation of exhibitor and public."

Throughout the nation crowds attended the theatres on National Motion Picture Day, their attention having been forcibly drawn to the occasion by well-conducted publicity campaigns including published endorsements by the governors of states, mayors of big cities, high officials of the federal government and other prominent men and women who heartily aided the cause. In Hartford, Conn., twelve of the leading theatre owners had page advertisements of National Motion Picture Day printed in the newspapers. In the Hartford advertisement, the following important statement, which applies to all parts of the United States, was made:

"By impressing upon the public this powerful influence for good, the presentation of wholesome entertainment and its willingness to co-operate with civic and social organizations for enlightenment and uplift, the theatre has received the recognition and enthusiastic endorsement and patronage of the thinking people of America."

It is unnecessary to say that National Motion Picture Day was a rousing success in Hartford and other parts of Connecticut. Joseph W. Walsh, president of the Motion Picture Theatre Owners of Connecticut; W. A. True, Louis Sagal, Poli Circuit; C. M. Maxfield, Charles Repass and Jacob Alpert were the committee in charge of the campaign.

In the Western Pennsylvania district, where the theatre owners had inaugurated a very extensive campaign for National Motion Picture Day, there were a number of added attractions in the theatres, one notable supplementation of the program being the addition of the Musical Club Choral Society with 80 feminine voices under the direction of Charles N. Boyd. This is Pittsburgh's most exclusive musical and social organization. This chorus rendered several selections at different performances in the Million Dollar Grand Theatre on National Motion Picture Day.

A special form of exploitation indicative of the enterprise of the western theatre owners was presented in Denver, Col., under the direction of H. E. Huffman, president of the Motion Picture Theatre Owners of Colorado. In connection with National Motion Picture Day there, the "Bluebird Weekly," a theatrical paper published by M. F. Lapham, devoted several pages to an endorsement of National Motion Picture Day and urged the theatre-going public to patronize the different theatres on November 19.

One element of the appeal made in Denver which is a worth while contribution to the literature of motion picture theatre's public service is as follows:

"The motion picture theatre, synonymous with public service, education and amusement, always has placed its screen at the service of national and civic constructive programs in war or in peace, and we now ask recognition of this great combination of all the arts, the motion picture."

In the Central West, especially in Ohio and Kentucky, great impetus was given to the observance of National Motion Picture Day through special lines of exploitation in newspapers, billboards and direct contact by letters from the theatre owner to his patrons. Several cities in Ohio, notably Toledo, Columbus, Cincinnati and Cleveland, took action in a combination of all the theatres in the matter of direct exploitation for National Motion Picture Day, and in every instance the response on the part of the public was of the most gratifying character.

With the endorsement of National Motion Picture Day by Mayor Magee of Pittsburgh, followed by similar action by the mayors of other Pennsylvania cities, Acting Mayor Murray Hulbert of New York City gave a most pronounced approval of National Motion Picture Day in a printed manifesto which was sent to all of the city departments and published in different newspapers.

This led to other developments along the exploitation line in the Greater City and brought to the front one of the most unique evidences of official and public approval of this event in a large parade which was headed by the New York City Police Band. This procession moved up Broadway, Saturday afternoon, November 17, from Twenty-third street and then into Central Park. The New York drive was under the direction of a special committee from the Theatre Owners Chamber of Commerce, under the chairmanship of J. Arthur Hirsch, Charles Schwartz, Hy Gainsboro, Joseph Jame, Henry Suchman, J. Alton Bradbury, Sol Raives and Clarence Cohen.

In the New York Sunday News of November 18 a complete page was devoted to National Motion Picture Day in which National Education Commissioner John J. Tigert and others told of the wonderful advantages of National Motion Picture Day.

National Motion Picture Day will remain a definite institution among the theatres of the United States and will be celebrated annually.

Knickerbocker Exonerated

Washington, D. C.—The Knickerbocker Theatre Company is not responsible for the falling of the roof of the Knickerbocker Theatre on January 22, 1922, which resulted in the death of 98 persons and the injury of 103 others, under the verdict of a jury in the District Supreme Court in three of the many damage suits which have been brought against the corporation as a result of the catastrophe. The three suits covered by the verdict were for $10,000 each, two of which were for indemnity for death and the third for personal injuries. An appeal was noted from the verdict of the court.

In his instructions to the jury, the presiding justice pointed out that the theatre was to be held responsible if the jury believed it negligently maintained a dangerous situation which resulted in the damage to the plaintiff. It was the contention of the theatre company that it had accepted the theatre building in good faith from the contractors, following both Federal and District inspection and approval of the structure, and that it had no greater knowledge than any individual of any condition which may have existed and which resulted in the falling of the roof under the heavy weight of snow which caused the crash.

Claim Added Strength

(By wire to Moving Picture World)

The decision of the United States Supreme Court that the combination of motion picture companies to restrict distribution of films violates the Sherman Anti-Trust Law confirms the view of the Federal Trade Commission and will operate to strengthen its investigation of Famous Players-Lasky Corporation, et al, according to a report from the commission at Washington, D. C.

The commission does not figure in the enforcement of the anti-trust law, but works under the law and under provisions of the Clayton Act, which was passed by Congress to supplement the Sherman law.

Last week the commission completed the taking of testimony in Los Angeles and the respondents now are to present their side of the case. The first hearing for this purpose will be in Jacksonville, Fla., but the date has not been set.

Hodkinson Urges Percentage, Decries Advanced Admissions

INCREASED prices of admission for motion pictures, advocated in some sections of the industry as a means of combatting the waste that has been characteristic of production, are not warranted under existing conditions, in the opinion of W. W. Hodkinson, president of the W. W. Hodkinson Corporation and a pioneer film man. Mr. Hodkinson said:

"I believe that any move intended to generally increase the admission prices of picture theatres at the present time, to offset the alleged waste in the industry, will result in failure. Pictures are having difficulty enough maintaining attendances at the present admission scale and it is my belief that increased quality in production is necessary in order to maintain even the present prices.

"As I discussed in a recent Colliers' article, there are four basic movements that must be made:

"First, the classification of pictures in theatres, and the movement to increase prices in certain houses on big pictures is in that direction.

"Second, a percentage basis of dealing between producer and exhibitor, whereby they are both concerned in what the product grosses from the public rather than engaged in the present efforts to 'sandbag' each other.

"Third, the abolishment of arbitrary lengths which cause the public to sit through five reels of padding in which the producer has an investment of $100,000, to see an idea expounded that could have been better done in fifteen minutes with an investment of $10,000.

"Fourth, that some system of refereeing between the two factions, production and exhibition of the business, must be set up; whether it is a mere arbitration between producer and exhibitor; whether it is a big figure from outside the industry with integrity enough to equitably serve both factions and not be dominated by either, or whether it is a practical business organization functioning between the producer and exhibitor, is immaterial. The referee principle must be established.

Relative to percentage booking, it is undoubtedly true that only by the producer and exhibitor agreeing on the principle of percentage booking can future progress be made. It is interesting to see nearly all producing and distributing factions uniting on this principle, as well as the editorial minds.

"We are still a long ways from our goal, however, while the exhibitor so generally rebels against the acceptance of the percentage principle. However, he is not to be blamed nowadays. When we get some formulas worked out that are equitable to both producer and exhibitor then we can expect co-operation on the part of the exhibitor and real progress can be made."

Callaghan of Monogram Warns Exhibitors Against Impostors

ANDREW J. CALLAGHAN, president of Monogram Pictures Corporation, has telegrams from a Minnesota exhibitor and a North Carolina exhibitor stating that "the representative of your concern has failed to return or even to advise us concerning our contracts made with him, and we desire definite confirmation at once."

Mr. Callaghan immediately got in touch with a leading detective agency and advised them of the facts, because Monogram sells to State Rights buyers only and at the present time has no road representative other than George H. Wiley. Evidently several impostors are taking advantage of the situation and Mr. Callaghan issues this warning that no one is authorized to take contracts for Monogram except himself, Mr. Wiley or Mr. North of the home office.

"All Monogram pictures, inclusive of the Fred Thomson series of Westerns, are sold on the State Rights basis only," said Mr. Callaghan, "and each buyer will equip his representative with proper credentials, showing he is authorized to accept contracts and deposits on Monogram Pictures in his respective territory. We will go the limit in ferreting out these imposters and seeing that they are given the full extent of the law in the event of their apprehension. For the safety of all concerned, it is my earnest desire that every State Right buyer on whom these representatives call ask to be shown credentials before commencing any negotiations whatsoever.

"The buyers of the different State Rights will be announced as these rights are sold, and in this manner exhibitors will know who are the authorized representatives of the concerns in their respective territory and be guided accordingly."

Credit Association Formed to Curb Irregularities in Industry

THE Film Laboratories Credit Association, born at a dinner conference of laboratory executives and representatives at the Hotel Astor, Thursday, November 15, is described as a permanent contribution to the "safe and sane" drive now under way in the picture industry. It is the avowed purpose of the organization to check waste and put a curb on "wildcat" producers, to the resultant benefit of the legitimate picture makers and distributors.

At the initial meeting, which was attended by virtually every important commercial laboratory interest, the name of the new body was selected and plans made for completing its organization by election of officers and adoption of a code of practice at a second gathering in the Astor Thursday, November 22. The association will begin functioning December 1.

The Film Laboratories Credit Association is the result of a spontaneous movement on the part of the laboratory men to protect themselves against unscrupulous promoters and distributors who order prints shipped C. O. D. and then refuse to accept them. Through these and other practices the laboratories suffer big losses annually, in addition to having their vaults jammed with many worthless negatives left as security for prints.

Charles B. Hoy, credit expert and founder of the F. I. L. M. clubs throughout the country, with Frederick H. Elliott, formerly executive secretary of the National Association of the Motion Picture Industry, were requested to make a survey of the laboratory business and they reported to the meeting that their investigation revealed the imperative need of a credit rating system. Mr. Hoy outlined a plan whereby protection could be accorded the laboratories without interfering with the business policies of the individual companies, and a resolution was unanimously adopted favoring organization along the lines he suggested.

The association plan has, it is said, the indorsement of practically every important laboratory in the country, and at the outset will have a membership of about thirty concerns. The laboratories participating in the initial meeting, through official representation or telegraphic indorsement, were:

H. J. Stryckmans, Claremont; L. J. Sans, Craftsman; Harry Goetz, Erbegraph; Tom Evans, Evans Film Manufacturing Co.; J. Coenen and R. De Roberts, Filmcraft of Los Angeles; William D. V. Kelly and William T. Crispinell, Kelly Color; Mark M. Dintenfass, National; W. K. Hedwig, Rex Hedwig; William S. Gill, representing W. R. Rothacker, Rothacker Film Manufacturing Co. of Chicago and Rothacker-Allers, Los Angeles; H. J. Yates, Republic; John A. Kent and Abe Heller, Reelab; Edward Horn and Harry Glickman, Tremont; H. R. A. Tucker, Urban.

Beware of Impostor!

David Bernstein, treasurer of Loew-Metro, issues the following warning:

"Someone posing as a representative of Metro Pictures Corporation has been circulating drafts drawn on the Harriman National Bank of New York, bearing the name of 'A. Bernstein, Comptroller,' and has apparently succeeded in obtaining the cash for these worthless drafts. Metro Pictures Corporation never issues drafts in payment of any obligations."

Grainger on Way East

James R. Grainer, general manager of sales for Goldwyn Cosmopolitan, is now en route home from his three weeks' trip to the Goldwyn Studios at Culver City, Cal.

New Exchange at Butte

The new Hodkinson Exchange on North Montana street, Butte, Montana, is now open for business, under the management of H. L. Burnham, formerly branch manager at Spokane.

Joins Hodkinson

Mack D. Weinberger is now associated with the home office of the W. W. Hodkinson Corporation, where he will handle special work on the following Producers' Security Pictures: "The Mark of the Beast," "Dollar Devils," "Bulldog Drummond," "The Kingdom Within" and "The Lion's Mouse."

Shipman on Trip

Ernest Shipman has left New York for a three weeks tour of the southeastern states. No explanation of the trip was forthcoming at the Shipman offices but it is assumed that it pertains to his recent announcement that he intends to produce in the South.

Pictures That Have Made Money for Others—

Will Make Money for YOU!

MONEY-MAKING SECTION

Special Service Supplement to Moving Picture World, December 1, 1923

"Where the promise is performed," is the slogan of a well-known New York advertiser.

It is a slogan that might well apply to that department of Moving Picture World—Straight From the Shoulder Reports.

For here is where the promise gives way to performance, where judgment gives place to actual results, where "maybe" is replaced by "it did."

Moving Picture World has prepared the special section herewith in the opinion that no better service can be rendered the exhibitor than to point out to him features that HAVE DONE THINGS.

For here there is no guess work, here there is no doubt, here he need only weigh the words of other exhibitors, judge the applicability of results in their theatres to his own situation, and act accordingly.

"Every picture is a first-run attraction until it has been shown in your town." Someone said that a long time ago. In most cases it is a true remark. And particularly is it true of comparatively recent productions such as are represented in this section, but which are at the stage where they may be termed "good buys" for most theatre owners.

We present our first "Money Making Pictures" section to exhibitors in the knowledge that the pictures represented herein, as shown by the Straight From the Shoulder Reports of theatre owners, constitute a list of definite, concrete profit-producing value.

Robert E. Welsh

Straight from the Shoulder Reports

The Reports appearing in this reproduction of Straight from the Shoulder Reports are actual reports from theat res where the pictures have run, and are reprinted from a random selection of earlier issues of Moving Picture World.

Goldwyn

GOLDWYN FEATURES. Have proved consistently good. Never get a bad print from Goldwyn and they don't hold you up on the price. Pictures satisfy. Draw town and country class in town of 700. J. B. Carter, Electric Theatre, Browning, Missouri.

HUNGRY HEARTS. (6,540 feet). Stars, Bryant Washburn, Rosa Rosanova. A corking good picture of the struggles of a poor, indigent family in America. Well liked here. Played it on a Saturday night and it turned out to be an ideal picture for here on that night. Usual advertising and good Saturday evening attendance. Health seekers and tourists attend. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BLIND BARGAIN. (4,473 feet). Lon Chaney and star cast. Excellent in every respect. Plug Chaney's dual role—scientist and ape man—and you have a winner. Used a special built front, pulled excellent attendance. Big city, draw transient trade. Admission 17-20. J. L. Stallman, Savoy Theatre, Philadelphia, Pennsylvania.

LOST AND FOUND. Star, Pauline Stark. Clad in a sunny smile and a bale of hay, this picture, a colorful, delightful episode of life in the languorous South Sea Island, portrayed Pauline Stark and co-stars to splendid advantage. The picture should please all seeing it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. A masterful piece of acting; Chaney, in our opinion, doing the best work of his brilliant career. A little gruesome, part of it, but it all had a meaning. Book it, brother, if your people know good acting when they see it; this one will please, thrill and satisfy them. Moral tone, can't say for that. Suitable for Sunday, hardly. Big attendance, drawing fashionable class in city of 10,000. Admission 5-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

BROKEN CHAINS. (6,190 feet). Star cast. Here is one of the best pictures I have ever shown. Lots of clean comedy and a fight at the end that lifted them out of their seats. If you want summer business, play it and boost it. Moral tone splendid. Suitable for Sunday, yes. Town of 3,000. Excellent attendance. Giles Master, Strand Theatre, Gallup, New Mexico.

STRANGER'S BANQUET. (8,531 feet). A very good production that pleased the majority. Did not have to pay a fortune for it. Had fair attendance, for hot weather. L. M. Zug, Rialto Theatre, Jerome, Idaho.

SHERLOCK HOLMES. With John Barrymore. A very good picture and every one well pleased who saw it. Did a fine business. Advertising: regular. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SIN FLOOD. (6,500 feet). Helene Chadwick and star cast. The picture pleased here a hundred per cent. One of the best pictures heretofore played at this theatre. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Preferred Pictures

DAUGHTERS OF THE RICH. A good picture, full of entertainment and interest from start to finish. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

GIRL WHO CAME BACK. We class this as something very, very good. Kenneth Harlan, Gaston Glass, Miriam Cooper, Joseph Dowling all doing splendid work. We bought this reasonable. Certainly a fine picture from every side. Many producers would have charged five times the rental that Preferred is charging. Good stuff; you tell 'em! Nobbiest advertising you ever saw brought very good attendance. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

POOR MEN'S WIVES. An absolutely good picture, well liked by audience. Advertised big, and as "The Rich Picture of the year." Nat L. Royster, Alcazar Theatre, Birmingham, Alabama.

POOR MEN'S WIVES. Excellent picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

RICH MEN'S WIVES. Went over very well in very bad weather. Everybody thought the picture was great and we think we could have run it longer. Advertised with extra newspaper space. R. L. Wood, Eastland Theatre, Portsmouth, Ohio.

RICH MEN'S WIVES. A classy society picture. Not much new to story but well produced, with great cast. Has Prizma titles. R. J. Relf, Star Theatre, Decorah, Iowa.

RICH MEN'S WIVES. One of the real big ones out this year. Don't cost a lot of rent, but has drawing power and pleases all who see it. You can go out for business with this. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

RICH MEN'S WIVES. Splendid cast in an excellent picture from every standpoint. Drew well and pleased about every one. Received dozens of good comments from patrons. And the price was certainly reaonable. Good attendance. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

SHADOWS. Lon, as usual, makes good. This is splendid entertainment and with some comedy injected at intervals this would have been a real special—it is rather sombre as it is at present. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THORNS AND ORANGE BLOSSOMS. Excellent picture with an exceptional cast. Pleased everybody. While story is not new, it is put over in an effective way. Jack Kaplan, Rivoli Theatre, South Fallsburgh, New York.

THORNS AND ORANGE BLOSSOMS. A fine picture. Pleased a hundred per cent. So far (in this) Preferred has released "the" picture of the year. Estelle Taylor is excellent in her part. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

THORNS AND ORANGE BLOSSOMS. A pleasing picture. Many favorable comments. Could use more like it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Paramount

BACHELOR DADDY. Star, Thomas Meighan. Corking good picture that pleased 100 per cent. Clean as a hound's tooth and rich in entertainment value. Book it, play it and boost it. Advertising about usual. Patronage high class. Good attendance. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

CAPPY RICKS. Star, Thomas Meighan. A good Meighan picture. My patrons getting to like Meighan better every day and I am well pleased with him. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

CITY OF SILENT MEN. Star, Thomas Meighan. You need not be afraid to meet your patrons when they're coming out from seeing this. Far more entertaining than most specials. More favorable comment than any other picture shown in six months. A La Valla, Bethel Community House, Bethel, Connecticut.

CIVILIAN CLOTHES. Star, Thomas Meighan. Will please all. Heard favorable comments on this for a week afterward. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

CONQUEST OF CANAAN. A regular picture. Pleased a Sunday crowd one hundred per cent. R. J. Relf, Star Theatre, Decorah, Iowa.

EASY ROAD. This picture is all right and with Meighan as star it satisfied. F. M. Harvey, Unique Theatre, El Paso, Texas.

FRONTIER OF THE STARS. They liked this one. Tom Meighan has a role similar to that in "The Miracle Man." R. J. Relf, Star Theatre, Decorah, Iowa.

IF YOU BELIEVE IT, IT'S SO. A very good picture. Meighan does fine. Book it. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

MALE AND FEMALE. Star, Thomas Meighan. A splendid picture and many comments from my patrons. A. Wertenberg, Woodlawn Theatre, Schenectady, New York.

MIRACLE MAN. One of the biggest and best pictures we ever played. Those who saw it said it was good. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

OUR LEADING CITIZEN. Star, Thomas Meighan. This is the best Meighan has had since "Bachelor Daddy." Patrons all pleased. Meighan always pleases. A picture which should be a good one in any small town. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

WHY CHANGE YOUR WIFE? Star, Thomas Meighan. This one pleased them all. The print was in excellent condition. Meighan gains in popularity here with every picture in which he stars. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

WHY CHANGE YOUR WIFE? Star, Thomas Meighan. A superb picture in every respect, with a splendid cast. You can't go wrong on this one. If you haven't played it, book it. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

Money—money—money—money—money—

Nab it, grab it, get the dollar habit, book it, *bankbook it,* the box-office bonanza—

It exploits itself!

RUPERT HUGHES

gives us the inside story of Divorce in a seething turmoil of a drama that has one vivid situation after the other. The lives of wives revealed. This whirlwind picture winds its way all over the map of these states ending in a bubbling perilous episode —The Battle on the Brink of Yellowstone's Boiling Geyser. All aboard for

RENO

featuring Helene Chadwick, Lew Cody, Carmel Myers, George Walsh

Goldwyn-Cosmopolitan

Pictures that show the way to BIGGER BOX OFFICE RETURNS

Here are 5 pictures with the breath of the great outdoors, the greatest variety of scenic grandeur ever shot—and a powerful, picturesque appeal to back up splendid drama. There is the realism of the Canadian West added to the heart-touching stories of Ralph Connor.

"The Man from Glengary"

with Pauline Garon

Stands out from ordinary pictures like a forest giant above the timber line. A Ralph Connor story, set where logs and laws are playthings.

"The Critical Age"

with Pauline Garon

From another immortal Connor story. Winning title, a big name, love, the great outdoors, the age factor.

"The Rapids"

with Mary Astor and Harry T. Morey

This picture will sweep them in. Swift in action, with a strong current of love.

"Cameron of the Royal Mounted"

The Royal Mounted always get their man. And this picture will get any audience anywhere.

"God's Crucible"

Another picture set in the last West. Adapted from "The Foreigner," Ralph Connor's supreme literary achievement. An all star cast.

Ernst Shipman Productions

Distributed by

HODKINSON

PICTURES

IF you haven't booked The PREFERRED 8

Daughters of the Rich

Poor Men's Wives

The Hero

Are You a Failure?

you've played a mean trick on your box-office!

Every one is a money maker!

The Girl Who Came Back

Thorns and Orange Blossoms

Shadows

Rich Men's Wives

PREFERRED PICTURES CORP'N.

1650 BROADWAY NEW YORK CITY

FOREIGN DISTRIBUTORS—EXPORT AND IMPORT FILM CO. INC.

Straight from the Shoulder Reports

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Educational

HOKUS POKUS. (Christie). A comedy that *made* them laugh. What more is there to be desired in a comedy? Advertised with posters, pulled the better class, with fair attendance. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

SPOOKS. (Educational). An extra good two-reel comedy. It more than pleased. Patronage: small town. Attendance: good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

GOOD SCOUT. (Educational—Mermaid). This comedy produced good hearty laughs from our audience. If it does that I say it is all to be desired as a comedy. Usual advertising. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

EXTRA! EXTRA! (Educational). This had some good gags in it which got the laughs and must say that Hamilton is making a reputation for good comedies. Usual advertising. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth. Pennsylvania.

'TIS THE BULL. (Educational). Christie Comedy. A good laugh producer, saved our show because feature was very poor. Better class comes. Attendance was poor. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

SIMP. (Educational). First time Lloyd Hamilton shown here. Pleased the crowd and had them laughing at his clever antics. Comedies like this always please. Film was good; photography was excellent and it (the film, I mean) was all there. Used ones. Had fair attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FOR LAND'S SAKE. Educational-Mermaid). This is a real comedy, one of the best seen for some time. If you play it—tell them all about it! They will eat it up. Used photos and ones. Very good attendance. Prices 10-20. City of 15,000. William Thacher, Royal Theatre, Salina, Kansas.

FREE AND EASY. (Educational-Lige Conley). A crackerjack, two-reel comedy with oodles of action. Kept the audience in a roar from first to last. Played with "Roof Tree" and kept the program from falling down. Boys, it will make the regulars laugh like they've never laughed before. Used one-sheet only. Fair attendance. Draw general type, town of 1,000. Admission 10-20 to 25-50. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

THREE STRIKES. (Educational-Mermaid). Star, Lige Conley. As usual, one of the best two-reel comedies released. You can tell them it is as funny and entertaining as is to be seen. Tie-up with baseball club gave fair attendance of general class in town of 2,500. Admission, 10-20, 10-25. H. J. Longaker. Howard Theatre, Alexandria, Minnesota.

CAPTIVATING CAPTIVE. (Educational-Christie). Fair comic. Very novel eloping scenes. Town of 2,800, draw factory people. Admission. 15-25. D. W. Strayer, Monarch Theatre. Mt. Joy, Pennsylvania.

Ernest Shipman

RAPIDS.—Star, Harry Morey. Insertion of pulp industry and views of steel mills makes an interesting move for different pictures. An outdoor picture. Suspense is held until the end thereby holding the interest of the spectator. Not a big picture but nevertheless good amusement. Seemed to please. Good print. Used newspapers, program. Had typical summer attendance. Draw better class in city of 35,000.

CRITICAL AGE. (4,500 feet). Star, Pauline Garon. This is a charming little picture, just the thing for warm weather. Five reels and contains many scenes of delightful beauty. Pauline Garon is becoming exceedingly popular. T. H. Whittemore, Newcastle, California.

CRITICAL AGE (Hodkinson). Star, Pauline Garon. Another entertaining Connor story. Above the average. Pleased young and old. Photography shaky throughout, although clear. Excellent comedy situations made the audience "roar." Regular newspaper and programs brought average attendance. Draw University students and better class in city of 35,000. P. A. Wills, The Park Theatre, Champaign, Illinois.

CAMERON OF THE ROYAL MOUNTED. Very good. One of the best Northwest pictures we have ever played. Good attendance of mixed class. Daniel Buss, Star Theatre, Tonawanda, New York.

CAMERON OF THE ROYAL MOUNTED. Splendid picture, exceedingly interesting. Beautiful scenery. Splendidly acted. Fair neighborhood attendance. W. E. Elkins, Temple Theatre, Aberdeen, Mississippi.

CAMERON OF THE ROYAL MOUNTED. A very good picture. Had lots of favorable comments on it. Buy it; you won't go wrong. Fair attendance of high class patronage. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

CAMERON OF THE ROYAL MOUNTED. Very good of its type. Scenic views make it worth while. A trifle melodramatic, but pleased. Fair, high class attendance. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

CAMERON OF THE ROYAL MOUNTED. People like this Northwestern Mounted Police story. Well made and played. Good attendance, mixed class. Redding Theatre, Redding, California.

CAMERON OF THE ROYAL MOUNTED. Personally I think this one of the best pictures I have run to date. This type of picture is almost a sure-fire for any exhibitor. Advertising, I put a little extra behind this and results were satisfactory. Good neighborhood attendance. W. L. Landers, Gem Theatre, Batesville, Arkansas.

GOD'S CRUCIBLE. An excellent picture. Pleased all who saw it. Extra fine scenery. Rural class. H. G. Frisbee, Community Theatre, Meredith, New York.

GOD'S CRUCIBLE. Very good picture; not a knockout, but good entertainment. Fair attendance of all classes. W. L. Landers; Gem Theatre, Batesville, Arkansas.

First National

PENROD AND SAM. (Star cast. All the fun in a lifetime in one fleeting hour of glee, will be seen in "Penrod and Sam." This picture is one of Ben Alexander's best. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

PENROD AND SAM. (6,275 feet). Star cast. Most pleasing picture we ever ran. Extended run to increasing business. If we had known just how popular it was going to be, we would have started an advertising campaign sooner and advanced prices. Everyone came out of the house either smiling or laughing out loud. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. A true to life picture of small town domestic squabbles. It's hard to tell which one does the best acting. They are such natural kids. Leave your grouch at home when you go to see this one or you will lose it. Everyone liked it. Said they laughed, shed a few tears, and had a good time. Had a fair crowd. A. F. Jenkins, Community Theatre, David City, Nebraska.

PENROD AND SAM. (6,275 feet). Star cast. Great picture. A roar from start to finish. Drew well in spite of heat. Advertising slants, freckled face contest. Had good attendance. Draw wealthy and medium class in city of 75,000. Admission 28-40-55. W. H. Lusher, Strand Theatre, Pasadena, California.

PENROD AND SAM. (6,275 feet). Star cast. The most popular audience picture we ever ran. Pleased one hundred per cent. Many came back second time. Usual newspaper brought good attendance. Draw best class. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. Here's a real picture with a kick in every foot of it. I am not kidding you when I say it is one of the very best pictures produced this year by anybody. Pleased as near all of them as it is possible for a picture to do. It is a gem among pictures; the best of the best. Thanks. Moral tone best in the world; suitable for Sunday (or any day). Had big (pleased) attendance, drawing fashionable class in city of 10,000. Admission 5-20. Ned Pedigo, Pellard Theatre (800 seats). Guthrie, Oklahoma.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Excellent entertainment. Pleased all. Paid a little high, but made one of best net profit weeks. Had good attendance. Draw best class in city of 53,000. Admission 10, 15, 30. J. A. Flournoy, Criterion Theatre, (569 seats), Macon, Georgia.

CIRCUS DAY. (6,000 feet). Star, Jackie Coogan. Excellent picture. Very entertaining, and Jackie's latest and best picture. Large patronage, all pleased. See it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

CIRCUS DAYS (First National). Did not draw the adults as expected but more than pleased those who came. Made money at that; second night better than first. It's a very good picture and better than "Oliver Twist." J. A. Harvey, Strand Theatre, Vacaville, California.

PLAY SAFE

You can play safe with your business if you will save your patrons from being bored by over-padded features. You must give your patrons ENTERTAINMENT or you are lost. Give them *DIVERSIFIED* ENTERTAINMENT—with plenty of SHORT SUBJECTS.

Educational Pictures

will help you build up your ENTERTAINMENT, as is proved by these reports from exhibitors in *one issue* of Exhibitors Herald (November 17th issue).

Let us write your "insurance policy" and let this trade-mark guard you against loss.

E. W. Hammons

The Kick Out (Educational), with Lige Conley.—Two reels. Boys, grab this and talk about it as much as you want, but be sure the premium on your tornado insurance is paid up before you let the youngsters get their eyes on the screen. Except the "polite" comedies are the most desirable, this one should be a bear, and I believe that some of the dignity of the better class might stray away for a while, at that.—Chas. W. Lewis, I. O. O. F. theatre, Grand Gorge, N. Y.—Small town patronage.

Rapid Fire (Educational).—Two reels. Here's a comedy that will get the laughs. This comedy saved the show, as we happened to have a bum feature. We find the majority of Educational comedies good.—Ben. L. Morris, Temple theatre, Bellaire, Ohio.—General patronage

High Power and **Choose Your Weapons** (Educational).—Two reels. "Spice of program" is right. All are good, but some are best. **High Power** is better than **Choose Your Weapons.** These are some of the best two reelers we get.—V. E. Sager, Southern theatre, Akron, Ohio.—General patronage.

Moving (Educational), a Cameo comedy.—This comedy is better than lots of the two reelers. In fact, they are all good. I have not had a bad one this year. We look forward to a Cameo date for we know we have a good short subject that will brace any weak feature. One reel.—Hugh C. Martin, American theatre, Columbus, Ga.—General patronage.

Navy Blues (Educational), a Christie comedy, with Dorothy Devore.—A snappy comedy with a little patriotic interest. Much favorable comment. Two reels.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

That Son of a Sheik (Educational).—a Christie comedy.—A knockout and one that's a pretty good burlesque on The Sheik. Two reels.—C. W. Langacher, New Glarus theatre, New Glarus, Wis.—General patronage.

No Luck (Educational), with Lloyd Hamilton.—Has plenty of action and will get the laughs. I consider this one of Hamilton's best. Two reels.—Hobart Wickens, Dreamland theatre, Kiowa, Kans.—General patronage.

Back Fire (Educational) with Lige Conley.—One of the best. If you have this one booked, don't be afraid to get behind it. If they don't laugh at this one there is something wrong with them. Two reels.—Walter H. Musson, Queen's theatre, Hespeler, Ont., Can.—Small town patronage.

Close Harmony (Educational).—This is the first of the "Sing 'Em Again" series, a novelty reel introducing three old songs in which the audience is supposed to join. Our people were slow taking hold, but the reel went over big and drew applause at the finish. It is seldom that a feature is applauded here and when they applaud a single reeler it must be good. One reel.—John W. Hawkins, Capitol theatre, New Bedford, Mass.—General patronage.

Ocean Swells (Educational), a Christie comedy.—This is a good comedy. The photography is splendid. It is a high class comedy that will please the kids as well as the adults. More of this class of comedy would be welcome. Most Christies are good. Two reels.—Ralph R. Gribble, Grand theatre, New Hamburg, Ont., Can.—General patronage.

Mile a Minute Mary (Educational).—Another good Educational short subject. —Two reels.—C. W. Langacher, New Glarus, Wis.—General patronage.

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons

President

Everybody Makes Money with Meighan

Celebrate
THOMAS
MEIGHAN
WEEK
Dec. 9-16th

Play a Week of
THOMAS
MEIGHAN
PICTURES
and clean up!

The Man with 100,000,000 Admirers

What Exhibitors Report on Meighan Pictures:

Manslaughter—
The best picture I ever ran. No praise too high for it. 100% at box office. Guy Sawyer, Town Hall, Chester, Vt. (W. P. World)

The Bachelor Daddy—
Good honest comedy with sprinkling of thrills. Pleased everybody. Jean Dagle, Barth Theatre, Carbondale, Ill. (M. P. World)

Cappy Ricks—
This is a great one. Get it. C. A. Anglemire, Y Theatre, Nazareth, Pa. (M. P. World)

Back Home and Broke—
Meighan's best since "Manslaughter." Meighan always draws well. Frank G. Leal, Leal Theatre, Irvington, Cal. (M. P. World)

The Ne'er Do Well—
Good entertainment. Good healthy, clean picture. J. M. Blanchard, Strand Theatre, Sunbury, Pa.

City of Silent Men—
Very good picture and worth running again. Chas. Hyde, Grand Theatre, Pierre, S. D. (Ex. Herald)

Homeward Bound—
Every time I play a Meighan I think it's the best he ever did. W. E. Tragsdorf, Trag's, Neillsville, Wis. (M. P. World)

Man Who Saw To-morrow—
Best Meighan so far. Pleased 100%. J. L. Katz, Lyric, Woodbine, N. J.

Conquest of Canaan—
Good picture, pleasing all patrons. L. W. McCuan, Kozy, Dresden, Tenn. (Ex. Herald)

Our Leading Citizen—
Excellent. Will please any audience.

Woman-Proof—
Now cleaning up everywhere.

And then there's—

The Miracle Man
Male and Female
Why Change Your Wife
The Prince Chap
Civilian Clothes
Conrad in Quest of His Youth
Frontier of the Stars
The Easy Road
White and Unmarried
A Prince There Was
If You Believe It, It's So

Your Paramount exchange has good prints and a complete line of advertising material on every one of these Meighan successes.

Book any one—or any seven—of the pictures above for Meighan Week. You can't possibly go wrong.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A Trio the Public are flocking to see!

Phila. North American: "Thrills audiences."

Cincinnati Times: "One of the best photoplays shown this season."

New York Daily News: "You'll enjoy it enough to see it twice."

All that you love you'll find in

RICHARD WALTON TULLY'S

Superb Picturization of George du Maurier's immortal novel

"TRILBY"

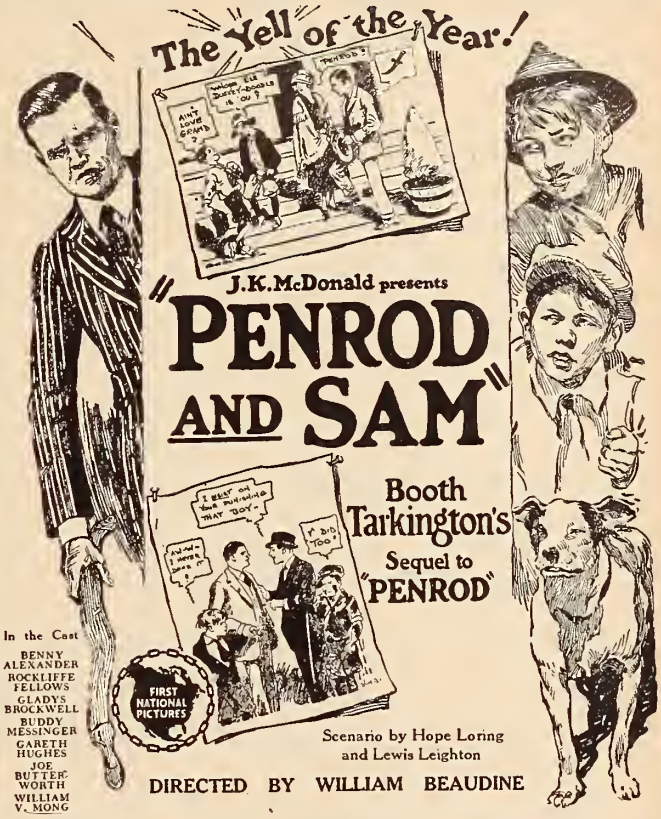
With the Celebrated French Star

ANDREE LAFAYETTE

and a distinguished all-star cast including Arthur Edmund Carew, Creighton Hale, Wilfred Lucas, Philo McCullogh, Francis McDonald, Gertrude Olmstead and others.

Directed by
JAMES YOUNG

Art Director, Wilfred Buckland
Photographed by George Benoit



J.K. McDonald presents

"PENROD AND SAM"

Booth Tarkington's Sequel to "PENROD"

In the Cast
BENNY ALEXANDER
ROCKLIFFE FELLOWS
GLADYS BROCKWELL
BUDDY MESSINGER
GARETH HUGHES
JOE BUTTERWORTH
WILLIAM V. MONG

Scenario by Hope Loring and Lewis Leighton

DIRECTED BY WILLIAM BEAUDINE

New York Evening Journal: "There should be a law compelling producers to turn out more like it."

The Cincinnati Post: "The best film of the week."

Denver Times: "Filled with screamingly funny situations."

Chicago Evening Journal: "You had better go see this one."

SOL LESSER PRESENTS

JACKIE COOGAN IN "CIRCUS DAYS"

Directed by
EDDIE CLINE

JACKIE AND A CIRCUS ALL IN ONE BIG PICTURE

They're all First National Pictures

FIRST NATIONAL PICTURES

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Consolidated Co., Indiana, Goes Into Receiver's Hands

About the most startling bit of news in Indiana theatre circles this week was the announcement of the appointment of a receiver for the Consolidated Realty and Theatre Corporation, which owns and operates a number of picture theatres in some of the larger cities of the state. Fred A. Sims, of Indianapolis, formerly chairman of the State Tax Board, was named receiver for the company on a petition filed by the Hatfield Electric Company, which alleged the company is indebted to it in the sum of $1,000.

R. L. Martin, president of the Consolidated Realty and Theatre Corporation, said the company has ample assets to clear up the outstanding indebtedness, said to amount to about $60,000, but lacked enough money to meet its obligations at this time. He announced at the time the suit was filed that none of the theatres would cease operation.

The corporation owns and operates the Liberty Theatre in Terre Haute, the Murray and Murrette theatres in Richmond, the Capitol in Clinton, the Victory and Strand and the Sonntag hotel in Evansville, the Pantheon in Vincennes, the Orpheum in Fort Wayne, and the Strand in Kokomo. It also holds a ninety-nine year lease on the Park Theatre property in Indianapolis, and owns the Consolidated building in Indianapolis, a business site in Fort Wayne and a tract of land in Anderson.

Another suit asking a receiver for the corporation was filed in the Allen county superior court at Fort Wayne by Mrs. Carolina C. Schmidt, who claimed the company had failed to make payments for the last three months on property it had leased from her. It is understood that since the filing of the receivership suit in Indianapolis, Mrs. Schmidt will only ask for a receiver to take charge of the Fort Wayne property.

Following the filing of the Indianapolis suit the Strand Theatre in Evansville was closed by Frank Holland, manager, on order of Mr. Martin, president of the corporation. The theatre had been running a combined program of pictures and vaudeville. The receivership proceedings has not affected the operation of the Sonntag hotel or Victory Theatre in Evansville.

F. H. Gruneberg, Sr., of Chicago, was president of the company until a few weeks ago, when he suffered a nervous breakdown. On the advice of his physicians he retired from the company and was ordered to another climate for his health. He was succeeded by Mr. Martin, who until that time was secretary-treasurer of the company. A. P. Kester, of Sheridan, succeeded Martin as secretary-treasurer.

The Consolidated Realty and Theatres Corporation, at the time it was organized, took over the Bankers and Merchants Theatres Company, which operated the Liberty in Terre Haute and the Orpheum in Fort Wayne. Since then other theatres were acquired and in the last few years the corporation has made some large real estate purchases, which, it is understood, required considerable ready cash to complete.

Fred Le Comte, manager of the Liberty at Terre Haute, is acting as general manager of all the theatres in the Consolidated chain, and temporarily at least all bookings of films will be made through him. It is planned to continue the operation of the theatres on an economic and business basis so that the outstanding indebtedness may soon be cleared up.

Offices in Terre Haute and Evansville, from which stock in the company was sold, were closed two weeks ago.

Photoplays and other moving pictures are to be produced in Indianapolis soon, it was announced this week following the filing of incorporation papers by the Cavalier Motion Picture Company, a newly organized Indianapolis concern. The company is capitalized at $1,000,000. The incorporators are Roscoe Carpenter, Lyons; William Eickenberry, Kokomo; Frank J. Hows, Indianapolis; Bert Hendren, Universal, and James T. Jeffers, Lyons.

According to C. C. Hendren, of the Hoosier Distributing Company, which will sell the securities of the motion picture concern, the company is to acquire ground somewhere in Marion county for the location of a studio. The Cavalier Motion Picture Company is a reorganization of a company by the same name now producing pictures in a studio in Jersey City. It was originally organized for the production of Bible pictures, but has branched out into the production of plays, news reels and educational films.

Ray Frisz, who resigned recently as assistant manager of the Liberty Theatre in Terre Haute, has been transferred to the Indianapolis office of the Consolidated Realty and Theatres Company, which owns and operates the Liberty.

Henry A. Wallis, assistant treasurer of the Hippodrome Theatre at Terre Haute, is suffering from a badly sprained knee. Despite the injury he has been continuing his duties at the theatre.

Ben Van Borssum, proprietor of the Crescent, Majestic and Savoy theatres in Terre Haute, has added several new employes to his organization.

The Palace Theatre at South Bend celebrated its first anniversary last week. An enviable record of attendance has been established in the theatre's first year. It has operated continuously every day in the week since its opening.

The Ohio Theatre in Indianapolis has been redecorated and repainted. New Turkish carpets have been laid on the mezzanine floor and in the women's restroom. Harry Koch is manager.

The American Theatre in Terre Haute was opened last week under the management of Joseph Oten. It recently was extensively remodeled and redecorated.

New curtains and scenery will be installed soon in the Grand Theatre at Washington, Ind., according to an announcement this week by Guy Hammitt, manager.

Freuler Leases Milwaukee's Butterfly to La Crosse Man

A. J. Cooper, president and general manager of the La Crosse Amusement Co., of La Crosse, Wis., has taken over the Butterfly Theatre, downtown Milwaukee house, under a long term lease. The lease was obtained from John R. Freuler, owner of the building, who has operated the showhouse for several years.

With the arrival of Mr. Cooper and with the announcement that he would devote considerable time to his latest acquisition, Stewart Walker has stepped out as manager, a position which he held for more than a year for the Freuler interests. Just what his plans are has not been revealed.

The Butterfly under the new management will immediately switch from a policy of second run to first run pictures and as a result will likewise undergo an advance in admission price, Mr. Cooper has announced. The theatre will be renovated and it is likely that an orchestra will be hired. The staff will remain intact, with Henry Taylor as house manager.

The house contains 1,250 seats, including a balcony, and until several years ago was one of the leading houses in the city, it reaching its highest point under the management of Leo A. Landau, now director of the Alhambra and Garden theatres.

The La Crosse Amusement Co., besides the Butterfly, now controls the Casino and Strand theatres in La Crosse, Wis.

L. P. Charles of Chetek, Wis., has been elected president of the newly organized Northern Wisconsin Theatre Owners' Association, which includes in its membership twenty-two exhibitors. Other officers are: C. H. Edwards, Spooner, vice president, and Mrs. M. E. Zimmerman, Cumberland, secretary and treasurer. The annual meeting of the association will be held in May.

Milwaukee this week is being treated to the simultaneous presentation of two widely different pictures based on the same kind of story. While Eddie Weisfeldt is drawing crowds to Saxe's Strand with Pola Negri's "Spanish Dancer" as the attraction, Leo A. Landau, one block away on the same street, is running to capacity at the Alhambra with Mary Pickford in "Rosita." Meanwhile, because of the unusual situation, both pictures are drawing a special amount of publicity in the newspapers, with critics giving them joint reviews.

With the opening of "Little Old New York" scheduled for Nov. 23, Roy C. MacMullen, manager of the Merrill Theatre in Milwaukee, is laying elaborate plans for the big event. Working hand in hand with the Hearst publication in the city, Mr. MacMullen has arranged for a society night on Nov. 23, special invitations being extended to the best families in Milwaukee who are expected to attend in their full dress. For Saturday, Nov. 24, Mr. MacMullen has outlined plans for a children's party in the morning.

Local Lafs, patterned after the famous Fun From the Press, but confined to Milwaukee wit, is making a big hit with Milwaukee theatre patrons. Starting at the Strand and Miller theatres, two Saxe houses, several weeks ago, the Lafs now are also being shown at approximately a dozen theatres in the city, among them being the New Milwaukee, the Parkway, Regent, Colonial, Juneau and Tivoli.

Lafs are submitted through a leading Milwaukee newspaper which awards cash prizes to the winners in addition to putting the product of their funny bones on the screen.

The Goetz Bros., who control houses in Janesville and Beloit, Wis., have opened the Crystal Theatre at Watertown, Wis., which has been closed for some time.

Kansas

The Kansas City Motion Picture Exhibitors' Association, at a recent meeting, unanimously endorsed Motion Picture Day, which is being sponsored by the M. P. T. O. of America. Other matters of interest taken up at the meeting of the association were: A plan of financing the organization through an advertising slide, and the music tax question. It was merely stated that S. A. Handy, who is legal counsel for the M. P. T. O. of Kansas, has been retained by the Kansas City Exhibitors' Association.

Charles H. Barron, who recently purchased full interest in the Kansas Theatre at Wichita, Kas., has purchased the Elite and Cozy theatres from John Callahan at Pratt, Kas. Mr. Barron announces his intention of closing the Cozy and concentrating on the Elite, which will be known as the Kansas.

T. C. Block is building a new theatre at Odessa, Mo., and will be finished about the first of the year. The house will be known as the Dixie.

Jay Means and F. A. Gibbons, owners of the Murray Theatre and Prospect Theatre, Kansas City, won their fight for an injunction against the picketing of their theatres by the Operators' Union and the local Musicians' Union. The decision was rendered in the circuit court of Jackson county, and stated that the owner of the theatre is also the owner of the sidewalk space in front and adjacent to the theatre, for the purpose of ingress and egress for himself and employes and his patrons, and for the use of pedestrians. The method of picketing was pointed out to be a violation of the rights of the theatre owner.

W. Dahler of the Cozy Theatre, Grove, Kas., is the proud possessor of a new son.

A. E. Lamkin of the Star Theatre at Stockton, Kas., severely injured his left hand recently. He is also the owner of the town newspaper and his hand was caught between two wheels on the press.

N. W. Huston is building a new theatre at Columbus, Kas. The house will seat 350 and will be opened about March. Mr. Huston will continue operating the Liberty Theatre also.

Out-of-town visitors seen this past week have been: M. W. Hubbell, Hubbell Theatre, Trenton, Mo.; Gus Kubach of Abilene, Kas.; Lloyd Ware of the Varsity Theatre, Lawrence, Kas., and L. D. Metcalf of the Grand Theatre at Ash Grove, Mo.

Cincinnati

For the third time within a year the Hippodrome Theatre, Newport, Ky., just across the river, was visited by burglars, who robbed the safe of $1,000, after knocking off the combination. The money stolen represented the day's receipts of the Hippodrome and Temple theatres, both of which are owned and operated by I. Frankel, of Cincinnati.

William James of Columbus, who recently took over the State and Vernon theatres to operate them in connection with the James, Broadway and Grand, has promoted Joe Wilson from assistant manager of the James to manager of the State. Harry Doyle, treasurer of the Broadway, will pilot the Vernon henceforth. Harry Egar, exploitation man, has taken Wilson's place as assistant to J. Real Neth, manager of the James, while Earl Pepper becomes treasurer of the Broadway. Manager James reports that $50,000 will be spent in improvements on the State Theatre, which was never completed in its entirety by the former owners, the Deusenburys. A new $35,000 pipe organ will be installed at the Grand.

"The Hunchback of Notre Dame" is being shown at the Cox Theatre for a five weeks' run, to be followed by a legitimate attraction. "The White Sister" is also booked for a showing in the early future.

Many Chicago Orphans Await Levine's Thanksgiving Treat

Manager Paul Levine of the Adams Theatre, near State and Adams, is arranging his annual Thnksgiving treat for several hundred orphans and this year will show them Jackie Coogan in "Circus Days." A large number of folks will lend their automobiles to take the little ones to and from the orphan homes, and with plenty of popcorn and peanuts the orphans are in for "some" holiday.

The Vitagraph Theatre of the Lubliner & Trinz circuit on Lincoln avenue has been redecorated and fixed up with a new electric sign that can be seen for several blocks.

Manager Guy V. Martin of the Illini Theatre at Bloomington, Ill., has booked "The Covered Wagon" for three nights and two matinees the last of this month, and will get $1.50 for his main floor and down to 50 cents for gallery seats.

Plans for the new Schoenstadt house to go up at Archer and Robey avenue will soon be ready for inspection and the boys will put $500,000 into the new structure.

Manager George Madison of the Kozy Theatre on Clark street, one of the pioneer houses of the Loop district, is using a cane these days, as he slipped on a wet sidewalk a few weeks ago and twisted his ankle badly. It takes more than a twisted ankle to keep George away from business.

B. J. Boyle has added the new Lyric Theatre at Walcott to his chain of houses and will improve the program.

Manager Jack Hoeffler of the Orpheum Theatre invited the orphans from the various homes at Quincy to be his guests at the showing of Jackie Coogan in "Circus Days."

Ned Holmes, well known here for his management of "The Four Horsemen's" record-breaking run at the La Salle Theatre, is here again as manager of "The White Sister" at the Great Northern Theatre, which opened this week to capacity business. C. S. Primrose is assistant manager and Joseph Giaranomni has charge of the orchestra of fourteen pieces with the production. A large chorus of singers is also used during the church scenes of the feature and the picture is booked here for an extended run.

The Bryn Mawr Theatre at Bryn Mawr avenue and the Elevated is celebrating its second anniversary. Manager Lou Weil not only provided a fine program for his patrons but bought himself a new automobile for the occasion and fixed the house up for the big week.

Fitzpatrick & McElroy are pushing work on the remodeling of the Caldwell Theatre at St. Joseph and the house is expected to be ready for reopening during the next few weeks. The improvements will cost $50,000. Work will also start soon on the new house to be erected by this firm at 145th and Center street that will cost $125,000. This firm has a large building program for the coming year and is optimistic over the business outlook in the picture field.

The report that a new theatre is projected for the new Palmer House block that is going to be erected at State and Adams street to take the place of the old Palmer House, now on that site, has been denied by the management of the hotel. The high cost of land in this part of the city would make the cost of any theatre prohibitive.

Charles A. Bengart has sold the Illinois Theatre at Champaign, Ill., to the Zenith Company, who will improve the house.

Several of the boys are interested in the new National Medical Film Company, organized last week at 736 South Wabash avenue with a capital stock of 150 shares of no par value. The principals are G. E. Moring, Morey Cohen and Harry A. Kyler.

B. Leo Steif, architect, reports he is not drawing plans for a movie theatre at 64th street and Cottage Grove avenue, as was reported.

Fred Hoffman has given up his plans to erect a movie house on Monterey avenue, owing to the high cost of construction.

H. T. Reynolds is having plans drawn for a new movie theatre he proposes to build at 345 Michigan avenue, Grand Rapids, Mich.

Spencer and Miller plan to open their new movie theatre at Highland Park, Ill., next week, if the marquee and other equipment are installed in time.

Earl Williams has opened the Playhouse at Knoxville, Ill., and is featuring good musical programs with his pictures.

Manager Harry Greenman of the New Monroe Theatre is turning out a lively house organ under the name of The Loop Photoplay News. The management is laying plans for a new organ to be installed soon. Jack Capone is on the job as assistant manager. George Smith has been made display manager for the house and the lobby is now a most attractive spot.

McVickers Theatre management put over Comedy Week in a big way and Buster Keaton in "The Three Ages" brought plenty of laughs for the bill. Will Rogers in "Passin' Thru'" helped the funny cause along and the house had good business for the seven days.

The big feature of the Chicago Theatre bill last week was the tie-up of the International News with the Armistice Day program. The crowds gave the old war scenes plenty of applause.

One of the most deplorable accidents in recent years was the death of John Prizeske of the Milda Theatre at 3138 South Halsted street. He was changing the sign for the next day's show when through some unknown reason he grasped a live wire and was instantly electrocuted. His many friends in the trade extend sympathy to his family.

"If Winter Comes" is now playing the neighborhood houses and Manager Sam Atkinson of the Calo Theatre reports a fine business on the three-day booking at his house.

S. N. Graham has bought the Rex Theatre at LaGrange from Mrs. L. V. Cottrell and will improve the house.

Kentucky

Rumors to the effect that J. G. Brown, owner of the $7,000,000 new Brown Hotel, Louisville, Ky., would rebuild the unroofed Ha-Wi-An Gardens building with a theatre building, or fifteen story office building, were set at rest today when Brown announced that the building would be repaired and continued as heretofore for a period of two and one-half years at least.

It was reported from Newport, Ky., on Nov. 12, that safe blowers had wrecked a safe at the Hippodrome Theatre, early on that morning, and escaped with $1,000 in cash.

Harry Switow, son of M. Switow, head of the Switow Amusement Co., and himself manager of the Kentucky Theatre, one of the Switow chain, became father of a daughter on Nov. 5.

Fine open weather in Louisville is making for excellent attendance at the local theatres, and things are now rolling along in fine shape as a whole. Exhibitors are finding very little excuse for complaint.

J. W. Sayre Defends Screen in Seattle's Latest Controversy

Attacks made on picture shows and city playgrounds by Mrs. Elizabeth Harris, dance hall matron supervisor, in an address before the Commonwealth Club last week, brought swift announcement from J. W. Sayre of the Greater Theatres Company: "I defy Mrs. Harris to point out one picture show that has been shown in this town in recent years that had such an effect on the minds of the young folks as she intimated in her speech. "There is no basis for her attack on either the movie or the playground. There is no comparison between these two places. I have no objection to make to the dance halls, but I certainly do resent the reflection that has been cast on the shows and the playgrounds."

Frank A. Graham of the Grand Theatre, Centralia, Wash., reports that he not only broke every house record with Vitagraph's "Pioneer Trails" but also broke all records for any theatre in the town, in the face of very strong opposition.

The Proctor Street Blue Mouse held its formal opening Tuesday evening, November 13, in Tacoma, and was unhesitatingly pronounced one of the most beautiful suburban houses in the entire Pacific Northwest. Mayor Fawsett of Tacoma made the opening address before a crowd that filled the house. The opening attraction was "The Green Goddess." The house is under the direction of John Hamriek. A speed record was established by B. F. Shearer, Inc., of Seattle, who had the contract for complete furnishings, equipment, lighting and interior work, completing the installations in eight days.

Whittington and Smith have taken over the Liberty and Grand theatres in Bend, Oregon, formerly owned by J. B. Sparks. Mr. Sparks also owns houses in Redmond and Prineville. He will be in Seattle early next week.

The Heilig Theatre, C. W. McKee, resident manager, has installed a new organ with the announcement of its new feature photoplay policy.

William Morelock, who operates the Arcade Theatre in Cottage Grove, Oregon, will build a new 800-seat Arcade Theater costing around $75,000. The new house will be ready about January 15. He will close the old house upon completion of the new.

Mr. Miller, owner of the California Theatre in Los Angeles, was a visitor in Seattle this week.

W. H. Storey, formerly with the D. & R. Theatres Co. in Centralia, and more recently cashier with the Goldwyn-Cosmopolitan Company in Seattle, returns to the exhibition end of the game this week as manager of the Arcade and Liberty theatres at Hoquiam. Dolan and Ripley have bought these houses from Newman and Connell. J. R. Robbins, a newcomer in the film business, replaces Mr. Storey in Seattle.

Mrs. Sadie Klinger has sold her Klinger Theatre in Connell, Wash., to Mr. and Mrs. Roy Kemp.

Seattle is to have another new suburban house. Report states that a $15,000 house will be erected at 2352 Beacon avenue for the Prefontaine Theatre Co. It will be a frame building.

Manager Fey of the Madison Theatre was host last week to members of the Yale Club at a special preview of "Columbus," distributed by Pathe Exchange. The audience of literary, professional and educational members prominent in the city appreciated the authority of the version.

Warfield Theatre Has Four World Premieres in a Row

What is believed to be a record in world premieres has been established at Loew's Warfield Theatre, San Francisco, with four first showings in four consecutive weeks. If any house has a better record than this, Manager Charles M. Pincus would like to hear about it. The run started with Buster Keaton's "Hospitality" and was followed by Constance Talmadge in "Dangerous Maid," Louis B. Mayer's "Pleasure Mad" and "Long Live the King," with Jackie Coogan.

The premiere of "Pleasure Mad" was made quite an event, owing to the keen local interest in the production. It is from the book, "The Valley of Content," by Blanche Upright, San Francisco novelist, and Mrs. Upright attended the opening, as did also Louis B. Mayer, the producer, and several members of the cast, including Norma Shearer, Huntley Gordon, William Collier, Jr., Mary Alden and Winifred Bryson.

An Oakland exhibitor in connection with the showing of "The Covered Wagon" in that city advised patrons over the telephone not to spend $1 or $1.50 to see this production at the Lurie Theatre, where it was shown for two weeks, but to wait a month and see it in his house for 25 cents. This advice was given despite the fact that bookings have been so arranged that this production will not be shown again in Oakland during the season of 1923-24. The matter was brought to the attention of the Better Business Bureau of the Oakland Advertising Club, but at the request of the management of the Lurie Theatre no definite action was taken against the misleading offender.

Harry Arthur, general manager of West Coast Theatres, Inc., and Dave Bershon, general booker, were recent visitors at San Francisco to confer with A. M. Bowles, manager of the Northern California division. An announcement will be made soon of the plans to erect a theatre at Fresno, Cal., which will be the largest and finest picture house in the San Joaquin Valley.

B. Getz, Inc., is building a business unit of eighteen stores and a theatre at West Portal avenue and Vicente street, San Francisco, to serve St. Francis Wood and Westwood Park, declared to be the finest residential park in the world. The theatre will be approached by a court with fountains and gardens.

The Granada Theatre, San Francisco, is celebrating the second anniversary of its opening with a special program. The main film feature is "The Virginian" and there are special concert numbers and other attractions. The Granada Theatre is built after the architecture of old Spain and is one of the most beautiful picture houses in the world.

Nasser Brothers, Robert McNeil and their associates in the T. & D. Jr. Enterprises, San Francisco, have purchased the Strand and Rialto Theatres in the suburb of Alameda from Louis Kaliski at a price said to be close to $250,000. The deal was consummated through the offices of J. R. Saul and increases the holdings of this combination to thirty-five houses. Coincident with the transfer of interests Maurice F. Lowery, formerly with the Franklin Theatre, Oakland, was named manager of the Strand Theatre, Alameda.

J. J. Wood, popular theatre owner of Redding, Cal., was a recent visitor on San Francisco's Film Row. He is known as Mayor of the Sacramento River and directs aquatic sports in the summer season. Just now the chief sport there is the garnering of salmon steaks, fifty-pound salmon being taken frequently.

Tom O'Day, of Vallejo, Cal., has acquired the Liberty Theatre at Marysville, Cal., from Mrs. F. E. Smith, who has conducted this house for years.

Ed Byard of Byard & Byard, who operate a circuit of theatres out of Ferndale and Arcata, Cal., was a recent business visitor at San Francisco. Formerly films were routed from house to house over the circuit, but bookings now are being made separately for each theatre with the idea of securing films of a certain type for certain days of the week.

The Lyric Theatre at Stockton, Cal., has been taken over by Leichter & Abrams, who also operate the Spot Theatre in that city. Frank Parker, former owner of the Lyric, has other theatres at Modesto and Concord.

The Orpheum Circuit, which owns property at Broadway and Twentieth street, Oakland, Cal., is preparing to erect a theatre seating 2,400, plans for which have already been prepared.

A huge organ has been installed in the new Alexandria Theatre to be opened shortly at Nineteenth and Geary streets, San Francisco.

The West Coast Theatres of Northern California, Inc., which operates the T. & D. Theatre at Richmond, Cal., is planning to refurnish and reopen the old T. & D. Theatre, which has been closed ever since the opening of the new and larger house.

The plan of the management of the New Fillmore and New Mission theatres, San Francisco, to alternate the service of the orchestras between the two houses, is being frowned upon by the organized musicians.

A Japanese picture concern, the Star Film Distributing Corp., has been incorporated at Sacramento, Cal., with a capital stock of $250,000. The directors are Sadakichi Oku, San Francisco; Takaski Matsue, Visalia, and Kaichi Hirata, Sacramento.

Texas

Joe Singer and Lou G. Bissinger have taken over the management of the Queen Theatre, Dallas. Mr. Singer also is interested in the Fox Theatre and Mr. Bissinger for a number of years has been manager of the Washington Theatre.

Paul Scott of Mineral Wells has purchased the Haskell Avenue Theatre, Dallas.

Thomas Nickelson has been appointed manager of the Crescent Theatre at Austin, succeeding J. H. Thompson, resigned.

J. M. Edgar Hart has been appointed manager of the Palace Theatre at El Paso.

G. G. Fry has opened his new Star Theatre at Omaha, Texas. The theatre is modern and includes Motiograph machines, Atlas booth and Gardiner screen.

The Albany Theatre has been opened at Albany, Texas, with Fox, Paramount and First National pictures as the policy.

G. H. Boynton, Jr., has reopened his Royal Theatre at Hamilton, Texas, with an increased seating capacity and handsome interior decorations.

The Lura Theatre at Augusta, Ark., is being improved and redecorated.

Givens Bird has been appointed manager of the Rialto Theatre at San Antonio, Texas.

The New Mission Theatre has opened at El Dorado, Ark.

Messrs. Callahan and Ray have reopened their Best Theatre at Palestine, Texas.

Competing Albany Programs Little Hurt by Big Special

The success which marked a week's run of "The Covered Wagon" at the Capitol Theatre, Albany, N. Y., at admission prices ranging from 50 cents to $1.50, served to answer the query which has been going the rounds of exhibitors and film exchanges in that territory ever since the first announcement was made of the admission prices which would be charged. The picture, which came as the first to be shown at the new Shubert house here, which has been given over to the legitimate up to the present time, opened Monday night with every seat filled with the exception of a few of the less desirable in the front rows. The picture drew extremely well throughout the entire week, with the matinees also making a creditable showing.

That $1.50 pictures will do business in a city of 115,000, providing that they are of the right sort, was demonstrated by the box office receipts. Other theatres in the city, with prices ranging from 28 to 50 cents, reported that they had felt no inroads because of the higher priced feature at the other house.

Paper mills in northern New York, and especially in the vicinity of Fort Edward and Corinth, have been forced to close down through low water conditions. As a result, Lew Fisher, of Fort Edward, owner of theatres in that village as well as Ticonderoga and Port Henry, is suffering from lessened patronage. The low water has thrown hundreds of the employes in the paper mills out of work for the time being.

An 1843 dollar, bright and shiny, and which had probably served someone as a pocket piece, was taken in at the Mark Strand in Albany the other night, and is now the property of Herman Vineburg, house manager.

J. M. Moran, who runs a house in Coxsackie, is branching out and has just acquired a theatre in the neighboring village of New Baltimore.

Myer Schine, head of the well known circuit bearing his name, with headquarters in Gloversville, has booked "The Chronicles of America" for his entire circuit.

"Little Old New York" stood up extremely well the past week, its second at the Leland, in Albany. The picture broke all house records during the first six days and drew above the normal amount of business during the second week.

The 1920 census enumeration credits Hoosick Falls with a population of 4,896. This population is big enough, according to Charles McCarthy, veteran showman of that village, to warrant his latest bookings, including "Enemies of Women" and "Little Old New York." Mr. McCarthy is a firm advocate of showing big pictures whenever obtainable, and claims that the returns at his box office back up his contention.

The drawing power of such a picture as "The Call of the Wild" when combined with vaudeville, was aptly shown at Proctor's Grand, in Albany last week, when fully 95 per cent. of the audience remained in their seats at the close of the vaudeville program. Having demonstrated their strength, better pictures are being booked in connection with vaudeville programs in this part of the state.

Sol Manheimer, manager of the Avon Theatre in Watertown, played the part of host last week to Frank O'Brien and Lou Golder, of New York City, on a duck hunting expedition along the St. Lawrence river.

L. J. Cartjey, manager of the Strand Theatre in Carthage, did a land office business the past week with a Fashion Show in which New York models were featured.

Colby Shaw, former director of the Mark Strand orchestra in Albany, has gone to the west coast, according to postals which have reached the Capital City during the last few days.

The Hippodrome Theatre in Carthage, N. Y., which has been dark for the past few months, reopened the past week. The house has a capacity of 700 persons and will be open on Friday, Saturday and Sunday of each week.

Louis Buettner, who owns several houses in this part of the state and who hails from Cohoes, shot a deer the past week. Moreover, it was the first animal bagged by anyone in Mr. Buettner's party.

"Pioneer Trails" broke the house record at the Albany Theatre in Schenectady last week. Manager Shirley did a great deal in the way of exploitation, including a parade of real Indians.

The many exhibitor friends in northern New York who know Vic Bendell, now with Hodkinson, will be sorry to learn of Mrs. Bendell's serious illness, following an operation of last Monday.

Morris Silverman, owner of two houses in Schenectady, filled in on the board of arbitration of the Albany Film Board of Trade, last Monday, in the absence of the regular appointee.

"Lightning" Bissell will be back among the exhibitors of northern New York, looking after Goldwyn's interests. While calling on the exhibitors in Malone some weeks ago, Mr. Bissell was stricken with appendicitis and almost immediately operated upon. Later on, pneumonia set in.

According to all reports, James Papayanakos is not averse to acquiring a theatre in northern New York. His brother, Harry, has one in Gouveneur, and another brother, Alex, owns one in Canton. The three brothers were the veterans in the picture theatre business in northern New York and cleaned up big before retiring from Watertown, only to later on again engage in the business.

"The Green Goddess" did a most satisfactory business the past week at the Lincoln in Troy. Waiting lines were before the theatre each night.

William Shirley, manager of the Farash Theatre Corporation of Schenectady, did a good stroke of business on Armistice Day when he dug up a reel which he himself had taken five years ago and which featured the Schenectady boys returning home.

In connection with Union College Night at the State Theatre in Schenectady, N. Y., season passes to the State, the Albany and the Strand theatres were auctioned off, the proceeds going to the Union College endowment fund. The same fund also realized handsomely from hundreds of tickets to the State Theatre, which had been sold by the students themselves.

Following another two weeks of splits, the Mark Strand in Albany will play straight weeks during a good part of the winter, showing such pictures in the near future as "Ashes of Vengeance," "Circus Days," Ponjola" and "A Woman of Paris." The management plans to increase the amount of its display advertising.

Crowds at the Leland Theatre in Albany became so great last Thursday night in connection with the second week of "Little Old New York" that Manager Oscar Perrin ordered no more tickets sold at 8:30 o'clock. The companion theatre, also handled by Mr. Perrin, did a land office business last week with "The French Doll."

R. V. Erk, owner of two houses in Ilion and the Barcli in Schenectady, buys pictures like a flash, but nine times out of ten his judgment from a box office standpoint can't be beat. On Wednesday Mr. Erk bought a total of 61 pictures.

If you happen to drop in at the State Theatre in Schenectady, N. Y., remember to take a look at a peculiar lamp which adorns the lobby. It is imported and is said to have cost the purchaser about $1,500. Mr. Shirley had it at his Strand Theatre for some time before bringing it to the larger house.

Buffalo

Dipson & Osborn announce the opening of their new Family Theatre in Batavia, N. Y., on Thanksgiving Day. Dusty Rhodes has been engaged to preside at the console of the $16,000 pipe organ. The house has been practically rebuilt with beautiful interior decorations, electric fixtures and every modern equipment. Luxurious furniture has been placed in the rest rooms and beautiful carpets and hangings enhance the attractive appearance of the interior. Gold and glass frames adorn the lobby. The mural work has been done by Chicago artists.

James Cardina has issued invitations for the opening of his new Varsity Theatre on Bailey avenue, Buffalo, on the evening of November 28. "Pioneer Trails" will be the feature. Mr. Cardina also operates the Kensington Theatre, Buffalo, and the Glen Theatre, Williamsville. The new Varsity will be a fireproof, modernly equipped house and will serve one of the most rapidly growing sections of the Queen City of the Lakes.

Exhibitors and exchange men will be glad to know that Charlie Babcock of the Babcock Theatre, Wellsville, N. Y., is recovering from an operation in the Buffalo General Hospital.

Ten thousand cards are being mailed each week to exhibitors from the Buffalo exchanges as part of the campaign to put over the repeal of the admission tax. These cards are being sent out by the M. P. T. O. of N. Y., Inc., and the first one sets forth that "Co-operation is the First Important Step to Accomplish the Repeal of the Admission Tax." A new card will be sent out each week, according to J. H. Michael, chairman of the executive committee of the state organization, who urges other states to follow a similar policy.

Mrs. Jessie Carlson, owner of the Carlson block in Westfield, N. Y., has awarded to Bailey & Company of Brocton a contract for the rebuilding of the Grand Theatre, recently destroyed by fire. When the new house is completed on April 1, 1924, it will be leased and operated by the Zicofe Corporation of Buffalo, composed of Fred M. Zimmerman, M. Cohen and George Ferguson.

Al Sherry is managing the New Academy Theatre on Main street at Seneca, which has been reopened with tabloid musical comedies and pictures.

In order to stop spooning in picture houses, exhibitors of London, Ont., have instructed their operators to throw the spotlight on offending couples.

Simon Wertheimer has made application to the city council for permission to build a picture theatre in the rear of his new business block on Hertel avenue, between Saranac and North Park, just one block from Shea's North Park Theatre.

Rochester, N. Y.

Manager J. H. Finn is finding his Sunday programs at the Temple meeting with popular favor. "The Fog," the film feature last Sunday, attracted a capacity audience.

Manager William Fait, Jr., has installed a new bronze ticket office at the end of the Eastman lobby. All concert tickets are sold at this office as well as loge and mezzanine seats for the picture presentations.

Attractions on Rochester screens the past week included: Eastman, "The Bad Man"; Regent, "The Marriage Maker"; Piccadilly, "Mothers-in-Law"; Victoria, "Temptation."

Philadelphia's "Movie Week" Exceeding All Expectations

Every expectation of even the most zealous of the advocates of National Motion Picture Week seems realized in Philadelphia. Reports from sectional managers were that promises were being realized and that the earlier expectations of but a 60 per cent. participation by the picture houses had been considerably exceeded. Among the string theatres co-operating were the Wimer and Vincent, Carr and Schad, Chamberlain Amusement Company, Hunts Theatres, Inc., Comerford Amusement Enterprises, Stiefel interests, Columbus Stamper, Rappaport chain, Becker Brothers, Smith interests of Tacony, Dr. Samuel Morris, Michael J. Lessey, Green and Altman, John Hays, Dr. A. Stumphig and the string of theatres in Atlantic City under the management of Eddie O'Keefe.

In commemoration of the Thirteenth Anniversary of the Nixon Theatre and of its 673 consecutive weeks under his personal direction, Fred G. N. Nixon-Nirdlinger has arranged a series of special attractions for this week. In conjunction with the picture program, headliners from the leading companies playing in the city appeared during the course of the week before large audiences. Mr. Nixon-Nirdlinger asserted that no matter how extensive his interests might be he would never fail to give personal attention to the theatre which bore his father's name and which thus far has entertained audiences aggregating 3,000,000 people. His own association with popular entertainment began when he became manager of the People's Theatre, September 7, 1896.

Postponement of the new $2,000,000 Fox Theatre, 16th and Market streets, from last Monday until next Monday was announced during the week as a result of a conference on Friday between William Fox, Erno Rapee, managing director, and William Fried, supervising contractor. Postponement was due to incompletion of the store front adjoining the main entrance on Market street.

The Orpheum Theatre under the Nixon-Nirdlinger control during the week put into effect a change in policy and a reduction of prices. In response to many requests from patrons the management decided to show films in conjunction with five acts of Keith vaudeville. There will be two changes of shows each week on Monday and Thursdays. The opening film was "The Little Red School House" and the second one "The Streets of New York."

Under directions of the Mayor of Philadelphia, proprieors of all theatres in the city, including picture houses, were notified during the week that there would be rigid inforcement of the Act of 1911 regulating public exhibitions as regards the proprieties. Including the ban will be undressing scenes, dope scenes, female impersonations of a certain kind and violence.

There was welcomed into the family of Boyd Chamberlain, of the Chamberlain Amusement Enterprises, a baby boy, the second member of the family group.

There visited the Philadelphia exchange houses during the week Alfred J. Davis, head of the Davis Amusement Company, of Pittsburgh, Pa., and whose headquarters are located at 711 State street, in the Smoky City, from where he conducts the management of the firm's string of theatres. While in the city he was the guest of Dave Miller of the Universal Company.

Pittsburgh

Howard Perrott Dawson, owner of the Colonial Theatre, Beaver Falls, died on November 2 from peritonitis following an operation. He was one of the most popular of the younger business men in the town, being a member of the Rotary Club, Chamber of Commerce, Y. M. C. A., and other local organizations, was assistant superintendent of St. Mary's Episcopal Sabbath School; member of Beaver Valley Lodge 478, F. & A. M.; Harmony Royal Chapter No. 206; Beaver Valley Commandery No. 84, Knights Templar, and Syria Temple, Pittsburgh. Also an active worker in the M. P. T. O. of Western Pennsylvania. He is survived by his widow, three children, his mother, two sisters and two brothers.

"Thundering Dawn," Universal-Jewel production, is making a big hit in the local territory. In Pittsburgh during the week of November 12, three theatres were playing the film, the Cameo, Alhambra and Garden. At the first-named house the film was in its second week. It had originally been booked for one week only, and the management of the house did no more than usual advertising, yet the business built up each day, so that at the end of the week, it was decided to hold the production over. Each house reported big business.

Thomas Meighan spent several days in Pittsburgh recently, having been called here to attend the funeral of his father, a lifelong resident of this city. The Rowland and Clark Theatres sent a huge floral emblem as a token of their sympathy, and the following men from that organization attended the funeral: Harry Thomas, J. P. Donovan, Sam De Fazio and Tom Gilbert.

Among the out-of-town visitors seen on Film Row recently were: C. E. Gable, Sharon; Charlie Feinler, Wheeling; Walter Silverberg, Greenville; Jack Marks, Clarksburg.

Charles Richelieu, who for years conducted the Richelieu Theatre at Bedford with much success, is to open a new Richelieu Theatre in Blairsville on Thanksgiving Day, having disposed of the Bedford house some time ago. He and Mrs. Richelieu were in town several days ago film shopping, and stated that the opening attraction would be Leah Baird's "Is Divorce a Failure?"

Pershing, St. Louis, Asking $1.65 Top for "Scaramouche"

The Pershing Theatre, Delmar boulevard near Hamilton avenue, St. Louis, which has recently been remodeled, decorated and furnished by the St. Louis Amusement Company at a cost of $50,000, will reopen November 24 with "Scaramouche" as the feature attraction. The picture will run indefinitely. A $1.65 top will be charged. The advance exploitation for the picture included trailers in eighteen of the leading theatres of the city. A feature of the Pershing improvement is a special parking garage for patrons of the house, which has been established just west of the theatre.

The Shubert-Jefferson Theatre, Twelfth Boulevard at Locust, will be forced to obtain new quarters after November 1, 1925, as the Union Electric Light and Power Company has just concluded a forty years' lease on the entire eleven-story building of which the theatre is a part. George H. Lighton, manager, said that the Shubert interests have not yet decided on the location of their new house, and had several very desirable sites in view.

Skouras Brothers' Enterprises has purchased 20,000 special souvenir booklets costing 10 cents each to exploit the showing of Douglas McLean in "Going Up" at their theatres. This is said to be the largest single order for such expensive souvenirs ever placed by a theatre.

S. E. Pertle of Jerseyville, Ill., was a caller of the week. Other out-of-town exhibitors seen along picture row were: C. E. Brady, Cape Girardeau; Tom Reed, Duquoin, Ill.; Jim Reilly, Princess, Alton, and I. W. Rodges, Poplar Bluff and Cairo.

The building at the southwest corner of Jefferson and Lucas avenues, St. Louis, is being remodeled for a picture theatre. The structure will also contain lodge rooms, offices and stores to be used exclusively by negro tenants.

Herschal Stuart, manager of the Missouri Theatre, the Paramount first-run house in St. Louis, has announced that during the two weeks beginning Monday, November 19, the proceeds of the theatre, with the exception of the Sunday shows, will be divided for the benefit of Father Dempsey's Day Nursery, 1209 North Sixth street, a well known local charity, which was established in 1910 as a haven for poor children whose mothers are obliged to work.

Cleveland

The Stillman Theatre, for seven years a "continuous performance" theatre in Cleveland, changed over to "two-a-day" Sunday night, November 18, playing "Scaramouche." For five days previously the advance sale of seats was on, and this sale was record-breaking. Marcus Loew, who was in the city Wednesday, stated that the first two days' advance sale came within $50 of the entire advance sale in Chicago, and it was very good there.

The house was entirely sold out the opening night fifteen minutes before the performance began, and every day since there have been lines at the box-office. The opening night had less than 25 pass seats occupied.

Massachusetts

Postmaster Roland M. Baker and the members of his staff were the personal guests of Manager Robert M. Stenberg of Gordon's Scollay Square Olympia Theatre, Boston, one evening last week at a showing of the photoplay, "Loyal Lives," depicting the hazards and hardships of the postal service.

Papers were passed last week and recorded at the office of the Registery of Deeds at Salem, conveying the Federal Theatre, the Empire Theatre and the Salem Theatre, in Salem, to the Gordon interests, who own and manage the Olympia chain of theatres, which dot New England in several states. A new policy has been inaugurated at the Federal Theatre under which four vaudeville acts and feature pictures will be shown. "Win" Danielson, for six years organist at the Olympia Theatre in Lynn, will preside at the organ in the Federal Theatre and will lead the orchestra. The sale is said to involve the payment of approximately $340,900, and the properties were sold by the Koen brothers.

Among the continuing screen offerings at the Boston picture houses are "Scaramouche," which is just concluding its second week of what is expected to be a very long and highly successful run, if all indications are not at fault; "The Spanish Dancer," which this week is ending its second sensational run at the Paramount unit theatre, the Fenway, and "The Hunchbach of Notre Dame," which for the past ten weeks has been enjoying a popularity of remarkable durability at Tremont Temple.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

Associated Exhibitors

HARBOR LIGHTS. (5 reels). Star, Tom Moore. Tom Moore and an unknown English cast, that with one exception (the chap who played the genteel heavy) ought to be "shot at sunrise." Tom Moore a great actor and does the best he can with an impossible part. This picture was taken in England and they should have kept it there. Usual advertising brought attendance that was better than the picture. Drew health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

STORMY SEAS. (4,893 feet). Good picture full of action. You can't go wrong when you play Associated Exhibitors programs as they are all good. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

UP IN THE AIR ABOUT MARY. (5 reels). Star cast. One of the best I have used out of this company for an age. A very good line of paper on this. Had good attendance. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

F. B. O.

CAN A WOMAN LOVE TWICE? (6,100 feet). Star, Ethel Clayton. Good program picture, but nothing to brag about. Used usual allotment of posters. Had fair attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

DAYTIME WIVES. (6,651 feet). Star cast. A picture that will pull and not disappoint any one. Extra good. Had good attendance. Draw small town class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

MIRACLE BABY. Star, Harry Carey. It seems that Carey is getting worse in his features. Got no pep to his stuff. They should make him work. Suitable for Sunday. Had good attendance, drawing working class in city of 13,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

QUEEN OF THE TURF. (5 reels). Star, Johnny Walker. Much advertising about nothing. Pleased probably fifty per cent. Would have made a good one reeler. Used two threes, two ones, 11x14s, slide, phone. Had fair attendance. Drew rural class in town of 125. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

WEST BOUND LIMITED. (5,100 feet). Star cast. Very good picture. Helped pay for the poor ones. Packed to the doors. Has very good moral tone and is suitable at any time. Had good attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

First National

ALIAS JULIUS CAESAR. (6,131 feet). Star, Charles Ray. A very good program comedy with all in it of a detective story. Pleased nearly one hundred per cent. and did good business in both houses. Has good moral tone and is suitable for Sunday. Had good attendance. Draw mixed classes in town of 1,800. Admission 10-30, 25-50. J. A. Harvey, Strand & Palace Theatres (500 seats), Vacaville & Dixon, California.

BRAWN OF THE NORTH. (7,500 feet). Features Strongheart (dog). Rather old but pleasing picture. Not as good as "Silent Call" which also features dog. Some beautiful scenes in this picture. Print in good condition. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in city of 700,000. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

DADDY. (5,738 feet). Star, Jackie Coogan. A dandy little picture that pleased them all and sure drew them in. The first Coogan I have run here and judging from results will have to get some more. Regular advertising brought very good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

DOMESTIC RELATIONS. (5,182 feet). Star, Katherine MacDonald. Fair picture and well acted. Katherine MacDonald is very pretty, but is not cared for in our district. Picture was a little draggy. Usual society drama stuff. Had good attendance. Draw middle and lower classes in city of 600,000. Admission 10-15, 10-25. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

FIGHTING BLADE. (8,729 feet). Star, Richard Barthelmess. Patrons walked out on this one. Another very ordinary costume period picture with no drawing power and priced to the sky. When will the producers learn that Americans prefer American stories? Moral tone O. K. Suitable for Sunday. Very poor attendance in railroad town of 7,750. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

FOOLS FIRST. (5,773 feet). Star cast. Very good program picture held the interest of our audience through the greatest part of it. Has excellent moral tone and is suitable for Sunday. Had fine attendance. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats). Elizabethtown, Pennsylvania.

GIRL OF THE GOLDEN WEST. (6,800 feet. Star cast. As a western, head and ears above the others. Plenty of thrills and excitement. Good business both nights. Used posters, mail, etc. Good attendance of neighborhood class in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. An excellent picture and well worth seeing. All classes will like this one. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. A good picture but somehow failed to draw with me. Kerrigan don't mean much now until he builds up a following. The picture will back up your exploitation however. Has fair moral tone and is not suitable for Sunday. Had poor attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (800 seats), Hazard, Kentucky.

HAIL THE WOMAN. (7,222 feet). Star cast. Unusually good for me, but don't pay too much. Has extra good moral tone and is suitable for Sunday. Had good attendance. Draw small town and rural class in town of 1,474. Admission 10-20-30. T. W. Cannon, Majestic Theatre (247 seats), Greenfield, Tennessee.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. Production well liked from all angles. Suitable for Sunday. Had good attendance. Draw average college student class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

MAN OF ACTION. (6,400 feet). Star, Douglas MacLean. Next to the "Hottentot" this is the best picture of this star that I've run. Raymond Hatton, as in the former picture, brings some hearty laughs. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

Fox

BELLS OF SAN JUAN. (4,587 feet). Star, Charles "Buck" Jones. About as sorry as any picture could be. Print in very poor condition and altogether no show at all. Usual advertising brought poorest attendance. Draw small town class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

BOSTON BLACKIE. (4,522 feet). Star, William Russell. This is one of Bill Russell's best and it pleased a majority of the fans. Pictures of this type are well suited to Russell. Can be played anywhere as a first class program picture. Go heavy on the circumstantial evidence in your advertising, but lay off the prison reform stuff and you will get them in. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BRASS COMMANDMENTS. (4,829 feet). Star, William Farnum. A fine western of the Farnum type, more than the usual

amount of action, which keeps the fans interested throughout. Ran it with "Birthday Cake and Jungle Pests" which made a fine show. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw mostly factory class in town of 2,800. Admission 15-25, 17-30. David W. Strayer, Smith's Theatre (250 seats), Mt. Joy, Pennsylvania.

FACE ON THE BARROOM FLOOR. (5,787 feet). Star, Henry B. Walthall. A good picture, but rather slow. Our patrons liked it though. Cast was very good. Had some clever comedy situations. Sweet love drama, suitable for Sunday. Good attendance of middle and lower class in big city. Admission 10-15 matinee, 10-28-35 evenings. Joseph F. Enos, New Lyceum Theatre, San Francisco, California.

FOOTLIGHT RANGER. (4,729 feet). Star, Charles Jones. Goodbye, Buck. Many more like this one and you will be up Lost Creek without a paddle. May have been a good picture with an emotional actor in leading part, but fans were sitting on edges of seats waiting for Buck's customary action. They waited five reels in vain. Fox had better start calling him "Buck" again and put him in "hot shot" westerns where he belongs and where the fans want him. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw general class in town of 1,000. Admission 10-20, 20-40. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FOR BIG STAKES. (4,378 feet). Star, Tom Mix. Good western, but somehow Mix don't pull 'em in like he used to. Regular advertising brought fair attendance. Draw small town class in town of 1,474. Admission 5-10-20. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

LONE STAR RANGER. (5,250 feet). Star, Tom Mix. The best liked Mix picture since "Tony." Went over big. The larger cities and the reviewers may like Mix in "fancy" pictures, but I think the small towns like him best in straight westerns. This picture did more business than any of the last dozen big specials. Draw all classes in town of 4,000. M. W. Larmour, National Theatre, Graham, Texas.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. Very good. First time for star here. Didn't draw very well but seemed to please those who saw it. The second one drew better. Pleased about seventy-five per cent. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

SECOND HAND LOVE. Star, Charles "Buck" Jones. Quite good if they like westerns. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

SHACKLES OF GOLD. (5,957 feet). Star, William Farnum. A very good picture. Farnum is a good star for us. The picture is very interesting from beginning to end. Print in good shape. Had fair business. Draw farmers in small town. Jack Schneider, Casino Theatre, Richmond, Iowa.

Goldwyn

CHRISTIAN. (8,000 feet). Star cast. I expected much and was disappointed in "The Christian," but probably because I first saw it on the stage and acted by capable actors. Most of 'em liked it, but I didn't. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

HUNGRY HEARTS. (6,540 feet). Star cast. Excellent picture and business. This picture liked by most of 'em that saw it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Between Ourselves

A get-together place where we can talk things over

Jack Schneider writes a letter. It's on the bum print problem—a problem as important to the small town exhibitor as any he has to face.

Jack is absolutely right and a lot of you feel the way he does, so the letter is put before you on the next page.

Mr. Schneider thinks exchanges ought to pay damages for bum prints; very likely justice in a court of law would say the same, if anybody tried it—but suits cost money.

E. L. Partridge, Pyam Theatre, Kinsman, Ohio, had the easier way in the letter he had in Straight From the Shoulder a while back.

He argued that if the exchange didn't come up to par on prints, he quit dealing with that exchange.

If enough of you did that—the exchanges would wake up to the importance of the matter.

VAN.

LOOK YOUR BEST. (6 reels). Star, Colleen Moore. A very ordinary picture that I played on a Saturday night and put in a strong line of fillers and in that way escaped censure. You can play this, but be careful of your accompanying selections and buy it right. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOOK YOUR BEST. (6 reels). Star cast. Nice little comedy-drama. Very light in construction. Seemed to please. Had fair attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. Nine great reels. Our audience was a bit taken aback when we announced a nine-reel picture, but when they saw it they wanted more. Clever plot, well written and superbly played. Not new but a good bet in any small town. Story and actor played big in advertising; fine attendance. Draw factory people in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

Hodkinson

BULL DOG DRUMMOND. (5,000 feet). Star cast. A very good program picture. Lots of compliments and no kicks. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. Although a trifle longer than desirable, our patrons forgot the hard seats in their absorption in the picture. A distinct novelty, for which we paid a real price, but were repaid by excellent attendance two nights. Has fair moral tone and is doubtful for Sunday. Had good attendance. Draw rural and small town class in town of 300. Admission 20-30, specials 22-44. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

Metro

ENTER MADAME. Star, Clara Kimball Young. A fair comedy; nothing extra. Suitable for Sunday. Fair attendance of working class in city of 13,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

ENTER MADAME. (6,500 feet). Star, Clara Kimball Young. A clean-cut, high-class picture that seemed to be over the heads of our audiences. Star has absolutely no box-office power. Few liked this one except the manager. Moral tone O. K. and is suitable for Sunday. Had terrible attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (600-750 seats), Jonesboro, Arkansas.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Patrons said Miss Murray was too affected in this one. Moral tone O. K. and is suitable for week day better than Sunday. Had light attendance. Draw family and railroad town class in town of 7,750. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

TRAILING AFRICAN WILD ANIMALS. (6 reels). A fine picture. A change from the regular grind, and very educational. Good photography. Pleased ninety-five per cent. Had very good attendance. Draw all classes in town of 1,100. Admission 10-25. Joe Kinneaster, Mystic Theatre (300 seats), Clovis, California.

QUINCY ADAMS SAWYER. (7,500 feet). Star cast. Nothing but praise for this picture. It has good pulling power and sends them home feeling they have had their money's worth. The cast is splendid. A suitable attraction for any day, anywhere. Print was in fine shape. Attendance very good. Would advise any New England exhibitor to play it and watch the cash roll in. It will make friends for your house. Draw townspeople and farmers, town of 800. Guy C. Sawyer, Town Hall (250 seats). Chester, Vermont.

Paramount

EXCITERS. (5,939 feet). Star, Bebe Daniels. Well liked here and did nicely. A good picture of its kind. It's all about the frolicsome flapper and her athletic tendencies, but it pleased here. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

EXIT THE VAMP. (5 reels). Star, Ethel Clayton. A picture that got some healthy laughs from our audience at spots. Only a program offering. Will go where they are not too critical. Usual advertising brought good attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

GLIMPSES OF THE MOON. (6,502 feet). Star, Nita Naldi. Not much of an excuse for this one. Lots of money was spent but it isn't worth it. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

HEART RAIDER. (5,075 feet). Star, Agnes Ayres. Not bad at all if bought within reason; it's frothy. Agnes wears and don't wear several striking costumes, and it's pro-

duced with class. Would say this would be a trifle better than an average program picture and should be bought at that price. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HOLLYWOOD. (8,100 feet). Star cast. One thousand laughs, one thousand tears, one thousand sensations and the colossal surprise of the time. "Hollywood" is a remarkable picture in many ways, and calculated to appeal to every lover of motion pictures everywhere. It is significant of the importance of the picture that it was made by James Cruze, creator of "The Old Homestead" and "The Covered Wagon." William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. Something to get behind and advertise for all of Meighan's pictures so far have been excellent. Will please everyone. Print good. Suitable for Sunday. Had good attendance. Draw university students and better class in city of 35,000. P. A. Wills, Park Theatre (610 seats), Champaign, Illinois.

IMPOSSIBLE MRS. BELLEW. (7,153 feet). Star, Gloria Swanson. Best Gloria Swanson I've played yet. She has never pulled any business here but did fair in this one. Hardly suitable for Sunday. Good attendance, drawing family and student classes in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

JAVA HEAD. (7,865 feet). Star, Leatrice Joy. A very good picture. Should please most of 'em. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

KICK IN. (7,074 feet). Star, Bert Lytell. Very good picture that pleased immensely. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Good picture with fine cast. Dorothy does well with De Roche and Kosloff. Picture was well liked here. Suitable for Sunday. Had good attendance. Draw middle and lower classes in city of 600,000. Admission 10-15, 10-25. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

LEOPARDESS. (5,621 feet). Star, Alice Brady. Pleased but few. Production is adequate but Miss Brady disgusts with her awkward and feeble attempt to do a native dance. Her work in this picture reveals no genius. Montague Love is good, but story is weak and unconvincing. Advertising slants, South Sea Island scenery, Mr. Love. Had average attendance for Saturday. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand & Liberty Theatre (750-500 seats), Jonesboro, Arkansas.

MAKING A MAN. (6 reels). Star, Jack Holt. This one will sure please them, many compliments. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MARRIAGE MAKER. (6,295 feet). Star, Jack Holt. Advertise this as different and be sure you are not at the door, when the crowd gets out for they'll sure tell you how different it is. A real waste of time of this splendid cast. Moral tone good if they can understand it. Suitable for Sunday. Had very poor attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

MORAN OF THE LADY LETTY. (6,460 feet). Star, Dorothy Dalton. I believe it might have been alright, but the film was in such bad condition that I couldn't judge. The salesman erred when he told me they had a new print on this, but that is nothing unusual for a salesman. Not suitable for Sunday. Had good attendance. Drew residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. Where does Paramount get the idea that Hiers can take Reid's place? Half of audience disgusted. Bull fight only in press book. Used slides, ones, photos, paper. Small town. W. T. Waugh, Empress Theatre, Grundy Center, Iowa.

SHARK MONROE. (5,000 feet). Star, William S. Hart. As usual, good. Print in very good shape. Little rainy but not enough to hurt. Did very fair business. Five houses open all this week. Too much and too many places to go. Makes business light. This is the third time the William Harts have been run in Salina and they still go very good. Better than the average program pictures. They are not a bad buy if you can buy them right. One thing sure, they will please. Put a two-reel comedy with them. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

SHEIK. (6,579 feet). Star, Rodolph Valentino. Book it. You can't go wrong, provided you get it at right price. Pleased one hundred per cent. Used ones, threes, newspaper. Suitable for Sunday. Had extra good attendance. Draw mixed class in town of 3,000. Admission 10-20. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

SILENT PARTNER. (5,866 feet). Star cast. Extra good, pleased one hundred percent and no kicks. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

SINGED WINGS. (7,788 feet). Star cast. Very poor for this town. Many walked out. We wanted to also. Regular advertising brought fair attendance. Draw local patronage. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

SIXTY CENTS AN HOUR. (5,632 feet). Star, Walter Hiers. Average picture; contains some laughs however. Jacqueline Logan in support is very clever but doesn't do much. Hiers won't create much sensation. Clean comedy suitable for Sunday. Good attendance of middle and lower class in big city. Admission 10-15 matinee, 10-35 evening. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Fair picture. Rather slow and long drawn out. Poor Alice, she's through as a drawing card. She tries though and that's something. It is suitable for Sunday showing. Had good attendance. Draw middle and lower classes in city of 600,000. Admission 10-15, 10-25. Joseph F. Enos, New Lyceum Theatre, (1,600 seats), San Francisco, California.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Can't say much for this one. Had good attendance. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

Mr. Schneider Writes

"How does it come that a small town theatre has to put up with all the poor prints that an exchange has on hand?

"Now, the people in a small town pay hard cash to see a good show as well as the people in the larger places.

"As a rule Vitagraph gives the best service in good prints as long as I have been in business, which has been two years.

"There should be a law that the exchanges should have to pay an exhibitor damages for each and every time they send him a poor print. We pay for good service and we should have it; our patrons pay for good service and they should have it."—Jack Schneider, Casino Theatre, Richmond, Indiana.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. "Say, you want cod fish? We have only mackerel today." Has harmless moral tone. Not suitable for Sunday nor any other day. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-22. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. Just one of those pictures that can hardly be classed as average entertainment. I would not advise playing it as there are too many others far superior. T. H. Whittemore, Newcsatle, California.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. Star, as usual, does good work, but this is quite a ways from being his best picture. Pleased fairly well. Had very good attendance. Draw general class in town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (294 seats), Rochester, Indiana.

TIGER'S CLAW. (5,297 feet). Star, Jack Holt. This picture did not please; something lacking. Picture was weak, with poor settings, especially the breaking of the dam was poor. Poorest Jack Holt picture in some time. Jack Holt a favorite here, but if they put him in weak pictures he will soon lose his popularity. Had good attendance. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

TO HAVE AND TO HOLD. (7,518 feet). Star, Betty Compson. Excellent picture. Should please ninety per cent. of the audiences. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

TO THE LAST MAN. (6,965 feet). Star, Richard Dix. Another good western that pleased my patrons one hundred per cent. My patrons are not any too stuck on westerns but this one sure brought them in and had the largest Saturday night crowd I have ever had. Regular advertising brought extra good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

TWO WEEKS WITH PAY. (4,136 feet). Star, Bebe Daniels. Well Miss Daniels had two weeks full of absorbing interest, and the picture will interest anyone seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

VALLEY OF SILENT MEN. (6,491 feet). Star, Alma Rubens. Some liked this one and some didn't. Play it up with a good comedy and you might get by. My patrons didn't get very enthusiastic about it. Fair attendance, drawing general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. This one was big, no use talking, but too darned long. No one has time to squat for two hours and a half to see Miss Marion cut a few capers that could be cut in twenty minutes. Marion, you stall too much.

You will have to cut your act down. We can't spare the time. We are busy folks. Had poor attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. It is a modern society drama in which a married man trifles at a southern resort. The story is elaborately mounted and costumed and is very well done all the way. The story is not a pleasing one and hints at something that is really not done. Would not call it a big special. However, it got us big business three days. Draw general class in city of 15,000. Ben L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

Pathe

WHY WORRY? (6,000 feet). Star, Harold Lloyd. The phrase, "His latest and best," can be used with meaning. Oh! what a picture, a positive knockout. Box office record held by "Safety Last" and will be equaled if not broken. Grab it quick. Has good moral tone and is suitable for Sunday. Had fine attendance. Draw all classes in town of 1,800. Admission 10-30, 25-50. J. A. Harver, Strand and Palace Theatres (500 seats), Vacaville and Dixon, California.

Selznick

MILLION IN JEWELS. Star, Helen Holmes. A picture made for the cheaper houses. I played it with real fillers and did not get censured. Without a very fine program to hold this you'll get in trouble if your patrons are particular. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

United Artists

MAN WHO PLAYED GOD. (5,855 feet). Star, George Arliss. Not a special production but a great deal better than the ordinary program picture. Invite your ministers to see this. It is a clean picture. Regular advertising brought poor attendance. Draw rural class in town of 955. Admission 10-30. Fred J. Jones, Rialto Theatre (250 seats), Nelson, Nebraska.

ORPHANS OF THE STORM. (13,400 feet). Star, Lillian Gish. A screen masterpiece. A wonderful film filled with dramatic suspense and exciting climaxes. It is a picture of matchless beauty-scenes of luxury beyond compare and a love scene that is a classic and in a class all by itself. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

RULING PASSION. (7,000 feet). Star cast. Just let us add our bit to the chorus of praise that has gone up from every exhibitor for this picture. It is one of the ones where the story is all there and the people who act it are real. It is one of the good ones all the way. Has best moral tone and is suitable for Sunday. Had fair attendance. Draw general class in city of 15,000. Admission 20-30. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TESS OF THE STORM COUNTRY. (10,000 feet). Star, Mary Pickford. A very good photoplay. Mary acts her part well. This picture was liked by those who saw it. Here is the rub: We paid high for this show for two nights and had to raise our admission thereby. First night's attendance was very poor. Did not take enough in to pay film rental. Poor attendance second night also. We did not receive a good print from the Exchange especially when you consider the price we paid. Print was full of rain and sprocket holes were badly cracked and parts were missing. We pay a very high film rental to United Artists, but four times out of five we receive a poor print. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Two Late Ones

ROUGED LIPS (Metro—Viola Dana). Dana always a good box office bet here, but this is better than usual. People talk about it. Can be called a special at regular prices. Has fair moral tone and I see no objection to playing it on Sunday. —J. A. Harvey, Strand Theatre, Vacaville, California.

COMMON LAW (Selznick—star cast). A fine picture; good entertainment. List of stars reads like a Blue Book: Corinne Griffith, Conway Tearle excellent. Play it. Artist colony love drama, suitable for Sunday.—Joseph F. Enos, New Lyceum Theatre, San Francisco, California.

Send tips on late ones as well as on old releases. They all help and exhibitors are asking for every tip they can get.

TESS OF THE STORM COUNTRY. (10,000 feet). Star, Mary Pickford. A very good picture in every way. Well acted and directed but the print I got was rotten. Made several stops on account of bad splices breaking apart. Has good moral and I ran it on Sunday. Attendance regular Sunday crowd. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

TESS OF THE STORM COUNTRY. (10,000 feet). Star, Mary Pickford. There is only one Mary and "Tess" is good but not as good as the old one. Supporting cast was not very well known here. Picture went over though. Suitable for Sunday. Had good attendance. Draw middle and lower classes in city of 600,000. Admission 10-15, 10-25. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

Universal

AFRAID TO FIGHT. (4,600 feet). Star, Frank Mayo. A good little program picture that received quite a few comments. Will please all who like Mayo and some of them who don't. Average attendance, drawing general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

CHAPTER IN HER LIFE. (6,330 feet). Star cast. A very interesting and entertaining picture. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

DEAD GAME. (4,819 feet. Star, Hoot Gibson. Hoot hooted the usual program picture but he should hoot as a screech owl or scream like an eagle and get out of the program business. It's in him, why not hoot it out? William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

FLIRT. (8 reels). Star cast. Pleased the audience. Has good moral tone and is suitable for Sunday. Had fair attendance. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THE FOX. (7 reels). Star, Harry Carey. An old one that draws them in because of good paper. Only a very ordinary picture, but the title puts it over, so we played to a full house. Usual advertising gave extra good attendance. Draw loggers, farmers, fishermen in town of 400. Admission 15-35. L. E. Silverman, Columbia Theatre (300 seats), Skamokawa, Washington.

GENTLEMAN FROM AMERICA. (4,658 feet). Star, Hoot Gibson. Just a fair program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

HUMAN HEARTS. (6,350 feet). Star cast. A "special" is right. Played to and pleased the greatest attendance since "Over The Hill." The title gets 'em thinking, and the picture keeps 'em at it! Has O. K. moral tone and is suitable for Sunday. Had excellent moral tone. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

HUNTING BIG GAME IN AFRICA. (8 reels). H. A. Snow production. This picture is the greatest thing of its kind that we have ever had the pleasure of showing. It pleased one hundred per cent and that's aplenty. Used twenty-four, eight, sixes, threes, newspaper, heralds. Attendance good. Draw loggers, farmers, fishermen in town of 400. Admission 15-35. L. E. Silverman, Columbia Theatre (300 seats), Skamokawa, Washington.

LONE HAND. (4,875 feet). Star, Hoot Gibson. One of Gibson's best. You can't go wrong if your patrons like westerns on this one. Used ones, threes, two ones, 11x14, phone. Had S. R. O. Draw rural class in town of 125. Admission 10-25. George J. Heller, Pastime Theatre (125 seats), Kanona, Kansas.

MAN TO MAN. (5,629 feet). Star, Harry Carey. A very good western picture; much better than "The Fox" but we drew another rotten print. It seems that every day and every way they're getting worser and worser. Usual advertising brought fair attendance. Draw loggers, farmers and fishermen in town of 400. Admission 15-25. L. E. Silverman, Columbia Theatre (300 seats), Skamokawa, Washington.

MERRY-GO-ROUND. (5,020 feet). Star cast. You know our friend Carl Laemmle is somewhat of an optimist when it comes to his own pictures, he gets all excited and wants all the readers of the "Saturday Evening Post" and the "Ladies Home Journal" to write home after they have seen one of his productions and tell him where he is wrong, if he is wrong, but on "The Merry-Go-Round" he is absolutely right in telling to the world over his own signature that he has a picture and the unusual part of it for a country audience to like, is that it is an out and out love story without any comedy relief in it at all, and they like it. You know they did. We did not break any house records, but did a very nice business against opposition in the way of a big home-talent. The picture will grip and hold both the better class and the class that craves action as few productions of this type will. Suitable for Sunday. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

NOBODY'S BRIDE. (4,861 feet). Star, Herbert Rawlinson. Very good; in fact, all of the Universal program pictures are good. Print O. K. This one did not get me what was expected. Poor title for this house. Has fair moral tone and is suitable for Sunday. Had fair attendance. Draw all classes. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. This is the best that Gibson ever did and whenever you beat him for Western stuff you will have to step some. Has good moral tone and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

TOP O' THE MORNING. (4,627 feet). Star, Gladys Walton. Nice little comedy-drama; as good as anything Walton ever made, in my estimation. Harry Myers cast.

Had poor attendance. Fred J. Jones, Rialto Theatre, Nelson, Nebraska.

TRIFLING WITH HONOR. (7,785 feet). Star, Rockcliffe Fellowes. A very good picture and could have been made a lot better. Buy it, it's no "Four Horseman" just a shade better than program and keep that in mind when purchasing. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Vitagraph

DIVORCE COUPONS. (5,249 feet). Star, Corinne Griffith. A good entertainment, pleased one hundred per cent. Good comments. Bought right. Made some money on it. It's a Vitagraph. Has good moral tone and is suitable for Sunday. Had good attendance. Draw country and small town class in town of 2,200. A. F. Jenkins, Community Theatre, David City, Nebraska.

MASTERS OF MEN. (6,800 feet). Star cast. A wonderful picture and a money getter. Packed them in for three nights. Ran it second run after my competition ran it for three days. Had capacity attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

MASTERS OF MEN. (6,800 feet). Star cast. Flopped gloriously for us as we played it in our best house where the clientele does not care for action dramas. It is a good picture, but crammed and jammed with fights. Has good moral tone and is hardly suitable for Sunday. Had terrible attendance. Draw all classes in town of 1,400. Admission 10-25, 20-35. E. W. Collins, Grand and Liberty Theatres (750-600 seats), Jonesboro, Arkansas.

MIDNIGHT ALARM. (6,000 feet). Star cast. This one a sure winner. Starts where others finish. Plenty of action and punch. Patrons came out praising picture. Book this one for a box office record. Has good moral tone and is suitable any day. Had good attendance. Draw general class. Bob Montgomery, Lyric Theatre, Perry, Oklahoma.

MY WILD IRISH ROSE. (7,650 feet). Star, Pauline Starke. Very good. The Irish people will come at this one, besides others. Every one was pleased with it that saw same. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

Every tip you send helps many exhibitors. First run, or two years old—if you run it—tell about it. USE THE BLANK BELOW

NO DEFENSE. (5,700 feet). Star, William Duncan. An outdoor picture that will please the average audience which "leans" to Western themes. Edith Johnson good. Has fair moral tone and would pass for Sunday showing. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

TRUMPET ISLAND. (6,000 feet). Star cast. One of the most pleasing and entertaining productions we have used this year. If properly exploited will mean a clean up for the small town exhibitor. Has good moral tone and is suitable for Sunday. Had good attendance. Draw small town and rural class in town of 1,474. Admission 10-20-30. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Warner Bros.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. A one hundred percent picture. Will satisfy all classes and ages and send them out smiling and eager to come again. The best picture I have seen Wesley in. Boost it. Used slide boards, window cards. Had fine attendance. Draw country class and summer visitors in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

MAIN STREET. (8,000 feet). Star cast. Played this second run in this city, and despite the fact that there were many who did not like it first run, it drew well for us, but was not a generally likeable picture, although characters were true to life. Has good moral tone and is suitable for Sunday. Had about capacity attendance. Draw best and middle classes in city of 200,000. Admission 10-20. N. L. Royster, Capitol Theatre, (340 seats), Birmingham, Alabama.

Comedies

AN EASTERN WESTERNER. (Pathe). A great comedy, a continual laugh. Good on any program. One of Lloyd's old ones. Condition of film good. Is suitable for Sunday. Had fair attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

COBBLER. (Pathe). Like all the rest of the "Our Gang" pictures. A laugh from start to finish, the kids almost get convulsions laughing at them and big people too for that matter. Ran with "Yankee Doodle" making a good show. Draw different classes for different pictures in town of 2,800. Admission 15-25. David W. Strayer, Monarch Theatre (250 seats), Mt. Joy, Pennsylvania.

ENTERTAINING THE BOSS. (F. B. O.) Got a giggle or two along toward the finish. Wonder if the DeHavens can play "Mumble Peg." Draw regular small town class in town of 2,500. Admission 5-10, 10-20. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

HEAR 'EM RAVE. (Pathe). Another reissue and they sure "eat em up" here. In fact Lloyd could run for President here and win by a "landslide." Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

HELLO PARTNER. "Pee Wee" the bowlegged cowboy will never miss fire in this theatre. People seem to appreciate this brand of farce better than any other obtainable. Has good moral tone and is suitable for Sunday. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

PAY DAY. (First National). A good Chaplin comedy but prices too high and it takes the joy out of running it. Had fair attendance. Draw better class in town of 800. Admission 10-30. T. Leal, Leal Theatre (246 seats). Irvington, California.

TAKE YOUR CHOICE. (Educational). This comedy saved our show from being a flat failure. There are some good comedy situations in this one. A good Christie. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, (400 seats), Nazareth, Pennsylvania.

TRAMPS OF NOTE. (Universal). The first Neely Edwards comedy that has delivered the goods. This one brought the laughs. More action than the general run of star comedies. Has fair moral tone and is suitable for Sunday. Had fair attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star**.....**Producer** .....

Your own report.....

.....

.....

Moral tone ..... **Suitable for Sunday?** .....**Attendance** .....

Size of Town .....**Type you draw from** .....

Name .....**Theatre**..... **City** ..... **State** .....

THE WAY

by Emerson

Indians, Soldiers, Settlers, Wagon Trains, Battles, Escapes Love and Adventure in the Stirring Days of '47 ! ! !

No finer, more stirring and colorful story was ever put into a picture than this great work by Emerson Hough

It takes you from a "before the war" fine old Southern plantation out to the mountains and plains of the West that was a howling wilderness. You see startling attacks by Apaches upon the wagon trains of the settlers; you see battles between the Indians and the blue-coat soldiers; you see the Gold Rush; you see a heroine as brave as she is beautiful and a hero who has to go through blood and fire before he can call her his own!

Produced by C. W. PATTON

Pathéserial and

Of A Man

Hough

(Author of "The Covered Wagon", "North of 36", etc, etc,)

Great cast with Allene Ray, Harold Miller, Bud Osborne, Whitehorse, Lillian Gale, etc.

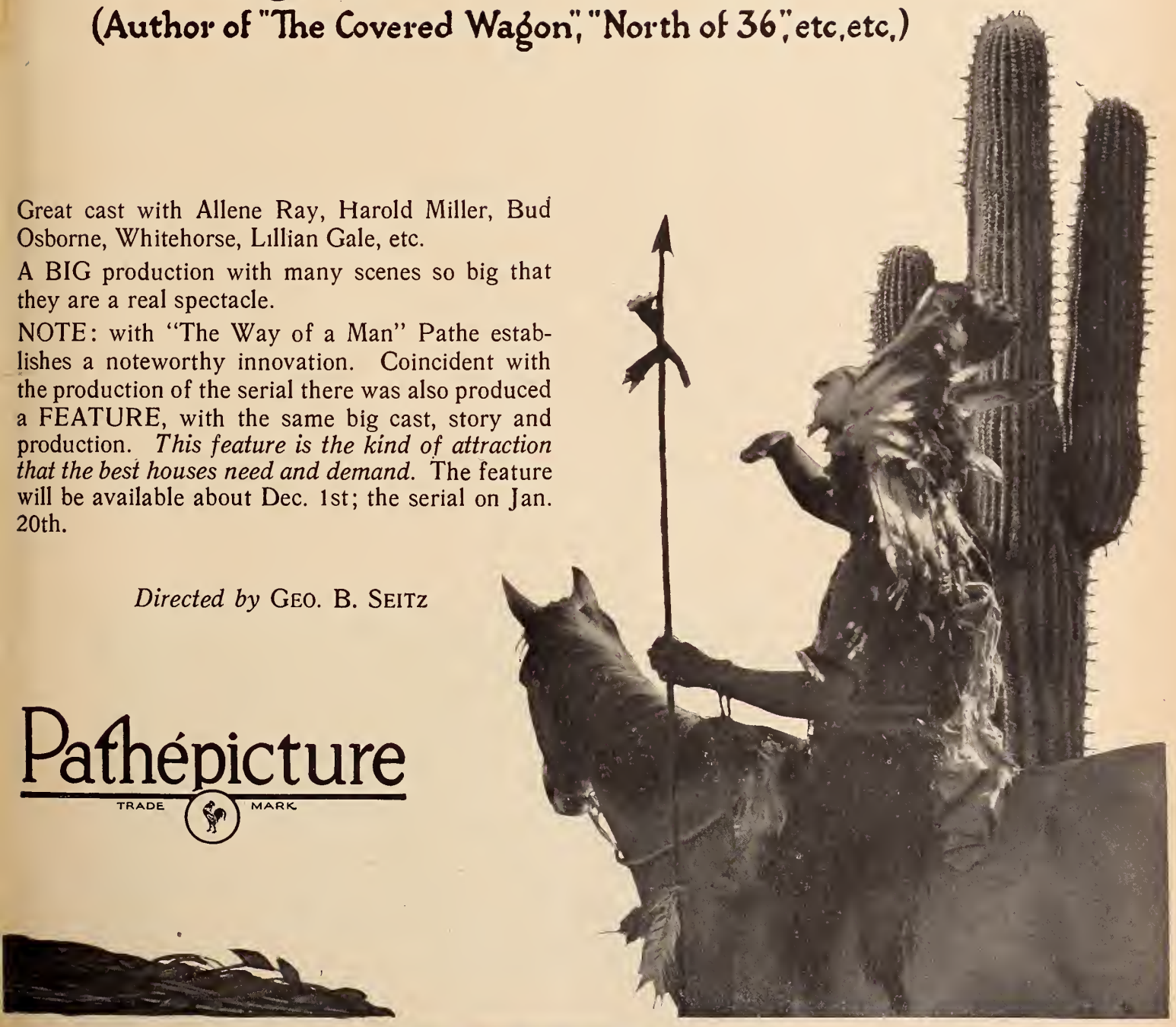
A BIG production with many scenes so big that they are a real spectacle.

NOTE: with "The Way of a Man" Pathe establishes a noteworthy innovation. Coincident with the production of the serial there was also produced a FEATURE, with the same big cast, story and production. *This feature is the kind of attraction that the best houses need and demand.* The feature will be available about Dec. 1st; the serial on Jan. 20th.

Directed by GEO. B. SEITZ

Pathépicture

TRADE MARK



SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Half Tone Cuts Are Not Good Unless the Newspaper Can Reproduce Clearly

GETTING the wrong slant on a series of recent comments on the advertisements for The Isle of Dead Ships and The Huntress, Walter F. Eberhardt, of the First National publicity department, rises to take exception. He says in part:

In the last issue of the Moving Picture World, pages 232 and 233, you take quite a slap at producers who give exhibitors press sheet advertisements using half tones. It just happened that the two illustrations cited are from a First National press sheet.

While I admit the fundamental soundness of your arguments in the examples cited (although some allowance must be made for the fact that the cuts are more blurred in your reduced illustration than they were in the original newspaper ad) I do want to take exception to the implied charge that the press sheet is at fault. If you only knew the demands we get from exhibitors for half tones you would realize more fully how we are trying to meet the needs of everyone. Some merely want line cuts and others want half tone illustrations. Our press sheets, if you will look them over, offer a large variety that should satisfy everyone. I know that Mr. Einfeld, who prepares a large percentage of our press sheets, has this constantly in mind and is trying to get up the advertising matter so that everyone will find his requirements met.

The fault then, as I find it and as I think it ought to be pointed out in your section, lies with exhibitors who use half tones when the newsprint paper used by their newspaper is all too poor a grade to carry them. That, as I see it, is the crux of the whole matter, and I don't think that the man who gets up the press sheet should be held responsible. As a matter of fact, I don't think he is even at fault, because there are many places in which a half tone is far more suitable than a line cut. It is simply a matter of letting the exhibitor choose, from a varied selection, the material that is best suited to his location and advertising mediums.

Not Quite That

Comment was made on the fact that the half tones on these two subjects did not seem to be up to the First National standard, but the big idea was that exhibitors persisted in using them merely because they were half tones.

In other words, we were not shooting at First National, but at the numerous class of manager who seems to feel that a line cut is crude and vulgar and that the half tone represents the last word in elegance, no matter what the local printers may do to them.

Mr. Eberhardt puts his finger on one of the sore spots of the business when he writes of the exhibitor demand for half tone material in the prepared advertisements.

Mostly Bad Medicine

First National, or any other company, would be remiss did they present an entire series of advertising mat displays without half tones. There is a legitimate demand for these, and the press bureau naturally seeks to meet this demand. That is as it should be. *The point is that hundreds of exhibitors are using half tones who have no business having any traffic with screen cuts.*

Comparatively few newspapers get good results with half tones, even of the proper screen. The rising costs of print paper leads to the use of a cheaper quality. This, in its turn, gives increasingly poor results. There are newspapers which could not give decent results with a thirty screen cut. Between poor paper and worse ink, even the line cuts are poor and the half tones are mere blots—in a double sense.

Lay Off, If You Must

This being the case, managers of theatres in these towns have no business using half tones. They are trying to sell the idea of amusement, and to do this they must strive to create an air of elegance and refinement. This cannot be done with a smear of ink. The reverse of the effect aimed at is gained, and the result hurts instead of helps business.

And yet, because they feel that line cuts are less elegant than half tones, they use the half tone mats where they have at their command a good line of finely executed line cuts.

Sometimes they have only to cut apart a combination to get just what they want, and yet they pay extra space bills to spoil what might otherwise be a good display.

Makes Good Line

No company in the business contributes better line work than First National. This has been one of their strongest points ever since the inception of the idea, and it is discouraging to have Mr. Eberhardt dwell upon the fact that the managers cry for half tones like children for castoria.

It is stupid in the extreme to pay perhaps half as much again as is needed just to SPOIL a display with a badly reproduced half tone, particularly where there is so much good line material available on the same subjects.

Of course, we could have told Walter all this on the telephone and perhaps have brought a smile to his face again, but this message is less to him than it is to the managers in towns where press work is not good, and today that means most towns.

If you live in one of those places, why not think this over—and save money?

Added an Olio

Because he is a regular First National franchise holder, Earl M. Fain, of Loew's Vendome Theatre, Nashville, gave the orphans a chance to see Circus Days, enlisting the aid of the fashionables to transport the kiddies.

That doesn't get his name in the papers, but he added an olio of circus acts, and that is why he breaks into print. Made the kiddies twice as happy and let the reporters write a longer story. If you have no vaudeville connection, you can at least put in a clown to work the lobby.

A New C. & D.

Recent Crosset & Dunlap issues include The Eternal City in a photoplay version at popular price, which will materially aid the sale of the play through store hook-ups. Most of the stills are exteriors of Italian scenery and emphasis is given to the fact that the play was filmed in and about Rome.

Don't waste good exploitation on an ordinary picture. Save it up.

A Warner Brothers Release

AND THE DOGS DIDN'T EVEN GET LITHOGRAPH TICKETS

These three police dogs were used for a ballyhoo during the showing of Where the North Begins at Loew's State Theatre, New York. They were a good general advertisement, but were particularly useful in drawing the attention of lovers of dogs.

Larry Semon
who will star in four feature length comedies to be produced
by
Truart Film Corp.

Scenes from Buddy Messenger's latest
Century Comedy
"A REGULAR BOY"
which Universal will release

Paramount presents a Zane Grey production, "THE CALL OF THE CANYON." Directed by Victor Fleming

"JAMESTOWN"
The second of a series of Chronicles of America pictures. Produced by Yale University Press for release by Pathe

Thos. H. Ince presents

"ANNA CHRISTIE"

with

Blanche Sweet, William Russell and George Marion

A First National Picture

Jimmie Adams in
"DONE IN OIL"
An Educational-Christie Comedy

William Fox presents
"THE TEMPLE OF VENUS"
with
Mary Philbin, David Butler
and Phyllis Haver
A Fox Picture

Scenes from
"FOOLISH PARENTS"
an Associated Exhibitors Picture

Appeals to Schools for History Group

Having contracted for the Chronicles of America, the Stanley interests, Philadelphia, inaugurated a campaign to put over these Pathe releases.

A week before the showing of the first subject, Columbus, the theatre sent a personal letter to the principal of each school, inviting him to bring his faculty to the Stanley to see the picture at the Aldine. Practically all responded, expressing their interest in the series, and most of them asked for more than the original enclosure of five tickets, having been told that tickets would be supplied for all teachers.

Building up on this appeal, the company also sent letters to the heads of the city departments and to representative clergymen, lawyers, physicians and welfare workers.

In this way the work on one picture directed attention to the entire series and will work for some time to come, these pictures being released about one a month.

This is a scheme which all exhibitors will probably follow, since the greater value will come from the interest of teachers and others who can direct public opinion to their viewing.

Window Trailer Is Big Help in London

Horace Judge, who is doing the exploitation direction for First National Pictures in London and Great Britain in general, stuck another big feather in his cap when he set out to tell that Potash & Perlmutter had opened for business at the Pavilion.

He hooked in to Selfridge's, the most famous department store in the world, with a window showing of the three-minute trailer, mostly given over to the model scenes and Abe's cabaret party. This was projected on a daylight screen every ten minutes until the police, despairing of handling the crowds, asked that the stunt be withdrawn. But the thing had already run four days, and Judge was satisfied.

For another angle he used sandwich men, the original form of theatrical publicity in London, but instead of sending out three or four, he used—well count them yourself. Walter Eberhardt says fifty, but we figured it as 64. First time we ever heard of a press agent underestimating. Walter is liable to expulsion from the Ananias Club, if he is not careful.

The big point is that it put the picture over as well as it went over here. Ralph J. Puch, managing director of First National, George King, Judge's assistant, and H. Seek, of Selfridges, were accessories before and after the fact.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

The chorus of women's voices has caught on in great style, and for variety these singers were used to augment the orchestra for the overture, "Pomp and Circumstance," the week that "The Common Law" was the photoplay attraction. Besides this, the chorus appeared in another number, Songs of Long Ago. In addition there was the Symphonized Jazz and a group of dances by the ballet.

For "Pomp and Circumstance" the orchestra was hit by two 150-ampere dome spots, one rainbow color and the other orange. Two entrance spots, light pink, crossed on the canopy above the musicians. Borders of the large stage were full blues and greens one-half. The silver draw curtains of the small stage were used as a transparency, behind which was a deep blue plush cyclorama hit by one light green and one deep blue box lamps from the side. Two light amber and two orange spots from the sides shot across and forward, against the silver draws. Green borders small stage. One amber and one orange arch spots on the silver draws. The chorus was seated with the orchestra, to the left, garbed in black robes. The voices came in on the finale, with full orchestra, and as they stood for the finish they were hit by an orange spot from the booth.

Tschaikowsky's Nutcracker Suite of dances opened with Waltz of the Flowers by eight girls in drapes and flower-petaled dresses. At orchestral prelude two flower wheels on lamps in the footlight trough threw falling rose leaves upon a blue neutral back drop and continued through the dance, the girls at the close also strewing rose leaves upon the stage. Two set piece flower stands at either side were the only props.

The second, the Chinese dance, was done by four girls in correct costume, before a plush cyclorama. Two long Chinese-lettered strips came down from the flies, and a set Buddha was centered. Two of the girls had three-foot sticks with a cross piece upon which was suspended two Chinese lanterns. A string of illuminated lanterns ran across the cyclorama beneath the borders. Front lighting was two booth Mestrum floods, medium green, on the orchestra. Two light green transparent windows, one each side. Two medium green entrance spots crossing on canopy fabric. On the set from the sides were two light green, two magenta and an orange spot.

The third was the Dance of the Sugar Doll, a solo by Mlle. Francelli, premiere danseuse, in white Yama Yama costume trimmed with black pom-poms. The back drop was blue cyclorama, against which at either side was a revolving column painted as stick-candy. No lighting was used except two pure white spots from the dome that followed the dancer.

The fourth and final dance was the Russian, with eight girls, half costumed as girls and four as men—typical Trepak dress. The small-stage lighting on the dance was four orange and amber spots from the sides, and same color of foots. Orchestra windows orange; red coves, large borders reds full and white one-half. Background was Russian set wall before neutral blue drop.

The Symphonized Jazz introduced four banjo players who double on saxophone, and marimbaphonist featured. Four popular tunes were specially orchestrated. At opening the proscenium llama cloth curtain was closed and upon it played a light pink booth flood and a rose purple, with two light pink dome floods and blue foots. At the center of the number the curtains opened and the lighting named above was left on the draw curtains of small stage, augmented by one lemon, one flesh pink, one amber and one straw arch spots on the pleats, from the sides. X-rays were light blue, with blue foots, blue coves and straw transparent windows. The fabric columns at proscenium were light green.

Songs of Long Ago included five old favorites. The set was Colonial house exterior back drop, with set piece piazza. At opening the chorus, in Colonial dress, was seated across the set, some on the porch and others on benches to the sides. "Long, Long Ago" had light green and light blue box lamps on set from side. X-rays were light blue and magenta, with blue foots. Side spots were amber, orange, pink and blue. Second number, "Come Where My Love Lies Dreaming," dimmed off the x-rays, and the dancers, also in Colonial dress, some as boys and some as girls, entered from the left in pairs for various poses during the song. Third number, "Sweet Genevieve," dimmed off the box lamps, and tenor entered from right to escort soprano up-stage for the duet. Fourth number, "Drink To Me Only With Thine Eyes," was also duet with chorus. Fifth, "Bells of St. Mary's," had all front lighting off, which had been as follows during the numbers: Two booth spots, violet, on orchestra sides. Two dome floods, deep blue and violet, on orchestra. Purple borders large stage. Top of columns light green. Stage strips left half red and other half blue.

A First National Release

A FLOCK OF SANDWICH MEN EMPLOYED TO PUT OVER POTASH AND PERLMUTTER IN LONDON

The sandwich man is still the favorite of the London managers, but they scorn to use fewer than half a dozen and here there are five or six dozen employed by the London Pavilion where this exceedingly funny comedy opened with a rush that duplicated the success of the picture on this side of the big wet. There was also a window display that the police had to stop.

Gave His Cutouts Realistic Backing

Achieving a realistic result with a minimum of work was the achievement of Fred Turner, artist for the Imperial Theatre, Asheville, N. C., of which E. D. Turner is the manager.

Using the poster cutouts from Penrod and Sam, he framed these in a lobby shadow box and gave a fine effect with a judicious use of foliage branches, which obviated the necessity for elaborate paintings. The lighting from the back of the drapery gave exceptional prominence to the display, and supplied the house with a strong lobby appeal at a minimum of cost and trouble. The base of the frame was built up with other cutouts.

Cutouts are always useful, but now and then they can be dressed into a tableau and their selling value increased tenfold. Study the simplicity of this display and then plan something of your own. If you have to build a box, build one that can be taken down quickly and stored for re-use.

A First National Release

AN UNUSUALLY GOOD LOBBY TABLEAU FROM ASHEVILLE

Manager E. D. Turner and Fred Tipton, his art director, contrived this nice display for Penrod and Sam, building up cutouts with branches of fir to achieve a convincing background. The idea appealed to the adults and tickled the kiddies.

Winnipeg Capitol's New Trilby Stunt

Out of consideration for our readers we have signed a pledge not to reproduce any more shoe or stocking hook-ups for First National's Trilby. They are the same all over because they are national hook-ups, and all off the same piece, but the Capitol Theatre, Winnipeg, offers something new and so good that it more than makes the grade, and without changing gears.

Of course they got the free socks and when they could not find an agency for the national shoe hook-up, they sold a local dealer into a donation of $25 worth of merchandise in return for the advertising, but then Clare Appel, who does the exploitation for this Canadian string, pulled a whizzer.

Model was Hidden

Borrowing a window from a prominent store, he put an artist inside to draw pictures of Trilby, apparently working from a concealed semi-nude model. The sketching got attention, but after the novelty wore off the crowd still hung around waiting in the hope that the model would appear. She did not, because the artist was working from the First National stills, but hope sprang eternal.

In the cut are two pictures taken an hour apart, one at three and the other at four. In the three o'clock picture a bicycle with a self-standing rack will be noted at the left. At four o'clock the rider is just mounting, while the same three bicycles are shown at the right. A note adds that at six o'clock the photographer could not get close enough to make a decent shot.

The details do not show clearly in the cut, but the artist is equipped with a drawing table and is apparently engaged in turning out posters showing the familiar bare legged seated pose of Andree Lafayette. These are displayed as drawn, the collection bringing cumulative advertising. The model is supposed to be behind a screen. If you can get a girl and expose her bare feet, so much the better.

The best exploitation is that which not only puts over the title, but which also persuades the spectators that the theatre using the stunt is the home of the big things. Exploit both house and title, if you can.

A First National Release

THE CROWD HUNG AROUND ON THIS TRILBY STUNT FROM THE CAPITOL, WINNIPEG

The picture on the left was taken at three o'clock and the other an hour later. In the first you will note a bicycle on the left. An hour later the owner is just preparing to mount and ride away. The owners of the three bicycles on the right are still hanging around in the hope of seeing the model the artist in the window is supposed to be drawing from.

A United Artists Release

LIGHTED A PARADE TO TELL OF PICKFORD PRODUCTION

This generator from the Pickford studios was set into the Moose parade in San Francisco the opening night of the Legion convention and told 75,000 persons that Rosita was coming to the Strand Theatre in a few days. Good work, and inexpensive.

Loaned a Generator to Get in a Parade

Generally when picture exploitation gets mixed up with a parade, the ballyhoo comes at the end of the line, as the people are turning away, but the Strand Theatre, San Francisco, managed to horn into the very center of the Moose parade which was given on the evening the American Legion opened its convention.

The Moose wanted lights and M. L. Markowitz arranged for the loan of one of the generator outfits used in the Pickford and Fairbanks studios for night and other work. This supplied the current for four big arcs and a number of smaller lights, and was placed in the center of the big parade, where more than 75,000 persons had to read the huge signs which told that Rosita would shortly be seen.

Generator wagons are familiar to Los Angeles, but it was more of a novelty to San Franciscans, and so it interested in a double aspect, and all of the interest was diverted to the coming of the play.

Not many managers can borrow picture equipment from the studios, but it is always possible to plan for some sort of an intrusion on a local event if the wants of the promoters are studied.

Cloakey Campaign on Green Goddess

Appreciating the color values of Oriental designs, Oral D. Cloakey, of the Regent Theatre, Ottawa, made a drive on oriental art for the run of The Green Goddess.

Jewelry stores were persuaded to parade their oriental and pseudo oriental ornaments for a window display with a card, furniture concerns dug out their rugs for dressed windows and even the drug stores found a way to follow in with incense burners and powder. Oriental backings were painted for department stores willing to use them, the dresses being as much in harmony with the backing as possible, and for a last kick he borrowed the stage dressing for his prologue from a concern, insured the goods for the week and got co-operative windows and newspaper ads from both the store and the insurance firm.

Fifty Special Cards

Fifty special window cards were painted and cut out to suggest the outline of an Indian temple, and in one window he had a temple setting with a large opening down front through which the display could be seen. This was presumably to heighten the realism, but in fact it served to accentuate the green lighting on the display. An oriental attendant kept incense burning and stuck around the window to give motion to the display.

A candy store was hooked to the Green Goddess kisses and a drug concern to a perfume of the same title. Several soda fountains handled Green Goddess sundaes, with colorful mirror announcements and the tea hook-up from the press book was shown to have real value.

Music stores featured oriental numbers such as Chanson Indouen and even an automobile concern told how much the Green Goddess would have appreciated one of the cars of their make.

The prologue was a solo by a man in a costume similar to that worn by Arliss.

Spread the Circle

Jack Rosenthal got The Hottentot for a belated run. He figured while his Model Theatre was a neighborhood house and the picture had played many other Philadelphia theatres, there must be in each territory some persons who had heard of the play after it had left their neighborhood house.

His ballyhoo was a pair of boys in silks mounted on good looking horses, so he not only thoroughly covered his own territory but sent the boys far afield.

Watching the doors demonstrated the fact that he did draw from new territory. Not only were there many new faces in the crowd, but some people told the attendants that they had come some distance to see the picture they had heard so much about.

This is a point city exhibitors are apt to overlook. On a two or three day run, the verbal advertising on specially good plays gets in its work too late to bring all in, and another house in adjacent territory may be able to pull them in, and possibly bring them back for other shows.

If you exploit every picture, you are no better off than though you exploited none.

Six Day Kiss Poses Help Sell Picture

The six kiss poses used on the large sheets for Six Days have given inspiration to a lot of managers. The Capitol Theatre, Dallas, Texas, built a false dome in the lobby with six divisions, in each of which was one of the kissing poses, properly lettered, and lighted at night by concealed bulbs. Taken in connection with the name of the author, this suggestion helped to sell the Goldwyn to exceptional business.

But not all of the reliance was placed in a lobby stunt. Good use was made of the news service posters, which the stores seemed glad to get, and a lavish use was made of the heralds which are a reproduction of the 24-sheet. The "How to win a wife or husband in Six Days," copy for which is supplied in Eddie Bonns' valuable yellow sheets, was also effective.

A First National Release

A CASE WHERE TWO HEADS WERE BETTER THAN ONE

H. B. Clarke, of the Casino Theatre, Greenville, S. C., used cutouts from both the 24-sheet and the six for A Man of Action. The use of the double cutout gives a better balance than where either is used alone, the side frames helping the effect.

New Zealand Used a Cyclorama for O. T.

One of the most effective lobbies on Oliver Twist comes from New Zealand, where the Empress Theatre, Wellington, made an unusually elaborate effort to put Jackie Coogan over.

The box office is masked in by a picture of Jackie asking for more, and this is backed by a clever cyclorama covering the entire inner wall space of the lobby, cut for the entrances. The painting shows the streets of London as they appeared in the time of Dickens, with the character cutouts from the lithographs peopling the thoroughfare. Above is a partly cut out banner, with two old-fashioned lanterns hanging in front. Pillars on either side are lettered with the name of the star and the production and there is a second banner above the one just mentioned.

Of course the color values are lost in a monochrome reproduction, but some idea of the effect may be gained in black and white, and we do not recall anything used during the first runs here to match this careful and effective appeal.

Almost as good is a display from the same house on Fury, designed by Harold Righton. This suggests a Pinafore set, but with a cutout of Barthelmess standing by the box office. On top of this structure is a ship's bell which is struck by the cashier whenever she has a spare moment. Back of the set is a wind machine on a motor driven gear, and a flasher system contributes fairly realistic lightning.

Lightning seems to be the weak point in lobby work and a flasher is about the best anyone has yet done in the way of a mechanical effect. The employment of a man to operate the carbon and file is often too costly.

We should like to see someone try out a scheme whereby a carbon mounted on a slow moving wheel strikes a file surface at some point in its revolution. It would appear that this should give a better flash, and the building would not be very elaborate if a brush feed is used.

If anyone tries out this scheme, we will appreciate a report and if possible a photograph of the device clear enough to show the details of its construction.

It would be not unlike the sandpaper "puff" on animated locomotive cutouts.

A First National Release

ANOTHER EFFECTIVE DISPLAY FROM THE EMPRESS, WELLINGTON

This was designed by Harold Righton for Fury, and the sight effect is supplemented by a storm wheel and flasher lightning. A ship's bell on the box office is rung by the cashier at odd moments.

Governor Endorsed a Picture Theatre

Getting the Governor to write a warm letter of congratulation and approval was one of the ways Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., put over his sixth anniversary—and it was only the sixth monthly anniversary, at that. He put it on the screen and it got a hand at each showing.

In its essential paragraph, the letter runs: "The people of Pawtucket should feel justly proud of their possession of so splendid a playhouse and I feel sure that they appreciate the efforts of your company to provide the high type of entertainment which has been typical of the Leroy Theatre."

Outside of asking the Governor to make it a legal holiday, you could not look for much more than that.

The celebration bill was The Green Goddess, and the Governor does not have to be ashamed of endorsing that. The mailing program also lists the underlines and Mr. Storin seems to have most of the good ones and few of the poor offerings. He is commencing his anniversaries early, but the more the better. Here's looking forward to the sixth yearly anniversary!

Serial Signs

It's not easy to startle Sandusky citizens, for anything that is out of the ordinary is promptly blamed on George J. Schade. That's why the citizenry refused to thrill with alarm when painted signs recently read "Look out, bootleggers. K. K. K." The people just smiled and wondered what was coming to the Schade Theatre.

They found out a few days later when the completed sign read: "Look out, bootleggers. Every K. K. K. will see Within the Law. Schade Theatre, Sun., Mon., Tues."

They just laughed a little and joined the K. K. K. to this extent, at least.

According to the First National publicity, Mr. Schade does not believe in window work, arguing that the goods display will detract from the theatre announcement. He declares that blank walls and similar places in good locations are much more striking. Even at that we should be afraid to offer Schade a window if we didn't want him to use it. We think Walter Eberhardt is goleming again.

A First National Release

LONDON STREETS MADE NEW ZEALANDERS HOMESICK

This striking lobby was worked for Oliver Twist by the Empress Theatre, Wellington N. Z. A litho cutout of Jackie dresses the box office, and the remainder of the lobby is masked in with a cyclorama depicting other characters in Old London.

Black Cyclorama Lights Up Nicely

At the Rivoli Theatre the other evening we noted that the metallic cyclorama seems to be black or a very deep blue, taking colors from the spots with a new and very pleasing effect. It does not reflect as much light as a gold or silver curtain, but it gives a change from those backings, and if you have an old curtain too badly tarnished to be effective, perhaps your druggist can suggest some wash which will blacken the surface without destroying the luster.

Another good effect can be obtained through the use of a black scrim drape over a metallic curtain. As in the other effect the contrast of the black with the coloring gives emphasis to the value of the lights.

A First National Release

A SIMPLE STRUCTURE MAKES A FLASH ON A SMALL FRONT

The lighthouse might have been lost in a large lobby, but in the Classic Theatre Stratford, Ont., it loomed large as a beacon even though it was not provided with illumination. The stunt was useful in selling The Isle of Lost Ships to capacity.

The Small Display Suffices Small House

One advantage of a house with a small lobby is that a small display is amply sufficient. A profile light house for The Isle of Lost Ships is all the Classic Theatre, Stratford, Ont., required, where a larger lobby would have lost this single appeal in a maze of frames. The Classic keeps its frames on the side walls and the seven foot lighthouse was a big flash because it had nothing to fight.

This was not even a practical lighthouse, for there was no provision for a lantern, the entire piece being on the flat, but the white paint caused it to loom large before the pedestrian and it pulled in as much money as a larger display would have done in a wider opening.

A narrow lobby is not always an asset, but it does help to keep down costs in that it requires less decoration to achieve an equal effect. This small lighthouse gives the same suggestion of a big production to Stratford that would require a costly construction in a wide lobby. It's all a matter of relativity, as old Doc Einstein would tell you.

Trailed Baseball to Scatter Ashes

Last year the Branford Theatre, Newark, did so well with a small sign below the player board on which the world's series championship games were reproduced by the Ledger that this year the management made even more of an effort and the sign was twice as large. It was just below the automatic scoreboard and read: "Start the day right by reading the Newark Ledger for full accounts of the world's series, then go to the Branford and see Norma Talmadge in Ashes of Vengeance."

With football following baseball, there is a chance to get an unusual pitch for about eight months of the year. It may cost more than a board in a vacant lot on some side street, but it costs less, per reading, and is really cheaper.

If you want to make it still more interesting, make a photograph each afternoon, ring some of the faces and give free tickets to those who find their pictures in the paper, permitting this to appear as an evidence of the newspaper's enterprise, so they will contribute the space. It will more than double the crowd and double that double crowd's interest.

The ringed photograph is always a big winner. Work it in.

Likes Colors

Because they get especial attention, W. H. Lawrance, of the Lyric Theatre, Duluth, a Finkelstein and Ruben house, used a two color and black full page advertisement for five weeks in succession on Why Worry, The White Rose, Ashes of Vengeance, The Common Law and Richard the Lion Hearted.

The displays were so attractive that when he came to send them in he could find only one, the page for The Common Law. This is in red and yellow, with the red sparingly used to pick out the yellow. It is well done, both as to layout and coloring, but it will not reproduce.

Mr. Lawrance avoids the temptation to use too much of either color, knowing that to do so will defeat the display. He writes that he found the attraction value to be greater than the additional cost. In other words it was a good buy.

Color work is seldom used these days, and we have not yet seen anything to equal the color displays S. Barret McCormick used to get out for the Circle Theatre, Indianapolis. After all these years they still stand in a class by themselves.

Cleaned with It

Will R. Winch, of the Wigwam Theatre, El Paso, Texas, got the Fox pictures of the Japanese earthquake before the other news reels came in, and he felt so exultant over the beat that he preceded the film with a special slide which read:

"In presenting the first pictures of the Japanese earthquake, the Fox Film Corporation has beaten all other news reels by several days. The second lot of the Fox pictures will be shown here by the time the other news reels get out their first ones."

There is a nice, swift kick to that last line.

Kid Mats

Tod Browning is using the kid matinee at the Olympic Theatre, New Haven, and finds that it helps to make business better with his adult patrons.

The kiddies pack the house Saturday mornings with a ten-cent admission and talk the rest of the week about the pictures.

Mr. Browning has another and newer stunt. A nearby garage will park the cars of the Olympia patrons at half the regular charge. It is glad to do this since most of the business is brought in through the evening, when the business rush is over, and it is more or less found money.

In towns with time limits for parked cars this idea will make real business.

A First National Release

THE WORLD SERIES IS OVER BUT IT WILL COME AGAIN

And next year perhaps you can show your own sign to a mob like this if you act in time to get in with the newspaper. This is the second year the Branford Theatre, Newark, has horned in on baseball, and the sign gets larger year after year.

The Small Cut Can Make Large Space

This long drop for Mister Smith's Theatre in Indianapolis is 125 by 2 and gives a nice display with an indifferent one column cut for a foundation. There is a lot of waste space, which some managers will very

Starting Tomorrow
MR. SMITH'S
THE FLIRT
SHE was sweet of face and graceful of figure—so alluring in fact that she captivated herself. And often she pressed her lips to her own image in the mirror and murmured, "You darling!" She mowed the swains down right and left, and awoke to the shallowness of her soul only after she had involved her loved ones in grief and near tragedy.
IT is such a story as Booth Tarkington has always loved to write—full of dramatic situations, irresistible humor and just enough pathos now and then to arouse the softer emotions. No one knows American life as Tarkington knows it; no one can depict it more graphically.
ALSO ROUND 11
of
FIGHTING BLOOD
KINOGRAMS
MUSIC

A Universal Release

FROM MISTER SMITH

probably regard as an extravagant waste, but that white space is the most profitable investment represented, since it gives to a two column display the prominence of a three without the additional cost. Throw that panel out to the edge or even to within a quarter of an inch of the edge and the effect will be lost. It will be a two column display in a two column space, but with a one inch margin you cannot kill that display with anything else on the page except more white space, and it is hard to kill even with that. Coming as it does on a page largely given to heavy cuts, black type and splashy hand drawn titles, it stands out like the moonlit window in a dark barn. You cannot pass it by, and having stopped, you remain to read. Mister Smith's is a little sister to the Circle, and good work is to be expected, but we think that in this display li'l sister beats big sister at a smaller cost.

Too Much Filling Hurts This Effect

There is a little too much type in this oblong from the Garrick Theatre, Minneapolis, to give the best artistic effect, but it is difficult to suggest any copy to drop. For that matter it would not even be well to cut the boldface italic to a lighter line. This might make for effect in the art display, but it probably would not give the same emphasis since there is so little talk, so it might be as well to declare this all around good, even though it does seem to be a little too well filled. As a matter of fact there is such good selling copy that it would be a shame to waste any, and there is not too much, at best. It's the right approach, not extravagant, but with an appreciation of the excellence of this production and just enough reference to the initial version to back up the "new" in the circular title. More, there is a nice appreciation of the need for hand work in the circle that is equalled only by the avoidance of this form where type was possible and preferable. It is a well considered layout 65 lines across six, which gives ample, though not extravagant display. It's not a beautifully artistic advertisement, but it is far from being inartistic and it is intelligent and hardworking. The chief achievement to be noted is the display value of the circle and the care taken not to kill this with a too heavy border or too large a mass of cuts. That circle is something to remember and copy, but if you use it, keep large cuts away. A circle with large scene cuts on either side—and scene cuts are a terrible temptation to most artists—would have been a bust.

Here's Another

Pittsburgh seems to be able to deal with straight type very nicely, as witness this display from the Cameo Theatre there. If we had the job we would have put the three lines under "The talk of Pittsburgh" in a

CAMEO
FIFTH AVE., NEAR SMITHFIELD ST.
The Talk of Pittsburgh!
Carl Laemmle's Magnificent Love Spectacle BREAKING ALL PITTSBURGH AND NEW YORK RECORDS!!!
"MERRY-GO-ROUND"
With MARY PHILBIN, NORMAN KERRY and SUPER CAST!
SECOND TREMENDOUS WEEK!

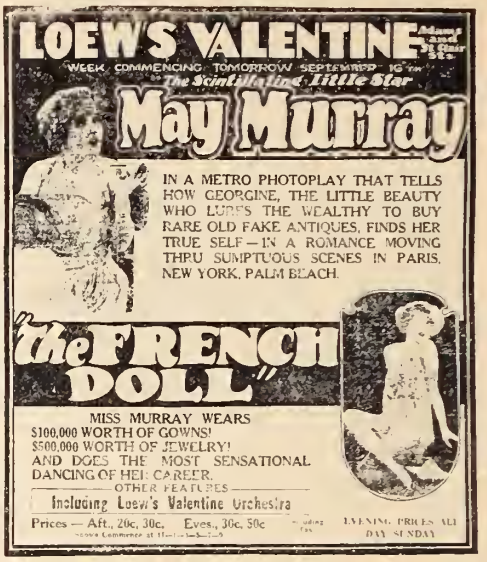
A Universal Release

ANOTHER PITTSBURGH TYPE AD

smaller face, because then it would have been easier to read, and the star names would have been plenty large in an 18 point, which would have given a little more spacing to throw the title into greater prominence, but after all the Pittsburgh busts, this is a sightly and effective contribution.

A Nice Handling of the Reverse Strips

Loew's Valentine Theatre, Toledo, does a nice job with reverse strips f r the star and title on The French Doll. We like the line cuts on this subject better than the half tones, but half tones work better with the reverse strips, though they still


LOEW'S VALENTINE
WEEK COMMENCING TOMORROW SEPTEMBER 10
The Scintillating Little Star
May Murray
IN A METRO PHOTOPLAY THAT TELLS HOW GEORGINE, THE LITTLE BEAUTY WHO LURES THE WEALTHY TO BUY RARE OLD FAKE ANTIQUES, FINDS HER TRUE SELF—IN A ROMANCE MOVING THRU SUMPTUOUS SCENES IN PARIS, NEW YORK, PALM BEACH.
"the FRENCH DOLL"
MISS MURRAY WEARS
$100,000 WORTH OF GOWNS!
$500,000 WORTH OF JEWELRY!
AND DOES THE MOST SENSATIONAL DANCING OF HER CAREER.
OTHER FEATURES
Including Loew's Valentine Orchestra
Prices — Aft., 20c, 30c. Eves., 30c, 50c

A Metro Release

NICELY HANDLED REVERSE

are not as good as line drawings. The problem here seems to have been whether to use type and line or reverse and half tones. The latter were decided upon, probably because it was felt that the strips would increase the prominence of the space, which is four tens, by the way. Set together so that star and title joined, this would give a black band that would cut off from the rest of the type, but by splitting it up and using a cut on the right to drop down, the entire space is practically framed by the two cuts and the reverse strips. It is a workmanlike job throughout, though we do not like so much all capitals.

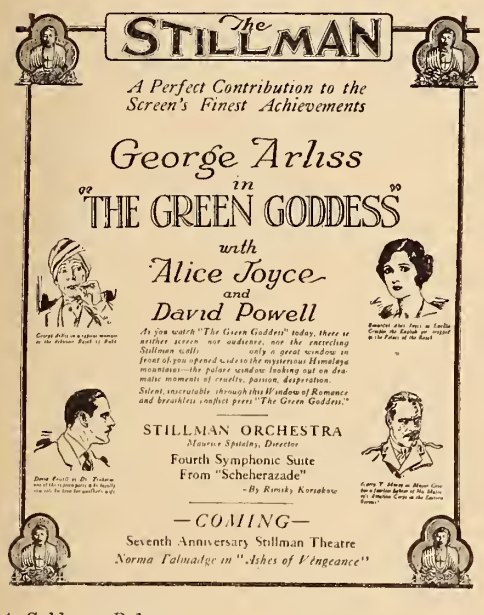
More Fancy Letters Spoil Display Value

Here's another good argument in favor of type for displaying a title. This is from the Stillman Theatre, Cleveland and offers a good proportion of type talk, with line cuts for the chief characters instead of halftone blotches, but the artist has lettered the title and with an outline letter he gets about a tenth the value of a similar sized letter in honest bold face type. Sometimes hand lettering will help a title display, but this is merely a slight departure from a regular outline letter, and even an outline type of the same size would have been better and a bold would have been greatly to be preferred. It might be suggested that since Arliss is the star and since his name will

An entirely new and far superior screen version of the famous
REX BEACH
Story of the Gold Days in Alaska
The NEW SPOILERS
MILTON SILLS, ANNA Q. NILSSON
NOAH BEERY
New Garrick
SEVENTH NEAR NICOLLET
If you got a thrill out of the Farnum-Santschi fight in the old picture—just get a good hold on your seat when SILLS and BEERY start to disfigure each other.
Never Before Such a Cast
New Garrick
SEVENTH NEAR NICOLLET

A Goldwyn Release

A NICELY BALANCED DISPLAY, RATHER FULL, BUT WITH NOTHING TO REMOVE

sell above the others that his picture should have been larger than the others. This could very easily be done without material interference with the remainder of the layout, and Arliss in this fascinating character is so well remembered from his stage presentation of the same role that not to make fullest use of both title and star is to throw away money. Apart from these defects the layout is good, and the title is not as badly displayed here as would have been the case had the artist or compositor wedged it into

A Goldwyn Release

THE RETIRING TITLE

the space with a mess of type message above and below. The handling of the type display is capitally done, though good type display is too characteristic of the present Stillman spaces to call for especial mention. This layout would be noteworthy if it came from some cities. It is not a poor display from any angle, but it is not as good as most of the recent Stillman appeals and is capable of material improvement without much work. The selling talk is mighty nice writing. The space is 150 by 4; a curtailed quarter page. This is larger than most cities use, but Cleveland is getting back to the large spaces though it has not yet come to the half pages used a few years ago.

Another Handling of Small Size Cut

Loew's Columbia Theatre, Washington, D. C., offers another good handling of a single column cut in a three column space. This is

LOEW'S COLUMBIA THEATER
SECOND WEEK BEGINS TODAY--SUNDAY, SEPTEMBER 16
The Screen Sensation of the 1923-24 Season!
GLORIA SWANSON
IN
"BLUEBEARD'S 8TH WIFE"
The glorious Gloria in her most gorgeous role as a girl who learns, on her wedding night, that she had married a modern Bluebeard!--Revealing this famous star in the most daring gowns of her career!
BEN TURPIN COMEDY—INTERNATIONAL NEWS
COLUMBIA SYMPHONY ORCHESTRA
A PARAMOUNT PICTURE

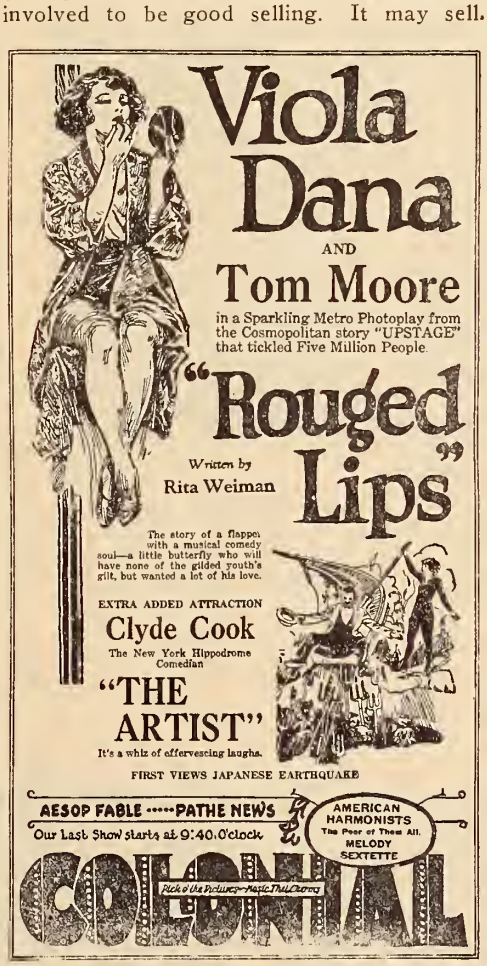
A Paramount Release

HANDLING A ONE COLUMN CUT

evidently a plan book cut. It has been set to the left of a panel because the figure faces that way, and it gives an effect that could not be bettered were the cut specially made to fit this particular space. The credit line in the circle, which has come almost to be a Paramount trademark is replaced by type where the circle would have been much better, but apart from this the result is excellent, though the cut does not come up very well. A space such as this is to be preferred to one carrying two to four single column figures. But one of these days we shall welcome with shouts of joy an advertisement in which appeal is made on Miss Swanson's acting as well as her gowns. Her acting may have been a joke in the earlier days, but lately she has shown such decided improvement that it would be well to call attention to her work.

One Cut Too Many Is Extra Expense

Onc of the cuts used in the space of the Colonial Theatre, Indianapolis, is going to sell Rouged Lips because it is striking and characteristic. The other looks a little too involved to be good selling. It may sell.


Viola Dana
AND
Tom Moore
in a Sparkling Metro Photoplay from the Cosmopolitan story "UPSTAGE" that tickled Five Million People
"Rouged Lips"
Written by
Rita Weiman
The story of a flapper with a musical comedy soul—a little butterfly who will have none of the gilded youth's gilt, but wanted a lot of his love.
EXTRA ADDED ATTRACTION
Clyde Cook
The New York Hippodrome Comedian
"THE ARTIST"
It's a whiz of effervescing laughs.
FIRST VIEWS JAPANESE EARTHQUAKE
AESOP FABLE ----- PATHE NEWS
Our Last Show Starts at 9:40 O'clock
AMERICAN HARMONISTS
The Peer of Them All.
MELODY SEXTETTE
COLONIAL

A Metro Release

ONE CUT IN EXCESS

but we think it is too meaningless to do any ticket peddling. The space might better have been used to get a larger display for the lines crowded over to the left. These are large enough to be legible as they stand but with space at command, it would have been better layout to use only the one cut and swell these lines. This seems to be an all too common error about cuts. Too many agents lay out their work to get in all the cuts they can accumulate. They seem to feel that cuts will sell. They seldom do, and surely not when they do not get over a real idea. One good cut helps in that it gets attention to the space. If it is characteristic of the story, as in the present instance, it may help sell the story though its own appeal in addition to getting attention for the type, but it is seldom that two cuts will sell a penny better than one, and to use a second where the one is as good as the single figure is simply to throw away either money or space, or both. Get one good cut, put it where it will show to the best advantage, and then ride on that cut. It's much the better way.

Open Letter Style to Open Chicago Rose

The open letter advertisement in a 100 by 2 was employed by the Orpheum Theatre, Chicago, to start off Griffith's The White Rose. This is a "grind" house and a 200 line display is a pretty big splash, but this

Announcement to the People of Chicago
MR. D. W. GRIFFITH'S newest masterfilm, "THE WHITE ROSE," will be presented for the first time in Chicago at the NEW ORPHEUM THEATRE, on State Street at Monroe, beginning Next SATURDAY, OCTOBER 6TH.
The showings will be continuous from 9 a. m. to midnight and the New Orpheum's policy of POPULAR PRICES WILL PREVAIL.
"THE WHITE ROSE" is the story of a girl who couldn't stop loving—the glorification of woman's eternal love. Critics who have seen it proclaim it the best picture Mr. Griffith has produced since "The Birth of a Nation."
THE CAST is headed by MAE MARSH, CAROL DEMPSTER, IVOR NOVELLO and NEIL HAMILTON.

A United Artists Release

THE OPEN LETTER

policy will clean up a lot of money with a fifteen hour run each day, and even at the heavy advertising costs in Chicago it probably paid well. The open letter is no longer the startling novelty it was a few years ago, but it can still go into a page of small displays, in which no house gets much more than 200 lines and hog the attention. On a crowded page, heavy with hand lettering and solid frames and all of the other devices for making small spaces seem large, this stands out like a monument on a prairie, the first thing you see when you come to the page and the last thing to be seen as you leave the division. It will be noted that there is comparatively little of the space given the story itself. The premiere, the director, the grind and the stars are all more important selling points than the story itself and so these are sold over the play itself because they will sell more through offering unknown factors. People know the director and players and are more apt to buy them than the story, so the Orpheum puts its weight on these points, while not neglecting the plot. It is well planned in spite of its apparent simplicity. Every word is weighed, as it should be where words cost money.

Get busy today on those special Christmas stunts.

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

THE exhibitor has his choice of presenting Warner Brothers' picturization of Kathleen Norris' novel either as "Lucretia Lombard," the original title of the book, or as "Flaming Passion."

AND therein lies a most emphatic answer to the horde of lay and newspaper critics who have taken motion picture producers harshly to task for changing titles of plays and books when the latter are made into screen productions.

WE stress the importance of this idea of changing titles in this department largely because we believe that a well known title is bought chiefly because of its supposed advertising value. But we are not going into a lengthy discourse as to the comparative merits of an "original" title as opposed to a "box office" title. All we are interested in is advertising and advertising values.

We don't know how many copies of "Lucretia Lombard" were sold or how many persons read the book. But we do know that to the large majority of fans the title "Lucretia Lombard" means little or nothing. There is no denying, however, that Kathleen Norris' name means a lot at the box office. The question is, therefore, how much more does the title "Flaming Passions" mean in an advertising sense than the title "Lucretia Lombard?"

It will be interesting to learn just what percentage of exhibitors choose the original title and what percentage choose to present the picture under its "box office" title.

This six-sheet on Mae Murray's forthcoming Metro production adapts itself particularly for use as a marquee cutout. The single figure may also be used alone as lobby cutout. Other posters in the line also are good for cutouts.

UNDER Warner Brothers' plan the choice of title is put up squarely to the exhibitor, and the degree in which the plan meets favor with exhibitors may be a gauge to producers in the future as to what course to pursue regarding titles—and may be a means of proving to the critics just whose "fault" it is that titles are changed.

THIS is the first time, to our knowledge, that a picture has been released under a choice of titles, with the exception of a state right picture issued some months ago, which did not get such a national distribution as the Warner release is assured.

The decision to give exhibitors the option as to the title under which to present their picture was a last-minute proposition with the Warner executives, we are informed, and for that reason there is only a limited amount of advertising matter available under the title "Flaming Passion."

Included in this latter is a twenty-four-sheet, a six-sheet, a three-sheet and a one-sheet, as well as a special slide. There is also ready, of course, a special main title and a special trailer. These are not illustrated or mentioned in the press book, due to

Samples of the Posters on Preferred's "May Time"

Preferred has been issuing some good paper on its releases. For "Maytime" Jerry Beatty has designed some novel "idea" posters, of which are reproduced above both three-sheets and both one-sheets. Our only complaint with the posters is the over-abundance of credit lines. But contracts are contracts—and motion picture genius must be served!

Famous Stars Tell Who Is The Meanest Man They Know

Intimate Personal Chat with Actors in Studio Reveals Who They Consider a Really Devilish Person.

Cut No 4. Cut. 3½ Mat. 10c

LOS ANGELES, Calif., Oct.—I had often read of the different means employed by actors and actresses to put themselves in the moods of their characters. And so when I heard that Bert Lytell was making "The Meanest Man in the World," I wondered just what, if anything, he did to make himself feel mean. Everyone knows what a kindly chap Bert is, so I knew he would have to do some fine acting to register meanness.

I trailed him to the Principal Pictures Corporation studios, where I say some dirt my eyes as I wandered on Stage Four. To the tune of "Lenore" by the Montmartre Jazz Orchestra, Bert was fox-trotting with Blanche Sweet, who plays opposite him in the picture. It was between scenes and everyone was in a gay mood. Bert told me later that Eddie Cline, the director, believes firmly in maintaining high spirits at all times on a comedy set—that the effect of genial moods on comedy artists' acting is most noticeable.

Interviewer Feels Mean

So, while the property boys were re-dressing the set for the next scene, the orchestra was entertaining the cast. I felt like the meanest girl in the world for intruding business into this fun, but Bert ran true to form, was his gracious, charming self, and put me at my ease at once.

"Oh, yes, yes," he told me with a deep frown. "I practiced being mean every minute of the day. I did some of the meanest things you ever heard of. I got up an hour earlier every day and read my neighbor's morning paper. I cut my wife's allowance in half. I made her re-trim last season's hats and dye her old dresses. I stole pennies from blind men and collected a nickel from everyone who used my telephone. I charged my neighbors dues on the books they borrowed of me. I stopped giving tips. I disheartened the servants and made my wife do the housework, and washing. I wrote anonymous letters to my friends and told them what I thought of them. I drove my automobile through mud puddles and splashed pedestrians. I chopped up my uncle's wooden leg and used it for kindling.

"Help!" I cried. "I don't believe one word you've said. Now, do be serious and give me some pointers on what a movie star does to make himself feel he's part. This role is such an unusual one—for a hero—that I that by virtue of composition and subject matter particularly lend themselves to advertising and poster layouts, as well as to box office angles that help sell theatre seats.

Actors Tell Who Is Meanest Man

Here are the opinions of some well-known screen artists on "the meanest man in the world":

Bert Lytell:
The man who punched his wife's cheek to make it the same size as the one swollen from a toothache.

Blanche Sweet:
The man who takes money out of the blind man's cup.

Bryant Washburn:
The man who chops up the wooden leg of a friend for kindling.

Helen Lynch:
The man who drinks the last bottle of wine you have and fills it up with ink.

Margon Aye:
The man who persists in reading the newspaper you are holding in a crowded street car.

Frances Raymond.
The man who tells his kiddies there is no Santa Claus.

Cut No 13. Cut. 2½ Mat. 5c

Artists Known for Kindness in Real Life Have Hard Time Trying to Be Mean to Represent Story Characters.

Cut No 5. Cut. 3½ Mat. 10c

hoped you would have some interesting secrets to disclose to your fans.

"It is evident you have never seen the play," he said, seemingly, and correctly. "I'll explain it."

"This fellow in the story is not really mean at all! Far from it. He is so soft-hearted and human that he cannot get any business. He is a lawyer with a million friends but not a single client. A friend of his, another lawyer, with a flourishing business, tells him that if he wants to succeed he must be mean, as mean as he can be, and then wish he were meaner. He tries to do this, but it happens that the first time he tries it, his victim turns out to be a beautiful young lady who owns a lot of money.

Falls in Love

"Well, he falls in love with her and has a terrible time trying to convince her that he really isn't mean and was only trying it as an experiment. She believes him eventually and things work out so well that it isn't necessary for him to practice meanness any more. So you see I am not the meanest man in the world at all.

"Now there is a 'dirty guy' in this story. He is the kind of a fellow who would take candy from a child. He tries to rob a helpless orphan girl whose father had been his benefactor. He endeavors to ruin her business so that he can foreclose a mortgage which he holds. You might see him," Bert suggested.

Cut No 1. Cut. 3½ Mat. 10c

"Who is the mean man?" I inquired.

"There he is, over there; Carl Stockdale, one of the kindliest men I know. So it goes; fellows like myself, of immeasurable shortcomings, are cast for 'hero' parts, while gentle characters like Mr. Stockdale are given roles of this mean kind. It would seem that we best portray that which we are not."

"The Meanest Man in the World" is a First National picture and will be seen on the screen at ..... Theatre on .....

Reproduction of the newspaper feature story in the "Meanest Man" press sheet. An idea carried out by First National on every release. Good newspaper stuff, say we—the sort that should get lots of free space.

the fact that the press book was completed before the decision to release with an option of title was reached.

AND in passing we might mention that the press book prepared on "Lucretia Lombard" is fairly comprehensive. It includes the usual high-class line-up of aids furnished by Warner Brothers, among which are one or two clever novelties and exploitation ideas.

We also have on our desk one of the de luxe books issued on this subject. It fully lives up to the reputation set by its predecessors, and has some particularly striking dramatic stills.

Speaking of stills reminds us of the news item this week to the effect that Eric Von Stroheim has "shot" exactly 648 stills on his forthcoming Goldwyn production, "Greed." Of course this is an extraordinary number of stills to "shoot" on any picture, but it recalls to our mind the fact that stills have not improved much lately.

There are only comparatively few directors in the business who realize the value of stills—who realize that a good set of stills often means considerable added money in the gross of a picture.

Some of the best stills for advertising purposes come out of Universal City, where, we understand, a certain number of stills, especially on big productions, are "shot" solely for the use of the advertising department—stills

THE Independents seem to be right up with the pace-makers when it comes to press books and advertising aids on pictures. We have on our desk a press book issued by Monogram Pictures Corporation on "The Mask of Lopez." The work of Tom North, the book shows a keen sense of showmanship on the part of its maker, and we know of few Westerns that have received a better promotional send-off than is given this initial Monogram release. Newspaper ads, posters, slides, oil paintings (of which there are eight), etc., are of high calibre, and the exploitation suggestions can hold their own with the best of them.

A RATHER unique exploitation bulletin has been issued by First National on "The Meanest Man in the World." It is in the form of a sixteen-page booket, and is sent out under the signature of Sol Lesser, of West Coast Theatres, Inc., who tells "How I Am Going to Put Over 'The Meanest Man in the World'."

In the pages of the booklet Mr. Lesser reviews virtually the entire campaign prepared by First National, with a few additions of his own. He goes into extreme detail, explaining the use of every aid. Reproductions of posters, ads, etc., are contained in the pamphlet, and the personal note of from-exhibitor-to-exhibitor helps make it sound sincere.

THINKING of First National reminds us of two outstanding items issued as part of their regular work. One is a feature story which is a part of every press sheet. This feature story is unusual in that it is a real newspaper feature story, and has not the usual strong taint of press agentry. The other item is a syndicate service of paragraphs written by Matt Taylor, which include items on stars of other companies as well as on First National stars.

Warner Brothers' last-minute decision to give the exhibitor the option of presenting the picturization of Kathleen Norris' novel either as "Lucretia Lombard" or "Flaming Passion" resulted in the preparation of optional twenty-four sheets, which are reproduced herewith. There are also available a "Flaming Passion" six-sheet, three-sheet, one-sheet and trailer. These are not mentioned or illustrated in the press sheet.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Eternal City"

Modernized Version of Hall Caine Novel Is Pictorially Beautiful and Has Strong Audience Appeal

Reviewed by C. S. Sewell

In screening "The Eternal City," Sir Hall Caine's celebrated novel which was written many years ago, the story, with the consent and collaboration of the author, has been brought up to date and we find the hero, David, as a leader of the Fascisti in their successful struggle with the "Reds." There are shots of Mussolini, the leader, and even a flash of the King of Italy, as well as scenes showing the triumph of the Fascisti.

Against this thoroughly modernized background we follow the tempestuous romance of David and Roma to its ultimate happy outcome. While many who have read the book may probably regret the changes in the story, for the large number who are unfamiliar with it, the bringing of the action up to the present time and having it deal with events which have been widely publicized in the press will add additional elements of interest.

"The Eternal City" is a big production and one which should have a strong audience appeal. There is a strong love story which reminds one of the old adage that true love never runs smooth; the element of patriotism is also an outstanding one, and the point that Rome is "the eternal city" is strikingly brought out, for against the ruins of another civilization we see the action of modern romance and political upheaval.

There is effective drama in the romance of David and Roma, and in the conflict between Bonelli, who is behind the Reds, and David, as a leader of the Fascisti, both loving Roma. There is excitement and thrills in the big, swirling mobs as they rush through the streets of Rome, and suspense in the scene where they entirely fill the ruins of the coliseum awaiting David, who has been trapped by Bonelli.

In filming this production, which First National is distributing, an American cast was sent to Italy under the direction of George Fitzmaurice, with the result that the backgrounds are absolutely authentic. Great care was used in their selection and the scenes have been beautifully photographed with the result that they form a beautiful and striking point in the appeal of the picture.

The action of the picture is concentrated in the hands of but few characters. Barbara LaMarr as Roma does effective emotional work and was an excellent selection for the role. Bert Lytell gives a good portrayal of the role of David, while Lionel Barrymore in the unsympathetic heavy role of Bonelli gives a fine performance. Entirely satisfactory is Richard Bennett as the whimsical scapegrace Bruno and Montagu Love as a prominent "Red."

Cast

Donna Roma ..... **Barbara LaMarr**
Baron Bonelli ..... **Lionel Barrymore**
David Rossi ..... **Bert Lytell**
Bruno ..... **Richard Bennett**

Based on novel by Hall Caine.
Scenario by Onida Bergere.
Directed by George Fitzmaurice.
Length, 7,800 feet.

Story

David, a waif, is taken in tow by Bruno, a tramp, and is later adopted by Roma's father, as the little girl wants a playmate. Bruno is given a job in the vineyard. When the great war breaks out, David and Bruno join the army and David is reported as dead. Roma, with a talent for sculpture, accepts help from Baron Bonelli, goes to Rome, and as Roma Valonna achieves great success. David returns and is unable to locate her; joining the Fascisti, he becomes Mussolini's right hand man in his campaign against the Reds, who are causing strikes and terror. David, believing the Valonna woman is Bonelli's mistress, denounces her. She goes to David, denies the accusation, and they make up. Bonelli, who is secretly the power behind the Reds, determines to break up this affair. He tells Roma it is he who is responsible for her success and arranges with the Reds to capture Rossi and cripple the Fascisti movement. In a fight Rossi kills Bonelli and, leading the Fascisti, entirely overpowers the Reds. Roma takes blame for Bonelli's murder, thereby convincing David she has not betrayed him. David hastens to shoulder the blame himself, but is pardoned for his service to Italy, and he and Roma finally find happiness.

FEATURES REVIEWED IN THIS ISSUE

Around the World in the Speejacks (Paramount)
Anna Christie (First National)
Crooked Alley, The (Universal)
Eternal City (First National)
Stephen Steps Out (Paramount)
Thrill Chaser, The (Universal)
Twenty-One (First National)
Vincennes (Pathe)
When Odds Are Even (Fox)
Wild Bill Hickok (Paramount)

"The Thrill Chaser"

Universal Production for Hoot Gibson Keeps Up Fast Pace of Entertaining Action

Reviewed by Mary Kelly

Between the Hollywood scenes in the first half and the Sheik atmosphere in the last, this picture keeps up a highly entertaining trend of action. Hoot Gibson is at his best. This attraction is above the average program picture and should please beyond the star's usual clientele.

In addition to a good supporting cast, a number of screen celebrities are seen. A light touch of comedy, broadening now and then into burlesque, colors the entire picture and makes it very agrecable entertainment. Clever subtitles add to the amusement.

The hero's experiences in the making of various moving pictures which he succeeds in ruining are full of the awkward blunders that make Hoot Gibson effective. As a Roman guard, he has one or two really hilarious scenes. Mary Philbin, Norman Kerry, Reginald Denny, Hobart Henley and King Baggot, Edward Sedgwick and Laura La Plante are seen in studio scenes for brief moments. They increase the picture's appeal and have no obtrusive effect on the actual trend of the story which is entertaining from start to finish. The desert scenes and the seige of the town furnish a picturesque and melodramatic close. Billie Dove, playing opposite the star is charming and beautiful and the picture has all the important factors of a popular attraction.

Cast

Omar K. Jenkins ..... **Hoot Gibson**
Sheik Ussan ..... **James Neill**
Olala Ussan ..... **Billie Dove**
Prince Abmed ..... **William E. Lawrence**
Lem Bixley ..... **Bob Reeves**
Rudolph Bigeddo ..... **Gino Gerrado**
Abdul Bey ..... **Lloyd Whitlock**

Story by Edward Sedgwick and Raymond L. Schrock.
Scenario by E. Richard Schayer.
Direction by Edward Sedgwick.
Photography by Virgil Miller.
Length, 5196 feet.

Story

Omar K. Jenkins reads Omar Khayyam but he doesn't know what it's all about until "Thou" appears. Omar helps her and then goes into the movies. From the stunt of "doubling" for a timid star, he goes to the faster adventure of "doubling" for a sheik in Arabia. There his "Thou" is the important factor in a thick plot. But "Thou" is a very appreciative Arabian sheik-ess and Omar isn't alone in his battle.

"Vincennes"

Intensely Interesting Subject Is Third Number of Pathe's Historical Series

Reviewed by Mary Kelly

One of the deeply affecting situations in history gives this third number of the "Chronicles of America" series a great realistic force. It is another credit to the producers, the Yale University Press. It shows a splendid appreciation of the drama in the development of America, which, without the slightest resort to hokum, is tremendously appealing and thrilling.

The gallant campaign of George Rogers Clark, who faced the opposition of the British and the Indians in claiming the Northwest for America, is an intensely interesting subject as treated here. In the first reel the dangers of the proposed expedition are suggested in an impressive incident. A man, accompanied by his wife and two sons, proceed on horseback to make their home in the West against the advice of friends. Only one of the party, the elder son, lives to tell of the Indian massacre which befalls the family.

From then on, the greater issue of the nation's progress claims the interest. Clark's expedition to Vincennes, undertaken in the dead of winter with miles of swamp land to traverse, hunger, sickness and Indian treachery to contend with, and finally the fight with the British who were in possession of Vincennes, is a picture that no one should miss. Leslie Austin gives a splendid interpretation of this role. Robert Gaillard is a commanding, interesting figure as the British Military Governor, Henry Hamilton, and a brief impressive glimpse of Patrick Henry is afforded by the performance of William Walcott.

"Vincennes," in three reels, is shorter than the first two of the series, but includes fully the same amount of dramatic interest and action.

"Anna Christie"

First National Version of Big Stage Success Has Unpleasant Theme But Is Intensely Dramatic

Reviewed by C. S. Sewell

Eugene O'Neill's play, "Anna Christie," which was a big success on the stage in New York and which created considerable discussion because of its unusual theme and treatment, has been transferred to the screen by Thomas H. Ince and is being presented by First National.

The theme is not a pleasant one and the story deals with the lowest elements of mankind, the very dregs of society, and of primal passions of sex, with the locale along the waterfront of a big city, in a saloon and aboard a coal barge. The characters are a sailor, who neglects his family, his daughter, whom he believes to be innocent but who has been betrayed by her own cousin and tasted the dregs of life, a woman of bad reputation who is the companion of the girl's father, and a big, burly, boasting, heavy-drinking sailor who falls in love with the girl.

Such surroundings and characters form the basis of a tremendously dramatic story. Conflict of wills and emotions which forms the groundwork of drama is present, in every move and situation. There is hardly a moment during the entire story when there is not strong drama with continual conflict between the girl, her father and her lover.

It is a picture that will undoubtedly appeal to those who are willing to subordinate all other considerations, such as the unpleasantness of the story, its degraded atmosphere, its bare dealing with the seamy side of life, for its theme is a broad one and there is no mistaking the purport of the story. Many will not like and will even be shocked by the whole theme and particularly with the scene where the brow-beaten girl is followed to her room by her degenerate cousin and the clear inference of the scenes immediately following.

Practically no changes have been made in transferring the story to the screen and it would appear that the success of the picture has been staked on the tremendously dramatic story. It is a picture that should be given unusually careful consideration by an exhibitor before presenting it to his audience that he may decide whether it is the type of production which his patrons desire.

The picture is portrayed by an excellent cast. Blanche Sweet, who is featured, is an excellent type for the girl and gives a fine performance in a role that is not always sympathetic. William Russell is excellent as the blustering sailor lover, while Eugenie Besserer is unusually realistic as the degraded woman of the water-front. George Marion, who played the same role in the stage version, is cast as the girl's father and is exceptionally fine. His work is a delight.

Cast

Anna Christie.....Blanche Sweet
"Chris" .....George Marion
Matt Burke.....William Russell
Martha .....Eugenie Besserer

Based on Eugene O'Neill's play.
Adapted by Bradley King.
Directed by John Griffith Wray.
Supervised by Thomas H. Ince.
Length, 7,631 feet.

Story

Chris, a Swedish seaman, remains away from home for long periods, spending for drink the money that would take him home. His wife, wearied of waiting, comes with her baby Anna to relatives in Minnesota. Years pass; Chris, who in the meantime has not seen Anna, is captain of a coal barge. Anna writes she is coming to see him, and he expects to find her an innocent, pure girl. On arrival, she gets in conversation with Martha, a woman with whom Chris is having a disreputable affair, and tells her how she had been betrayed by her own cousin and then lived with another man until she had come to hate all men and was sick of the world. At Martha's suggestion she keeps this from her father and goes with him on a voyage on the barge. Chris, blaming "the old devil sea" for all his troubles, determines Anna shall not marry a sailor.

A wreck brings four men to seek refuge on the barge; one is Matt Burke, and despite everything, love ripens between them. Anna, rather than tell of her past, decides to go away. Chris and Matt get in a fight, and, disgusted, she reveals her past. Both leave her alone and go to drown their sorrows in drink. Chris saves her from suicide and later Burke, still under the influence of drink, returns and says no matter what she has been he still loves her and wants to marry her.

"Twenty-One"

Richard Barthelmess' Latest for First National Is a Production of Only Average Appeal

Reviewed by C. S. Sewell

Richard Barthelmess' newest First National production, "Twenty-One," is entirely different in type from "The Fighting Blade," "The Bright Shawl" or any of his recent pictures. It is by no means a pretentious production, and much of the action follows along familiar lines. To some this may prove a disappointment while others will welcome the change.

Barthelmess, as in his earlier starring pictures, appears in the role of a boy who is the victim of circumstances, but this time he is a rich youth whose mother makes a mollycoddle of him much to the disgust of his father. There is a romance with a girl far beneath him on the social ladder and the distinctive angle of the picture is the playing up of this point that he cannot go ahead and marry the girl anyway until he is twenty-one as his father would have the ceremony annulled. This gives rise to a situation in which the boy becomes a taxi driver and in a sequence which is out-and-out melodrama, he saves his father from thugs who have lured him to a garage.

Though the star has a congenial role and gets considerable sympathy, the story does not seem quite worthy of his talents, and despite the very good work of Dorothy Mackaill and a well-selected cast, and the direction of John S. Robertson, the production as a whole is somewhat disappointing.

Much of the story is interesting but at times, and particularly toward the end, the interest drops and the action becomes commonplace. Possibly under less capable auspices the picture would prove more satisfying, but we have gotten to expect more from Barthelmess and John S. Robertson than is brought forth in this picture. As it stands, it is but little better than the average program picture.

Cast

Julian McCullough ... Richard Barthelmess
Mr. McCullough.....Joe King
Mrs. McCullough.....Dorothy Cummings
Lynnie Willis.....Dorothy Mackaill
Paula .....Elsie Lawson
Peter Straski.....Bradley Barker
Mr. Willis.....Ivan Simpson
Mrs. Willis.....Nellie P. Spaulding
Mrs. Jordon ..... Helen Tracy

Scenario by Josephine Lovett.
Directed by John S. Robertson.
Length, 6,560 feet.

Story

When Julian McCullough is seven, his parents come to the parting of the ways, but his mother agrees to avoid a scandal provided she can raise Julian without interference from his father. She raises him as a mollycoddle and when at the age of twenty his manhood begins to awaken he finds a kindred spirit in a poor girl, Lynnie. Returning from a dance, the car breaks down and they remain at an inn, registering as brother and sister.

Much to the disgust of his father, Julian expresses a desire to marry Lynnie, but his father threatens to annul the marriage and also arranges to pay another suitor to marry her. Julian makes his living by driving a cab and finally saves his father's life when he is attacked by thugs in the other suitor's garage. This causes a reconciliation between father and son and when Julian recovers from the injury received in the fight, he finds Lynnie waiting for him, as it is his twenty-first birthday.

"Stephen Steps Out"

Paramount Introduces Douglas Fairbanks, Jr., Who Promises to be a Success

Reviewed by Mary Kelly

Press-agented as "the real American boy of the screen," Douglas Fairbanks, Jr. steps forth and to a charming degree makes good this tremendous reputation. He is a new type among juvenile stars. His picture makes a great appeal to youth and has something that all the fans will enjoy.

While his famous name will no doubt attract widely upon the occasion of his initial appearance, the young star is possessed of a personality and ability that, once introduced, needs no "prop" whatever. He is natural, genuine and altogether winning. His performance shows a degree of poise and good taste that will swing public opinion at once in his favor.

Richard Harding Davis' story, "The Grand Cross of the Crescent" furnishes material that is breezy and entertaining It transports the boy from a college dilemma to Turkey, a setting for much intrigue and action. It is all brightened by bits of good comedy and characteristic "Americanisms" that will be popular. Sentiment, too, is an important factor. The old college professor who flunks young Stephen in history, thereby losing his position and the rose-covered cottage where his sweet wife and he lived for years, is affectingly played by James O. Barrows.

The love element is absent but not conspicuously so. It is a boy's story but one that both sexes will enjoy, because of its wholesomeness and action. The cast has valuable personalities such as Theodore Roberts, Noah Beery, Frank Currier little Pat Moore and Harry Myers. Much of the picture's appeal is due to Joseph Henabery's excellent directing, and to fine photography.

Cast

Stephen Harlow, Jr. .Douglas Fairbanks, Jr.
Stephen Harlow.....Theodore Roberts
Muley Pasha.....Noah Beery
Harry Stetson.....Harry Myers
Dr. Lyman Black.....Frank Currier
Prof. Gilman ..... James O. Barrows
Mrs. Gilman.....Fannie Midgley
Virgil Smythe.....Bertram John
Osman .....George Field
Rustem .....Maurice Freeman
Sultan .....Fred Warren
Sultan's son.....Pat Moore
Secretary .....Jack Herbert
Hotel Proprietor.....Frank Nelson

Based upon story, "The Grand Cross of the Crescent," by Richard Harding Davis.
Scenario by Edfrid Bingham.
Direction by Joseph Henabery.
Photography by Faxon Dean.
Length, 5,152 feet.

Story

Stephen Harlow, Jr., fails to graduate at Stillwater College, due to Prof. Gilman, who flunks him in history, despite Harlow, Sr., who has endowed the school. Harlow, Sr., is furious, sends the boy to Turkey to learn history first hand and then has Gilman fired. His son learns of this and decides to reinstate Gilman, who is not to blame. He gets mixed up with some Turkish revolutionists, saves the Sultan's son and wins the Grand Cross of the Crescent, which he sends to Gilman, supposedly for the books on Turkish history which he has written. Gilman is reinstated, Stephen returns and his father is proud of him.

"Around the World in the Speejacks"

Paramount Releases Six-Reel Feature Showing Adventuresome Cruise Around the World

Reviewed by Mary Kelly

A honeymoon cruise among the South Sea Islands as undertaken by Commodore and Mrs. A. Y. Gowen brings the spectator face to face with some new degrees of savagery and many interesting sights. Commodore

Gowen of Cleveland, Ohio, made this sixteen months' trip, encircling the globe in a 98-foot motor boat.

Although the trip included a visit to a number of points that are centers of civilization, the main emphasis is upon the extreme savage types. Some of these are weird and terrifying in the extreme. For the average person these types seem to have a compelling fascination. Others, probably comprising a smaller class, will find more entertainment in the shots of Java for instance. There are a number of attractive glimpses of this city. A dance by small native girls is one of the most colorful scenes in the film and by far the most charming.

Among the places at which the "Speejacks" stopped are Samoa, Tahiti, the Paumotu Islands, Java, Genoa and New Guinea, and Australia. The Australian Aborigines show striking evidences of some of the most undreamed of brutality. The Bird Hunters of New Guinea are another savage race.

A personal note is more or less evident and adds a genial touch to the atmosphere. The spectator is made to feel something of the adventuresome spirit of the "Speejacks" cruisers and follows their voyage with an interest that at times approaches enthusiasm. Ira J. Ingraham, former head cameraman for Burton Holmes, was the photographer.

"When Odds Are Even"

Good Program Feature with William Russell as Star Presented by Fox

Reviewed by Mary Kelly

One of the best Fox vehicles which has recently been afforded William Russell is "When Odds Are Even." The star has been well directed by James Flood in an entertaining story of adventure and love interest. His admirers and in fact any average program audience should enjoy it.

The conflict is between two mining companies for the possession of an opal mine on a South Sea isle. The ocean voyage, the dramatic incidents on the island and the climax, consisting of the race to the mine, afford a well-constructed picture with good suspense. Good types and a fairly convincing atmosphere help to make these South Sea scenes interesting. There is enough heavy action to supply necessary energy to the picture, although William Russell has fewer fistic encounters than usual. He has, nevertheless, a strong role, which is almost sure to please all, and especially those who like to see him in the conventional rather than Western parts.

He is supported chiefly by Dorothy Devore, who plays with a zest quite in keeping with the rather adventurous character of the action. The other characters are well drawn and the picture should please average tastes anywhere.

Cast

Jack Arnold.....William Russell
Caroline Peyton.....Dorothy Devore
Neal Travis.....Lloyd Whitlock
Clive Langdon.....Frank Beal
British Consul.....Allan Cavan

Story and scenario by Dorothy Yost.
Directed by James Flood.
Length, 4,284 feet.

Story

Jack Arnold, by a last minute leap, makes the same steamer that is carrying a rival company to an opal mine on the island of Pago Tai. His rival, Clive Langdon, is accompanied by his niece, Caroline, and her fiance, Neal Travis. Caroline pays Jack's fare and they grow deeply interested in each other. Her uncle and Neal play upon her infatuation with Jack and trap him, trying to prevent him from reaching the mine. He is too much for them, however, and wins the friendship of the mine owner, which enables him to obtain the option. Caroline of course finds that her love for Neal is only a makeshift and gives him up for Jack.

"Wild Bill Hickok"

William S. Hart Returns in Paramount Drama of the West of Fifty Years Ago

Reviewed by Mary Kelly

Bill Hart, his two guns and a horse, are once more a powerful combination in giving this star's admirers what they have been awaiting for two years. Despite a large and capable cast, it is really a one-man picture. Expert gunplay settles the disputes—and there are enough to give the picture ample suspense and excitement. Men, especially, will find it entertaining.

"Wild Bill Hickok" is a character who distinguishes himself to the extent of being commended by President Lincoln. A few authentic characters, such as Lincoln, Custer, "Bat" Masterson, Calamity Jane and others, are introduced to help give the picture a background. Wild Bill is told to move on from his Western shack by a gang of bandits—a threat which he accepts of course as a challenge. Hence the first big thrill of the picture shows Bill saving himself, his horse and his cabin by dynamic gun play.

His next feat is the cleaning up of a wild town. The battle is spectacularly staged with Bill standing alone in the street spotlight and the gang firing at him from behind barrels. The suspense is well managed, although his various achievements will impress some as being superhuman. His career is terminated because of blindness coming on, but when his arch-enemy remarks that Bill is losing his nerve, he has another chance for heroics, and in an amazingly swift battle of guns, he kills his opponent. There is good love interest, although the ending brings about a separation. The poker game introduces some effective comedy along with a strain of human interest. Altogether the picture should bring satisfaction to the houses where William S. Hart's reputation is high.

Cast

Wild Bill Hickok.....William S. Hart
Calamity Jane.....Ethel Grey Terry
Elaine Hamilton.....Kathleen O'Connor
Jack McQueen.....James Farley
Bat Masterson ..... Jack Gardner
Clayton Hamilton.....Carl Gerard
Col. Horatio Higginbotham....William Dyer
Bob Wright.....Bert Sprotte
Joe McCord.....Leo Willis
Fancy Kate.....Naida Carle
Gambler .....Herchel Mayall

Story by William S. Hart.
Scenario by J. G. Hawks.
Direction by Clifford Smith.
Length, 6,893 feet.

Story

Wild Bill Hickok gets his name after a courageous fight which he makes against a gang of bandits who try to hold up the stage coach. He goes to Dodge City, agrees to put away his guns, but finds the city so rough that it needs to be trained. He rides to Custer to get permission to use his guns and comes back to fight the gang who are opposed to law and order. He comes off victorious, but is heartbroken when he finds that the girl for whom he has been fighting is married. He rides off on his horse, Paint, hoping for happier days.

"Crooked Alley"

Laura La Plante Is Appealing in Featured Role in Universal Crook Drama

Reviewed by Mary Kelly

The story of a crook's plot for revenge against a judge of the criminal court is told in rather slow-moving style in this Universal drama. Its motive is not entirely convincing. Laura La Plante is appealing and where the plot will not be subjected to too close scrutiny, the picture may be a fair attraction.

Its greatest drawback is the slow, ponderous action. It has the atmosphere of tragedy throughout, with scarcely any relief except for Laura La Plante's pleasing personality. The theme does not seem to warrant five reels of this. It is not more serious than countless others that have been treated with a more human balance of comedy and occasional lightness.

The death of a notorious crook in prison is the actuating incident. The early scenes touching upon this are dismal and long drawn out and form the basis for Boston Blackie's revenge against the Judge who would not waver from the law sufficiently to allow the man to die in his own home. Things are complicated when Blackie's girl actually falls in love with the Judge's son whom she is to trick. There is a lack of realism throughout that will hinder the picture's popularity with a critical audience.

Cast

Boston Blackie ..... Thomas Carrigan
Norine Tyrell ..... Laura La Plante
Judge Milnar ..... Tom S. Guise
Rudy Midnar ..... Owen Gorine
Kaintuck ..... Albert Hart

Story by Jack Boyle.
Scenario by Adrian Johnson.
Direction by Robert F. Hill.
Photography by Harry Fowler.
Length, 4960 feet.

Story

Dan Tyrell is dying in San Quentin, and Boston Blackie brings to him his daughter. They promise the old man to try to effect his release so that he may die with his friends. Pleas can not move Judge Milnar. Blackie swears the judge will live to regret. Judge Milnar's son, Rudy and Norine meet. Blackie tips the editor of a scandal sheet that she is a crook's daughter. The printed story cuts Judge Milnar. The final sequence finds Rudy a thief of his father's money and in a raid Judge Milnar orders on Crooked Alley, his own son is arrested.

Fight Against Tax

New York Exhibitors Urge Congressmen to Act

The first big step taken by exhibitors and film exchanges in central and northern New York, in an effort to bring about the removal of the admission tax, occurred during the last few days when letters were sent out from Albany to every exhibitor as far west as Syracuse, north to the Canadian line, and south to Poughkeepsie and Binghamton, calling upon them, individually and collectively, to present the matter squarely to their respective congressmen. No effort will be spared in the fight which central and northern New York exhibitors will make to bring about a repeal of the present law.

While the exhibitors in the Albany section of New York State are unorganized with the exception of those in the Capital City, it is possible that a meeting may soon be called at some central point in order to present a solid front which will include every exhibitor within the district.

The Albany Film Board of Trade already has joined hands with the exhibitors in the campaign.

500 Showings

"The Covered Wagon" celebrated its 500th performance at the Criterion Theatre Wednesday evening, November 21. A gala performance was given and souvenirs were presented to the members of both afternoon and evening audiences. This remarkable picture opened at the Criterion Theatre on March 16 last and has played to capacity audiences at practically every showing in the past eight months. There has not been the slightest falling off in the attendance and it is safe to say that the picture will remain at the Criterion until next spring.

Joins First National

Harry H. Buzbaum, who has been district supervisor for Paramount for a period of four years, has joined First National forces in a similar capacity. Mr. Buxbaum's new duties become effective immediately.

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Return Engagement

"Ponjola," Sam E. Rork's picturization of the novel of Cynthia Stockley, is one of the few pictures to play a return engagement in Los Angeles within a month after its premiere. After opening at Loew's State, the picture was brought back to the Alhambra Theatre for an additional week's run to satisfy the public's interest.

Anna Q. Nilsson and James Kirkwood play the featured roles.

"Elephant" Special a Hit Abroad

Pathe reports great interest already aroused in the two-reel special "Why Elephants Leave Home" which is described as a vaudeville, wild west show and circus combined. The production ran for twenty weeks at Moss' Empire Theatre in London and was hailed in England as a big success. It was filmed in Ceylon under government auspices and the scenes were secured during one of the great elephant round-ups which occur at intervals of from three to seven years. In addition to thrills, there are many interesting sidelights.

"Flowing Gold" Cast Completed

Richard Walton Tully has commenced production of Rex Beach's "Flowing Gold" for First National release. Other prominent players engaged, in addition to Milton Sills and Anna Q. Nilsson, who will play the leads, include Josephine Crowell, who will play Ma Briskow; Bert Woodruff, cast for Pa Briskow; John Roche, who will be Buddy, and Charles A. Sellon for Tom Parker. There are several minor roles yet to be cast. Joseph De Grasse will be the director, and the picture will be released by First National.

What He Did to Society!

C. B. King, manager of the Crown Theatre, at Mobile, Ala., put across a publicity stunt during the three days that he ran the Hodkinson picture, "The "Drivin' Fool."

Under "Personals" in his local paper he inserted the following teaser ad: "Please, Sweet Daddy, go just a little faster so they can call you 'The Drivin' Fool'."

Harlan Will Star in "Poisoned Paradise"

As a reward for his excellent work in "The Virginian," Kenneth Harlan is to have the star part in "Poisoned Paradise," the story of Monte Carlo and Paris, a Preferred Picture that is just being started by B. P. Schulberg in his studios in Los Angeles.

Kenneth Harlan has played a wide range of parts in his recent Preferred Pictures. He was a young aviator in "The Broken Wing," a New York East Side scrapper in "April Showers" and a sturdy, strong-willed cowboy in "The Virginian."

In "Poisoned Paradise," a novel by Robert W. Service, he leads a life of adventure at Monte Carlo, finally coming into possession of a secret that seemingly gives him power to break the bank at the gambling resort.

The story is said to be the first authentic description of Monte Carlo ever written. Robert W. Service, the author, has lived in Monte Carlo for years and his novel tells the truth about the lives of the gamblers and notorious women of the famous resort.

Clara Bow, who first leaped into fame in "Down to the Sea in Ships" and who has added to her reputation by her work in "Maytime" and "Black Oxen," plays the girl from Paris.

The picture will be directed by Gasnier, who is thoroughly familiar with Monte Carlo.

Tourneur Sees Return of Shorter Features

That shorter feature productions will come back into favor among producers as a result of the present condition of the producing industry, is the contention of Maurice Tourneur, leading director, following a recent survey of producing and exhibiting conditions.

"The present slump in the producing industry has proved to film executives that it is a fallacy to make a so-called big production for the sake of achieving a physically big picture," says Mr. Tourneur.

"Splendor, tremendous sets and long footage will never prove good sales points to either the exhibitor or the public in the distribution of pictures. Big sets must have a reason for being in the picture aside from the belief that they offer an excuse for higher film rentals and higher admission prices.

"Since my affiliation with M. C. Levee in the production of First National pictures we have enforced a definite policy of telling our stories in six or seven reels. This policy has saved us from making the mistakes that have led others into trouble. It is my belief that this policy will be general in the producing industry within the next two months."

Many Exhibitors Think Highly of "Going Up"

Douglas MacLean in "Going Up" is "the best box office bet in years," is the opinion of L. B. Gross, manager of the Franklin Theatre, Oakland, Cal. Just after the beginning of what has proved a highly successful run, Mr. Gross informed J. S. Woody, general manager of Associated Exhibitors.

Showing at the Fond du Lac, Fond du Lac, Wis., "Going Up" scored such a hit that its run was extended, said E. C. Prinsen, the manager of that theatre. Manager H. S. Ford of the Olympic Theatre, Wichita Falls, telegraphed to Associated's branch manager in Dallas: "Douglas MacLean in 'Going Up' packing them in matinee and night."

I. M. Binnard, president and manager of the Liberty, Lewiston, Idaho, wrote to the branch sales manager in Spokane: "When we previewed 'Going Up' I was, as you know, very enthusiastic and thoroughly sold on the picture. I feel certain that 'Going Up' will prove to be one of the very finest entertainment pictures released this year by any company."

Breaks Records

"'Why Worry' at Grauman's Million Dollar Theatre broke every record for the house during the first and second weeks of its showing and is now on the way to a new high-water mark for the third week," reads a dispatch received this week from Los Angeles.

The telegram adds that the new Harold feature for Pathe has proved a sensation and "has surpassed all of Grauman's expectations."

Reviewers Praise Hodkinson Film

The historical romance, "The Affairs of Lady Hamilton," built around the love story of that famous Englishman, Lord Nelson, has completed two very successful runs at the Metropolitan Theatre, Baltimore, Md., and the City Theatre, New York.

The Baltimore Evening Sun says: "Here in all probability is about the loveliest woman the screen has ever brought us." The New York Daily News says: "The Hodkinson people have really got hold of something good in 'The Affairs of Lady Hamilton.' * * * And in it is the most beautiful English movie actress we have ever seen."

Metro Working on Service's Poem

"The Shooting of Dan McGrew" is the Sawyer-Lubin production which Metro will release in February as part of its extensive new-season schedule. Robert W. Service, who wrote "The Shooting of Dan McGrew," spent many years in the Yukon.

Clarence G. Badger has been selected to direct this production and Barbara La Marr is to portray "the lady known as Lou." Mr. Service is to assist in the production of "The Shooting of Dan McGrew," giving Mr. Badger his first-hand knowledge of the Yukon.

Exploitation Aids for "Michael O'Halloran"

Supplementary exploitation aids are now being prepared for the Hodkinson picture, "Michael O'Halloran," adapted from Gene Stratton-Porter's novel.

The new booklet contains suggestions for putting across Boys' Week, "Be Square" clubs among boys and tie-ups with merchants on the "Be Square" slogan.

Enrico Guazzoni Arrives with Print of Big Film "Messalina"

Signor Enrico Guazzoni, prominent Italian director, arrived in New York November 9. He brought with him a print of his latest production, "Messalina," which is regarded as one of the most sensational European films of the year. Signor Guazzoni will best be remembered for his magnificent production of "Quo Vadis," one of the first elaborate spectacles to be made. It was released in this country during 1913 and is yet being shown. Signor Guazzoni has placed himself under the management of Ferdinand V. Luporini, who is well known in the film business, with headquarters in the Straus Building.

When questioned regarding conditions in Europe, Signor Guazzoni said: "The situation in the Ruhr has brought about an unsettled condition and it is the hope of everyone that the United States will intervene in order to help to bring about a settlement. In Italy there have been no more strikes since the advent of Mussolini to power. Everyone is working and happy.

"I came to the United States to attend to the sale of 'Messalina' after the re-editing and titling to answer the requirements of the American market. I have many plans regarding future productions but do not care to discuss them at this time. American pictures in Italy are well liked, particularly from the technical point of view. Conditions in Italy as to the production of motion pictures are on the way to improvement, after a period of stagnation which has been beneficial to the industry because it served to eliminate the spurious elements."

The production of "Messalina," following such films as "Cleopatra" and "Julius Caesar," was regarded with great interest by the King and Queen and others of the royal family, as well as the officials of the Italian government. They understood the far reaching advantages of publicity to be derived from the faithful reproduction of the Roman era. They were constant visitors during the construction of the settings and the filming of the scenes and extended all possible co-operation, including the use of the Italian cavalry.

The story of "Messalina" is laid in the year of 12 A. D. at the time when the Roman Empire was at its height. Messalina was a woman of rare beauty but of easy virtue, who lived in the Imperial Palace with her husband Claude, who was nephew to Emperor Caligula and a consul. Caligula was a great tyrant and Messalina took advantage of the hatred of his people to make her husband Emperor. Her friend and companion was an Egyptian princess, until they both fell in love with a young slave, famous as a chariot driver. The jealousy between the two, the plot to outwit each other and the hate of the princess for a young girl, a slave, with whom the driver was in love, brought about intrigue and drama which reached the climax in the death of the princess and Messalina.

The settings are tremendous and perfect as to detail, it is said. Exact reproductions of the arena, the forum and the rostrum were constructed of cement. The exactness of the atmosphere created may be judged by the fact that the minister of public instruction had all pupils taken to the forum so that they could obtain a proper impression of the grandeur of the Roman Empire. Historical societies and foreign students gave lessons there. The largest scene required the services of ten thousand extras. The fights of the gladiators and the uprising of the mobs have been pictured realistically, it is stated.

The picture has been purchased by the Pathe Company of London for England at a big price. It is not to be released until 1924.

ENRICO GUAZZONI

Picture Is Heavily Booked

"Pioneer Trails," Vitagraph Film, was booked in sixty houses for showings in fourteen days in Cleveland, Ohio, beginning October 29. Similar bookings for simultaneous showings in groups of motion picture theatres have been arranged for Toledo and Columbus territories. Special ad-

Columbus territories.

Ovation Given Young Douglas Fairbanks

The ordeal of having his hand shaken by hundreds of people who pressed forward Sunday evening in the mezzanine of the Rivoli Theatre to congratulate him upon his performance in his first motion picture was almost too much for Douglas Fairbanks, Jr. For the truth is, young Doug is a regular, honest-to-goodness American boy and had a good book back at the Algonquin Hotel, which he had left right in the most exciting part, to be dragged over to the Rivoli to see just how New York people were going to like his first Paramount starring picture, "Stephen Steps Out."

Never was a first-night theatre audience more enthusiastic than was the throng that went to the Rivoli to see this young new star in his first screen appearance. Applause was frequent and spontaneous. The World critic said: "It is one of the very truest and best cinema comedies of the year, and it proves that the boy is a natural actor of fine pantomimic ability."

"He has a Fairbanks way with him," said the Tribune. "The impression that he made on the Rivoli audience yesterday was a most favorable one," said Robert E. Sherwood in the Herald.

Although young Fairbanks will not be fourteen for another month, he has much poise.

Work Progressing Rapidly on New Pickford Production

More than one-third of "Dorothy Vernon of Haddon Hall," Mary Pickford's forthcoming screen production, has been filmed, according to W. W. Kerrigan, business manager for the Mary Pickford company. Over 300 scenes have been shot.

The gigantic gates to Rutland Castle have been duplicated on a stretch of land about forty miles from the Pickford-Fairbanks studio and this location is to be used next, according to present plans.

The cast for this screen version of Charles Major's novel of the same name, includes Allan Forrest, Claire Eamse, Marc McDermott, Anders Randolph, Wilfred Lucas, Eric Mayne, Estelle Taylor, Lottie Pickford Forrest and Malcolm Waite.

Fox December Releases Include 15 Big Films

There are fifteen pictures on the December release program of Fox Film Corporation. This list consists of four special productions, starring respectively, Tom Mix, John Gilbert, Dustin Farnum and Charles Jones; two Imperial Comedies, three Sunshine and two Educationals.

"The Net" is the first of the December specials. It will be released on the second of the month. It is a J. Gordon Edwards production, the story having been taken from a stage play by Maravene Thompson. The cast includes: Roscoe, Raymond Bloomer, Byron Douglas and Claire De Lorez. "You Can't Get Away With It," is set down for release on December 9. Written by Gouverneur Morris, the picture is a Rowland V. Lee production. The cast is headed by Percy Marmont and Betty Bouton.

"Hoodman Blind" is posted for release on December 16. It is the work of Sir Henry Arthur Jones and Wilson Barrett. The lead is played by David Butler. Gladys Hulette is in a dual role. Frank Campeau and Marc McDermott have character roles. "Gentle Julia" will be released December 23. Taken from the novel by Booth Tarkington, this story has been transferred to the screen under the direction of Rowland V. Lee. The title role is played by Bessie Love. "Kentucky Days," starring Dustin Farnum, is put down for December 2. The story was written by John Lynch. "Cupid's Fireman," a Charles Jones release, is also booked for distribution December 2. It is founded on "Andy McGee's Chorus Girl" by Richard Harding Davis.

"The Wolf Man," starring John Gilbert, will be released December 9. Frederick and Fanny Hatton wrote the story.

Norma Shearer heads the supporting cast. On December 16 a Tom Mix picture with the temporary title "Eyes of the Forest" will be released. The author is Shannon Fife. "The Income Tax Collector," a Sunshine comedy, will be released December 2; "The Riding Master," December 16, and "Spring Fever," December 30. Imperial Comedy, "Monks A La Mode," is listed for December 23, and the Educationals are: "Johnny's Swordfish," December 9 and "The Canadian Alps," December 23.

Purchases Rights to "The Bandolero"

Goldwyn Pictures Corporation has bought the picture rights to "The Bandolero," a novel by Paul Gwynne.

Tom Terriss has been engaged to direct it.

"The Thrill Girl" Under Way

After spending several days filming horseback riding scenes and airplane stunts, the Robert Hill company has returned to Universal City to begin the interior scenes on "The Thrill Girl," Laura La Plante's first feature under her new contract with Universal.

Edward Hearn, juvenile character actor, will play the lead opposite Miss La Plante. Others in the cast are William Welsh, Frances Raymond, Albert Hart, Bert Roach, Margaret Cullington, Rolfe Sedan, Fred De Silva and Stanley Blystone.

Rex Beach Shearing

Rex Beach has been spending a good deal of his time lately at the Paramount Long Island studio assisting Lloyd Sheldon in editing and titling the Paramount picture made from his story, "Big Brother."

Preferred Planning Ten Big Productions; Studios Active

Plans for ten special productions, to be filmed as Preferred Pictures in the immediate future, are making the Schulberg Studios in Los Angeles one of the busiest spots on the West Coast.

Filming of three pictures is being started almost simultaneously. 'Poisoned Paradise," from the novel by Robert W. Service, has been begun by Director Gasnier with an all-star cast headed by Clara Bow.

With the completion of continuities, now being prepared, work will begin on "The Breath of Scandal," from the novel by Edwin Balmer, and "White Man," a screen version of George Agnew Chamberlain's novel.

Since the three stories are of widely differing characters, are laid in widely separated territories and involve the construction of settings of an elaborate nature, three armies of carpenters and technical men have been organized for the preliminary tasks that must be completed before cameras begin to grind.

"Poisoned Paradise" will be filmed amid the picturesque luxuries of Monte Carlo and the equally picturesque but not so luxurious slum districts of Paris. In both cases photographic reproductions of the actual districts to be shown have been used in order to make possible as realistic glimpses of Monte Carlo and the French metropolis as if the companies actually had worked abroad.

"White Man" is a drama of the jungle. One of the most interesting of the feats that must be accomplished during its filming is the moving of one of California's famous big trees from its natural habitat to the Schulberg Studios. Other settings include a genuine jungle, which has been located not far below the Mexican border, and a glimpse of the Metropolitan Opera House and its stage in New York.

"The Breath of Scandal," based on Mr. Balmer's story of modern society, required several elaborate American city backgrounds.

The remaining pictures, seven in number, will be filmed as rapidly as the physical requirements can be met, in order to make possible the release on schedule time of the fifteen Preferred Pictures announced as the season's output by this organization.

Noted Bostonians at Brilliant Premiere Given "Scaramouche"

Rex Ingram's "Scaramouche" was presented at the Park Theatre in Boston on November 12 last, marking another milestone in its meteoric career.

Its premiere there was as brilliant as those which greeted the appearance of "Scaramouche" in Washington, New York and in other cities. Boston's aristocracy was out in full force. The Park was filled to overflowing early and throughout the entire presentation a big crowd that could not gain admission was waiting outside.

Among those present were Archie Roosevelt, Rudolph Valentino, Charles Hammond Gibson, Nathan Haskell Dole, Desmond Fitzgerald, internationally known art patron; Mrs. Oakes Ames, Philip Dana Orcutt, Mrs. Philip Saltsonstall, Henry R. Warren, Robert D. Andrews, Miss Sally Bradford, Mrs. Oliver Crocker Stevens, Frank H. Beebe, Frank G. Hale and many others socially prominent, as well as representatives from the Cabot, the Courtney and the Curtis families.

Boston is taking a widespread interest in "Scaramouche." Arrangements have been made for the students of the various schools and colleges to come in a body on special nights to study the historical angles of the production. Among the colleges so represented are Harvard, Emerson College, Wellesley, Boston University, the famous Dana Hall School and others.

The Boston press accorded "Scaramouche" enthusiastic praise. Not only did the dramatic motion picture critics devote space to it but the art critics on the various Boston papers praised it highly because of its great artistry.

Vitagraph Film Given Showing

"The Man From Brodney's" was given a pre-release showing for critics of trade and fan publications on Thursday afternoon, November 22. This is the latest production by David Smith, director of "Pioneer Trails," and is a screen adaptation of the famous novel of India Seas.

Records Broken by "Three Ages"

A telegram from C. M. Morrison, manager of the Imperial Theatre at Jacksonville, Fla., to J. J. Burke, Jr., of the Metro Exchange at Atlanta, Ga., records the fact that Buster Keaton's "Three Ages" broke the season's record.

New York Reviewers Laud "Pioneer Trails"

New York City critics joined with those of London, Boston, Chicago and San Francisco in praising Vitagraph's super-feature, "Pioneer Trails," which was shown at the Rivoli Theatre last week. This is a David Smith production, in which Alice Calhoun, Cullen Landis and Otis Harlan have leading roles.

The Evening Sun said: "It is a Western tale depicting the hardships of the early days and its remarkably swift action, expertly directed without a fumble in continuity, combined with pellucid photography, make it worth while inspecting."

New York Evening Journal: "You will be struck with the great beauty of composition of many of the scenes." New York Mail: "The film contained good old 'Western stuff' with fast and furious riding, a runaway stage coach and gun play." Evening World: "It's an enjoyable film and one we think you'll like." The News: "It means Alice Calhoun and Cullen Landis and these two members of the huge film force are by no means in the background when it comes to doing thrill stuff." New York American: "There are gorgeous shots of scenery, thrilling fights and hair raising action." New York Times: "David Smith, who made this film, has selected some really beautiful locations." Morning Telegraph: "This new Vitagraph picture has all the elements of popular success."

War Veterans in Gloria's Next One

World War veterans of four armies, American, French, English and Canadian, will appear on the screen in the Armistice Day scene in Gloria Swanson's latest Paramount picture, "The Humming Bird."

All of the soldiers used in these scenes were bona fide war veterans, many of them being sent to the Paramount studio by the Veterans' Service Bureau of New York.

Release Date Set for "Long Live the King"

"Long Live the King," Jackie Coogan's Metro production, is to be released November 25. It is by far the largest and most elaborate picture Jackie has ever appeared in. Massive sets form the background before which Mary Roberts Rinehart's story is enacted.

Among the largest of the sets built at the Metro studios in Hollywood for "Long Live the King" were the enormous castle, a large opera house and a huge cathedral. The castle is a replica of the Castle of Neuschwanstein and occupied some 240,000 square feet of ground. The cathedral duplicates that in Herzegovina and the opera house that in Dresden. These sets are among the largest ever built in Hollywood and give some idea of the stupendous production.

"By far the best thing Jackie Coogan has ever done. His acting is nothing short of marvelous," is a brief excerpt from the Motion Picture News review. "By far the most ambitious production yet made for the juvenile star. Beautiful and lavish settings, splendid direction, a fine supporting cast and a good holding story," said Exhibitor's Herald.

"A big spectacular picture extremely rich in pathos and human interest with delightful comedy touches. Should pack any theatre," is the opinion of Moving Picture World.

School Kids See Dickens Film

Associated Exhibitors' "David Copperfield," on Broadway, New York, developed into a three weeks' engagement.

So strong was the endorsement of school teachers, and their insistence that pupils should see the presentation, that the B. S. Moss offices issued special tickets, admitting high school students at half price to all matinees this week except Friday and Saturday.

Butte Manager Signs for Metro Films

Merle Davis, general manager of the Ansonia Amusement Company, Butte, Mont., recently signed a contract with the Salt Lake City exchange of Metro Pictures Corporation that goes on record as probably the largest ever put into effect in that territory.

Mr. Davis is one of the best known and best liked showmen in the West. For many years he handled the business of the Pantages Circuit in the State of Montana, in addition to overseeing the management of their various theatres in the territory.

Lewis to Produce

Word has been received from the Coast that Ralph Lewis, the F. B. O. star, will make his own starring vehicles and will enter the production field in the near future. The pictures he has been featured in for the F. B. O. were "In the Name of the Law," "Third Alarm," "Westbound Limited" and "The Mailman."

Exhibitors Praise Viola Dana Films

The first two of Viola Dana's series of five Metro features have already been released. These two, "Rouged Lips" and "The Social Code," have again proved, more forcibly than ever, the great popularity of this star and the enormous following she has wherever motion pictures are shown.

"In Search of a Thrill," the third of Miss Dana's pictures for the current Metro program, has already been completed. It was recently reviewed by the critics and met with the same enthusiastic reception as did the other two. The two remaining pictures on Miss Dana's schedule are "The Good Bad Girl" and "Love and Lies." The first named is now in production and will be finished shortly after this appears in print.

Newspaper and trade press critics realize Miss Dana's value as a box office attraction. Excerpts from recent reviews on her Metro features include such lines as these: "Should do well anywhere," "Excellent vehicle," "Wide audience appeal," "Its novelty pep is delightful," "Played role with convincing vim and allurement," "Will go over big," "It is full of whimsical humor," "A clever little comedy," "Well directed."

Metro believes that the three Viola Dana pictures still to come on their 1923-24 program will go over even better than the two already released.

"In search of a Thrill" is an adaptation of "The Spirit of the Road," by Kate Jordan, and is being directed by Oscar Apfel. "The Good Bad Girl," is from Fred Kennedy Myton's story "Angel Face Molly" and is also being directed by Oscar Apfel. "Rouged Lips" and "The Social Code" are stories by Rita Weiman, the former directed by Harold Shaw and the latter by Oscar Apfel.

VIOLA DANA

Excerpts from recent reviews prove that the newspaper and trade press critics realize value of the Metro star as a box-office attraction.

Exploitation Aids for "Tiger Rose"

In a message to exhibitors, the Warner Brothers declare that they have issued the most distinctive exploitation aids for "Tiger Rose," the screen adaptation of the famous David Belasco play in which Lenore Ulric is starred, that have ever been available for a Warner Classic.

For all outdoor advertising and exploitation, the Warner organization has supplied some striking and artistic posters. Each one can be utilized as a cut-out, when mounted, and is a sure eye-catcher. There is a beautiful twenty-four sheet, a six-sheet, two three-sheets, two one-sheets and a special banner in colors to be spread across the street or in the lobby. In addition there is a colorful window card that can be utilized throughout the town.

For lobby decoration, first of importance comes the fifteen framed oil paintings, depicting the most striking and tense scenes from the photoplay. Then there is a 14x36 pastel card which can be used for either the lobby or for window displays. An attractive pennant to hang from the markee has also been issued.

A special tie-up with the song, "Tiger Rose," published by F. B. Haviland, New York, affords a splendid opportunity for free advertising from music dealers.

Two Films Renamed by Paramount

Two changes of titles of recently completed productions are announced by Paramount. The William de Mille production adapted from Julian Street's novel, "Rita Coventry," formerly called "Holiday Love," is now "Don't Call It Love."

The Herbert Brenon production, "My Man;" starring Pola Negri, is now called "Shadows of Paris." This is an adaptation of the French stage play, "Mon Homme," by Andre Picard and Francis Carco.

Chaplin's Next Is a Comedy for United Artists

Charles Chaplin is working on his first comedy film for United Artists Corporation. It will be feature length, and Charlie will take the leading part himself. Also he will retain the "baggy breeches, the kinky cane and the diligent derby."

Contrary to his usual procedure, Mr. Chaplin decided there would be no long delay this time between pictures. A few days after he returned to Los Angeles after witnessing the New York premiere of his serious drama, "A Woman of Paris," he announced that he would begin production of his new comedy on November 12.

Alfred Reeves, Chaplin's studio general manager, went right to work assembling the staff. This will include among others, Eddie Sutherland, "Chuck" Reisner and Edward Biby, formerly with the Chaplin staff.

Universal Will Give Prize for Film Title

Universal is appealing to the exhibitors of the country for title suggestions for Baby Peggy's third Universal Jewel production. This picture was made under the working title "Custody of the Child." In order to spur exhibitors to help them in this quest the film company will give $100 for the winning title.

The board of judges of the Baby Peggy Title Contest consists of the editors of the four leading trade papers, an executive of the Universal Pictures Corporation, the president of Century Comedy Corporation and the editor of the Universal Weekly. They are: George Blaisdell, Exhibitors' Trade Review; William A. Johnston, Motion Picture News; Robert E. Welsh, Moving Picture World; John S. Spargo, Exhibitors' Herald; P. D. Cochrane, secretary of the Universal Pictures Corporation. Julius Stern, president of the Century Comedy Corporation, and Paul Quick, editor of the Universal Weekly.

The titles submitted will be judged from a box office angle. They should be short enough to appear in electric lights on your marquee; they should have a distinct appeal to all classes and ages; they should suggest the theme of the picture, and they should apply particularly to Baby Peggy.

All exhibitors are eligible to enter the Baby Peggy Title Contest, whether or not they are among the few who have not booked any of her previous releases.

There are no conditions to the contest, except that Universal asks that no exhibitor send more than ten title suggestions, and that all suggestions be in the hands of the Contest Editor, Universal Weekly, 1600 Broadway, New York City, before midnight, December 31, 1923.

In case the judges pick a title which has been submitted by more than one exhibitor, each one submitting the title will receive the full amount of the award of $100.

The synopsis of the Baby Peggy picture in question is published in the issue of the Universal Weekly dated December 1, 1923.

Catholic Parish Sees "Robin Hood"

The Rev. William F. Galvin, pastor of the Catholic Church of St. Eustachius, Portageville, Mo., showed his parishioners "Robin Hood" to raise funds for his church.

He wrote to William A. Shalit, St. Louis branch manager: "It was far ahead of anything we ever realized on a picture here, but we worked hard, did a lot of advertising and had nice weather, in addition to the fame of the great picture. We enjoyed it immensely, and are quite satisfied now that your charges for the film were justified."

Alma Rubens to Play Lead

Distinctive Pictures Corporation announces an important change in the cast of its forthcoming production, "Blood and Gold." Alma Rubens, who gave an outstanding performance in "Enemies of Women" and in "Under the Red Robe," will play the leading female role instead of Jetta Coudal, originally announced for the part.

Coogan Film Coming to Rivoli

The Eastern premiere of Jackie Coogan's first Metro feature production, "Long Live the King," is set for December 9, when it will be presented at the Rivoli Theatre, New York.

Metro confidently expects that this pre-release presentation will set a new box office record at this large Broadway house. As is always the case with the offering of Metro productions on Broadway, the home office exploitation department will carry on a far-reaching campaign on "Long Live the King."

Lull in Production Will Mean Better Casts Says Schulberg

Theatregoers soon are to see the benefit of the temporary lull in picture activities on the West Coast, according to B. P. Schulberg. For the few pictures that are now being made will involve the use of casts that would have been impossible because of the prohibitive salary demands a few weeks ago.

An example of the bigger casts now available soon will be seen in the Gasnier production of "Poisoned Paradise," a Preferred Picture from the novel by Robert W. Service. B. P. Schulberg, who had listed the players to take part in the picture, immediately discarded the early selections with the announcement of the studio shut-downs.

"I am delaying the selection of players because I am sure I can find a better cast, not only for the principal roles, but for the minor parts as well, than ever before has been possible," said Mr. Schulberg.

"The list of genuine favorites now available for any big picture makes it possible for the careful producer to give theatre-goers a thing they seldom have seen—all-star productions that are all-star in fact as well as in name."

Clara Bow, whose performances in such pictures as "Maytime," "Black Oxen" and "Down to the Sea in Ships," have placed her in the first ranks of much sought featured players, will enact the leading feminine role. As the little Parisian millinery worker, Director Gasnier believes she will have the most promising part of her brief but meteoric screen career.

Offer Prizes for Best Essays on Five Pictures

Motion picture fans are given an opportunity of competing for $5,000 in prizes to be offered by the Producers' Security Corporation for essays on the Hodkinson releases, "The Mark of the Beast," "Dollar Devils," "Bulldog Drummond," "The Kingdom Within" and "The Lion's Mouse."

The money will be awarded in one hundred and sixty-six prizes. One thousand dollars will be the first prize, five hundred dollars the second and three hundred dollars the third. There will be three prizes of $150, ten of $50, fifty of $25 and one hundred of $10. In the event of a tie the full amount of the prize will be awarded to each winner.

Ballots will be furnished to exhibitors subscribing to the plan. These ballots will contain a column for a vote on each of the five pictures and a space for the contestant to state, in less than one hundred and fifty words, the reason for his preference of the five pictures voted upon. Slides and trailers will be furnished and exhibitors will be offered a special contract for the five pictures.

All votes are to be returned by the contestants to their local theatre, which will forward the six best contributions to the Hodkinson office. The branches will forward to the home office the three best contributions from each theatre. Judges, to be announced from time to time, will choose the winners.

The contest will last for six months, from November 20 to May 20. Because of the generous prizes, the great number of them and the length of time allowed, the contest promises to be very widely participated in.

Many Bookings for "The Virginian"

A large number of first run bookings on Owen Wister's "The Virginian" were recorded this week by Preferred Pictures Corporation. They include the Comerford Amusement Company's circuit throughout Pennsylvania and the following houses: The Orpheum, Springfield, Mo.; President, Washington, D. C.; Knickerbocker, Nashville, Tenn.; Melba, Dallas, Texas; T. & D. Theatres in Stockton and Oakland, Cal.; Tremont, Nashua, N. H.; Poli's, Meridan, Conn.; Bijou, New Haven, Conn.; Alhambra, Stamford, Conn.; Suffolk, Holyoke, Mass.; Colonial, Logansport, Ind.; the Pendrola, Lockaland, O.; New Family, Adrian, Mich.; and the American, Casper, Wyoming.

Hudson Goes to Coast to Supervise Production

Earl J. Hudson, production manager of the First National forces on the West Coast, left New York on Saturday, November 17, after a week's conference with First National executives concerning future production activities of that company. Mr. Hudson was in New York in time to attend the special pre-view of "Flaming Youth" at the Astor Theatre on November 14. This picture is the most ambitious effort of Mr. Hudson's organization to date.

First National will attempt to make "Sundown," a forthcoming drama of the West, one of the screen's epics, according to Mr. Hudson. "Sundown" records present day history—the passing of the old West, with its unfenced ranges and herds of countless cattle. Already scenes have been taken in Mexico of a quarter of a million head of cattle which were driven across the Rio Grande recently by American cattlemen, retreating before the advance of civilization in the western plains. Exclusive rights were obtained by First National for the filming of these scenes.

Independent producers now working on the Coast on pictures for First National distribution are Frank Lloyd, making Sabatini's "The Sea Hawk"; J. K. McDonald, producing "Boy of Mine," with Ben Alexander; Thomas H. Ince, making "The Galloping Fish"; Richard Walton Tully, at work on "Flowing Gold"; Norma Talmadge, appearing in "Secrets"; Louis B. Mayer, producing "Why Men Leave Home," and the M. C. Levee-Maurice Tourneur organization, at work on "Torment."

Gets Screen Rights to "Bread"

"Bread," rated as Charles G. Norris's greatest novel, has been acquired by Metro for screen production.

This information is contained in an announcement from William E. Atkinson, general manager of Metro Pictures Corporation, who recently closed the deal with Arthur H. Jacobs.

Al Hart Back with Hill at Universal

Albert Hart, veteran character actor and "heavy" of the screen, is back with the Robert Hill production unit at Universal City.

He is now cast for a character role in "The Thrill Girl," a comedy drama, with Laura La Plante, which Hill will direct. Production will start in a few days.

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Pathe News Horse Race Views May Settle Raging Sport Controversy

Pathe News' views of the Zev-In Memoriam race at Churchill Downs last Saturday are in a fair way of becoming the center of one of the greatest controversies ever waged by the sport experts of America. At the same time, Pathe News, irrespective of the final decision that will be handed down by the experts, has won praise anew for its latest feat of resourcefulness and enterprise in screen journalism.

When Zev, conqueror of Papyrus, and In Memoriam, winner over Zev and My Own in the recent match race at Latonia, met again Saturday, November 17, at Churchill Downs, nobody foresaw how keenly contested would be the last few feet to the finish post. Pathe News was taking no chances, however, and so dispatched with its battery of cameras a slow-motion camera—the only slow-motion camera used at the now famous turf classic.

The race and its outcome are now history. So close was the finish that despite the verdict of the judges in favor of Zev there have been many among the thousands who witnessed the final moments of the great struggle who disagree with the official decision. In the general wrangle consequent upon this divergence of opinion, the Pathe News slow-motion views are very likely to be called into service in the settlement of the controversy.

The first step in this direction was taken on Tuesday evening, November 20, when racetrack experts and writers of prominence gathered at the Pathe News studio to witness a showing of the picture. Prior to the showing, Emanuel Cohen, editor of Pathe News, briefly described the exact conditions under which the pictures were taken so that the spectators in viewing the picture might make proper allowances for differences in the camera's angle of vision as distinct from the actual finish line as viewed by the judges. Mr. Cohen's description was illustrated by a chart wherein the true relations of camera, horses and finish post were indicated with mathematical accuracy. The chart and the computations involved were drawn up by Dr. Paul Sorel, professor of mathematics at City College, New York City.

As seen from the camera's angle of vision, the picture shows In Memoriam nosing out Zev across the finish line. The cameraman was standing eight feet in front of the judges' stand and only six feet beyond the finish line, facing the horses. In this position, the camera would slightly favor In Memoriam—being the horse farther away from the camera lens—in registering the positions of the horses in relation to the finish post.

Professor Sorel calculates that this "interval of favorable registration" by the camera would be four inches, figuring the angle of vision and the distance of the cameraman from both horses and the finish line at the time the horses cross the line. In other words, the difference between the vision of the judges and the angle of view of the camera lens, when reduced through a simple process of mathematics, calls for a correction of about four inches in eighty feet—eighty feet being the width of the race course, or the distance from the judges' stand to the finish post opposite.

"Were it possible to determine accurately how far In Memoriam was from the rail and how far Zev was from In Memoriam at the finish point," writes G. F. T. Ryall in the New York World of November 21, in discussing the Pathe News picture, "a calculation could be made that might prove In Memoriam winner mathematically beyond a question."

O'Hara Coming East

George O'Hara, star of the H. C. Witwer "Fighting Blood" series, is nearing the completion of the pictures of the second series, with about three weeks seeing the wind-up. Feeling in need of a rest, Mr. O'Hara is planning to take his vacation in New York.

Crowds So Great, Stores Shut and Cops Perspire

"Little Old New York," starring Marion Davies, broke records at the Capitol Theatre, New York, in the first week of its return to the metropolis. According to officials of the theatre, 102,424 persons attended the showings last week, paying more than $65,525.15.

Other records in addition to those of receipts and attendance, were broken at the Capitol Theatre last week. To accommodate the crowds, the doors were opened at noon for the first time in the theatre's history. Heretofore, they have not been opened until 12.30 P. M. The other night saw a repetition of the scenes of a week ago when 5,000 people were turned away. Again traffic was suspended for a half hour and a cigar store in the immediate vicinity was compelled to close its doors because of the long line of motion picture patrons in front of the box office.

It is now in its sixth week at the Roosevelt Theatre, Chicago, and the business has never dropped below $22,000 a week, according to statements in Variety. It is also running to practically full capacity in London, at the Empire Theatre, where it is now in its 13th week.

N. Y. Letter Carriers Aid "The Mailman"

Emory Johnson's latest F. B. O., "The Mailman," opens this week at the Cameo with an exploitation campaign outrivaling anything ever attempted by the Film Booking Offices. With the full cooperation of the Post Office Department, uniformed parades, letter carriers' and postal clerks' bands, postal mail boxes and window tie-ups, the picture is getting off to a flying start.

In Movie Day parade, staged last Saturday, over two hundred uniformed carriers, carrying ten-foot banners and led by the postal clerks' band, swung down Broadway, advertising to the people lining the curb that the picture was coming to the Cameo Theatre. In the way of high-class exploitation Tiffany's window on Fifth avenue has in its window a silver cup to be presented to the New York letter carriers' band as winners of the national radio band contest. Hundreds of stores have been placarded, "Do your Christmas shopping early, think of 'The Mailman.'" Below this is a line about the theatre.

Even the post offices were used for billing purposes with signs advocating more pay for postal employes and an additional line advertising the picture. On Monday, November 26, the New York Letter Carriers' Band will parade from the City Hall up Broadway to the theatre for the presentation of the contest prize.

Premiere Next Week on "This Freedom"

Before an invited audience at the Central Theatre, New York, next Monday night, the William Fox screen version of "This Freedom," from the novel by A. S. M. Hutchinson, will have its New York premiere showing. This is the second novel by the noted British author to be adapted by Mr. Fox, the first having been "If Winter Comes," which met with exceptional success in New York and throughout the country.

In the filming of both pictures, Mr. Hutchinson assisted in the direction, chose locations which he had described in his books and also wrote the titles. In some instances in "This Freedom" the titles were taken from the book, while in others Mr. Hutchinson wrote them especially for the scenes. The picture was directed by Denison Clift, an American, who recently joined the Fox organization.

Fay Compton, noted on the British stage and screen, and who has been seen in leading roles in many pictures in this country, plays the rôle of Rosalie Occleve, the woman who neglected her home and family for a career in the banking world. Clive Brook, equally well known throughout Europe, has the part of her neglected husband. A large cast of talented performers is announced in the supporting roles.

The novel, "This Freedom," aroused international discussion, particularly among women. The story is based on the question as to whether a woman can achieve success in the business world and at the same time be a wife and mother.

Davies Film Booked in 23 Cities

Cosmopolitan's Marion Davies picture, "Little Old New York," which is in its second big week at the Capitol Theatre, New York, between the 17 and 29 of November is booked in twenty-three of the important cities in the country.

The late November bookings are: Nov. 17, Majestic, Tulsa, Okla.; Nov. 18, Rialto, Washington, D. C.; Nov. 20, Rialto, Norwalk, Conn.; Nov. 24, Grand, Bellingham, Washington; Nov. 24, Blue Mouse, Seattle, Wash.; Nov. 24, Blue Mouse, Tacoma; Nov. 24, Blue Mouse, Portland, Oregon; Nov. 24, Pershing, St. Louis, Missouri; Nov. 25, Circle, Indianapolis, Indiana; Nov. 25, Luna Lite, Marion, Indiana; Nov. 25, Arcade, Astoria, Oregon; Nov. 25 Strand, Witchita Falls, Texas; Nov. 25, Colorado, Denver, Colorado; Nov. 25, Merrill, Milwaukee, Wisconsin; Nov. 25, Royal, Kansas, Missouri; Nov. 25, Lincoln, Troy, New York; Nov. 25, Palace, Hartford, Conn.; Nov. 25, Bijou, New Haven, Conn.; Nov. 25, Strand, Waterbury, Conn.; Nov. 25 Broadway Strand, Detroit, Mich.; Nov. 26, New, Baltimore, Md.; Nov. 26, Orpheum, Trenton, New Jersey; Nov. 29, Capitol, Dallas, Texas.

"Three Ages" Breaks Records in Washington

During "Three Ages" engagement at the Palace Theatre, Washington, D. C., it played to the biggest business the house has done in eighteen months. It is a fact, backed up by box office statements, that only one other picture has done better at the Palace than "Three Ages," the production being Rex Ingram's Metro feature, "The Four Horsemen."

It is a matter of record that Buster Keaton's first full length Metro comedy feature has established him as the leading drawing card among the present-day film comedians, says Metro. Exhibitor reports coming in to the Metro home offices are most enthusiastic in their praise of Buster and the fact that he is now making full length comedies.

Advance reviews on "Our Hospitality," Buster's newest feature length Metro comedy, are to the effect that it is even better than "Three Ages." Critics credit it with presenting more laughs and thrills to the foot of film than any comedy released in many months, Metro reports.

Strong Warner Cast for John Barrymore

A fine cast of players appears with John Barrymore in the Warner Brothers screen version of the famous Clyde Fitch play, "Beau Brummel." Harry Beaumont, who is directing the picture, obtained the finest screen personalities available. The players are: Mary Astor, Irene Rich, Willard Louis, Alec B. Francis, Carmel Myers, Richard Tucker, William Humphreys, Templar Saxe, Clarissa Selwynn, Andre de Beranger, John J. Richardson, Michael Dark, Kate Lester, Carol Halloway, James A. Marcus, Betty Brice, Roland Rushton, Rose Dione, Claire de Lorez, L. H. Challdecotte and F. F. Guenste. In addition a large number of extras appear as courtiers, soldiers, etc.

The settings are said to be the most pretentious ever undertaken for a Warner Classic. An elaborate castle set probably is the most impressive scenic element in the picture, and the interiors are also lavish and in keeping with the time when the action took place. The many exteriors furnish picturesque backgrounds for the unfoldment of the fascinating story.

Hodkinson Films Named Among Best Pictures

In an article analyzing the year's best pictures, in the current issue of "The Ladies' Home Journal," John Farrar, editor of "The Bookman" and noted literary and dramatic critic, mentions four recent Hodkinson releases as being of special interest and general merit.

The four pictures recommended by Mr. Farrar are: Elmer Clifton's whaling picture, "Down to the Sea in Ships"; Gene Stratton-Porter's picturization of her novel, "Michael O'Halleran"; the speed film, "The Drivin' Fool," and "Puritan Passions," the screen version of Percy Mackaye's stage play, "The Scarecrow."

In making his analysis Mr. Farrar reviewed the pictures of practically all the large distributing companies, and chose four Hodkinson releases, as compared to three, two or one of the other companies.

Minneapolis Critics Praise "Scaramouche"

Metro presented Rex Ingram's "Scaramouche" at the Garrick Theatre in Minneapolis three weeks ago and the press rendered its tribute as it has done wherever else this massive production has been shown. Its opening was truly brilliant, as it was attended by the most prominent people of the city and was given added flavor by Governor J. A. O. Preus, who gave the following statement to the press: "I saw 'Scaramouche' at the governors' conference in West Baden, Ind. It is the finest film production I ever witnessed."

The Minnesota Daily Star said: "'Scaramouche' is a great picture." "'Scaramouche'," wrote the critic of the St. Paul Daily News, "is undoubtedly one of the great pictures. It may be ranked with 'The Four Horsemen'."

"Ingram has pictured the French Revolution as we have never seen it pictured before on the screen," wrote the critic of the Minnesota Journal. "'Scaramouche' has all elements of a great photoplay," wrote the critic of the Minneapolis Tribune.

"Why Worry" Accorded an Unusual Tribute

An unusual tribute to the box office prowess of Harold Lloyd's latest feature comedy for Pathe, "Why Worry?" was accorded this week by the Famous Players-Lasky Corporation, which has booked the Pathe comedy for an indefinite engagement at its new demonstration theatre in Boston, the Fenway.

The production opens at this big first-run house on November 25 with special presentation features arranged by one of the country's most prominent showmen, S. Barrett McCormick, who has just been named manager of the Fenway.

The booking of "Why Worry?" at the new Paramount house, Pathe officials declare, possesses unusual significance in view of that organization's recently announced policy to engage for its demonstration theatres only the very biggest and most successful features of the screen.

School Head Endorses Ray Pilgrim Picture

R. J. Stimmett, of the Capitol Theatre, Dallas, Texas, in a contract he closed with Associated Exhibitors this week booked the super-feature, Charles Ray in "The Courtship of Miles Standish," for the two weeks starting December 22 and ending January 4.

An official statement issued by Susan M. Dorsey, superintendent of public schools of Los Angeles, encourages pupils to see the picture, and says:

"The Board of Education has granted this permission because in their judgment 'The Courtship of Miles Standish' has educational merit, especially in view of the fact that the poem on which it is based is one studied in all our schools. The photoplay embraces that part of American history from a time during the voyage of the Mayflower to a period two years after landing in the new world, portraying graphically the adventures of the Pilgrims."

Harry Rapf Plans Broadway Picture

Harry Rapf left New York for the West Coast last week where he will supervise his next production under the Warner Brothers banner and will also make plans for his productions that will follow. Mr. Rapf has already made the final arrangements for filming "Broadway After Dark," the play by Owen Davis, who has contributed more plays to the American stage than any other living playwright, and whose dramatic success, "Icebound," won the Pulitzer prize last season.

"Broadway After Dark" is to face the cameras under the direction of Monta Bell, who assisted Chaplin in the direction of his productions the last two years. Harry Rapf intends not to make a scenic of the great metropolis, nor to spend a fortune on elaborate sets, but to dramatize it in a simple story of human emotions. It is understood that an all-star cast of players will be seen, with Adolphe Menjou playing the leading masculine role.

Marion Coakley to Make Film Debut

Marion Coakley will make her motion picture debut in Richard Barthelmess' next starring production, under the direction of John S. Robertson, "The Enchanted Cottage."

Although Miss Coakley has appeared in numerous successful Broadway productions, her last having been "Barnum Was Right," she has never yet appeared before the motion picture camera.

Submarine Rescue Shown in Fox News Weekly

A timely achievement by Fox News is its presentation in the current release of the rescue of two seamen who were imprisoned thirty-one hours in the United States submarine O-5, which was sunk in Cristobal harbor, Panama, following a collision with a steamship of the United Fruit Line.

Photographed by R. G. Lewis, the film graphically depicts the descent of navy divers to the sunken craft, the raising of the wreck and the actual rescue of the limp and exhausted prisoners. The pictures were "shot" from so short a distance that every detail of the rescue is clearly discernible.

IN THE INDEPENDENT FIELD

Hepworth Has 14 This Season

Following "Boden's Boy," to be released by Hepworth Distributing Corporation, Henry Edwards will start work on the screen adaptation of the E. Temple Thurston story, "The World of Wonderful Reality."

Joseph di Lorenzo, in charge of distribution for Hepworth, said that "The World of Wonderful Reality" would be completed by March, 1924, and would undoubtedly be added to the 1923-1924 releases, making a total of fourteen pictures to be released by Hepworth this season.

Independents Purchase "Trip to Mars"

Export & Import Film Company's announcement of its purchase of United States and Canadian rights to the big five-reel spectacle, "A Trip to Mars," has met with instant response from the independent field.

Masterpiece Film Attractions has bought the Eastern Pennsylvania and Southern New Jersey rights, and the Aywon Film Company has bought the Greater New York rights.

Truart Sales Head Back From Abroad

Alexander Aronson, general manager of sales for Truart Film Corporation, who has been abroad for over two months, making an extensive survey of the foreign market, has returned.

Aronson made numerous affiliations with foreign distributors covering the entire next season's Truart product.

Title Changed

Hepworth announces that Cecil M. Hepworth's production, "Mrs. Erricker's Reputation," from the novel by Thomas Cobb, will be released under the title, "Speak No Evil."

Chicago Likes Normand Film

Aaron Jones closed a contract with Associated Exhibitors this week for an indefinite run of Mabel Normand in "The Extra Girl" at his Orpheum Loop Theatre in Chicago. The run is to start at the close of the present engagement of Mary Pickford's "Rosita."

"The Extra Girl" has just closed the eighth week of its world premiere run at the Mission Theatre, Los Angeles. Playing to record houses at the start, this attraction has proved an extraordinary drawing card and the newspapers continued to lavish praise upon it even when the run was several weeks old.

Independents, Take Heed of the Lull, Says Grand

"Now is the time for the independents to put their best films on the market," said Samuel V. Grand, president of the Grand-Asher Distributing Corporation, while in New York City a few days prior to his return to the Boston office.

Mr. Grand expressed himself as being well satisfied with the general business outlook. He based this mainly upon his recent mid-western tour, when he looked over many exchanges and interviewed prominent exhibitors.

Speaking of the independents, he commented: "They should gather organizations which will form the nucleus for much greater companies, and they should draw to them men who are fitted to handle any situation and deal with any business problem. For, when this condition of chaos has passed, we will find that the industry, as a whole, has not suffered and that only the firms and people who richly deserve it have been eliminated."

Women Highly Praise "The Barefoot Boy"

Last Saturday Mrs. Thomas Slack, president of the New York Federation of Women's Clubs, paid the producers and distributors of "The Barefoot Boy" the compliment of requesting a special performance of the picture.

Accordingly a big pre-release premiere was arranged at the Palace Theatre, New York, under the special patronage of Mrs. Slack, with the assistance of the C. B. C. Film Sales Corporation which is distributing the Mission Film Corporation feature, and the Commonwealth Film Corporation of New York which holds the New York rights. At Mrs. Slack's invitation various bodies of New York clubwomen to whose attention she wishes the picture brought, were present. They praised it highly.

One of the most prominent audiences which has ever assembled to see a motion picture was present.

"The Acquittal" Lauded by Chicago Reviewers

"The Acquittal," Universal's super film starring Claire Windsor and Norman Kerry, was hailed as a "perfect picture" and "better than any stage mystery drama" by the Chicago newspaper reviewers after its world premiere in the big First National first run house, the Chicago Theatre, last week. Booked by Balaban & Katz for their palatial house on short notice, the picture opened with only a limited advertising and exploitation campaign behind it.

The Chicago Herald and Examiner wrote: "It is better than any of the stage mystery dramas."

The Chicago Evening American; "Story, action, direction—they are all extraordinarily good. And when it comes to baffling the spectator—well, you will not know until the very end just who committed the murder."

"Thundering Dawn" Has Manhattan Premiere

"Thundering Dawn," the Universal Super-Jewel, starring J. Warren Kerrigan and Anna Q. Nilsson, was given its premiere New York City presentation last Sunday evening at the George M. Cohan Theatre. A packed house greeted the Harry Garson production.

"Thundering Dawn" also opened its run over the U. B. O. Circuit, starting Thursday. It is playing simultaneously in fourteen Keith, Moss and Proctor houses, and will play in the remaining four of this chain next week. The picture is reported to be attracting very satisfactory business in every house.

The supporting cast: Tom Santchi, Winter Hall, Charles Clary, Georgia Woodethorpe, Winifred Bryson, Anna Mae Wong, Richard Kean and Edward Burns. The film is from the story by John Blackwood, adapted by Raymond L. Schrock.

Truart Sells Rights to Luporini

The foreign department of Truart Film Corporation has consummated negotiations with Ferdinand Luporini, for the sale of the rights to the first two Elaine Hammerstein productions, "Broadway Gold" by W. Carey Wonderly and "Drums of Jeopardy" by Harold MacGrath, for Brazil.

With the addition of the rights to these two productions Luporini now controlls all Truart product thus far released for this South American country.

Big Campaign Sheet for "Barefoot Boy"

A big twenty-four sheet campaign on "The Barefoot Boy" covering all of Greater New York, has been launched by Commonwealth Film Corporation which holds the Greater New York rights to the production which C. B. C. Film Sales Corporation is distributing for Mission Film Corporation.

Sam Zierler, head of Commonwealth, has already arranged for 225 twenty-four sheet stands.

Hepworth Films Before Royalty

From the London office of Hepworth comes word that three of Hepworth's one reel novelty subjects received a "command" for special screening before royalty at Balmoral Castle, on September 19th.

The subjects screened were: "Peeps Into Puzzleland," "Do You Remember?" and "A Rubberneck in London." Last year Cecil M. Hepworth's production of "Through Three Reigns" received a "comand" performance from Balmoral Castle for a screening before King George, Queen Alexandria, the Prince of Wales and the other members of the royal household.

They Like It

Warner officials are highly enthusiastic over "George Washington, Jr.," the screen version of George M. Cohan's famous musical play, starring Wesley Barry. The print arrived in New York from the West Coast and was given a private showing in the projection room immediately upon its arrival. It is their opinion that the Warner Classic is a sure-fire box-office attraction and one of the funniest comedies ever produced.

Signs for Output

Jensen and Von Herberg's circuit of western theatres signed contracts this week for this year's output of Preferred Pictures, constituting the fifteen novels and stage plays to be produced by B. P. Schulberg.

Exhibitors Eager for "Mothers-in-Law"

Gasnier's latest Preferred picture, "Mothers-in-Law," presented by B. P. Schulberg, has been booked by the following houses: The Grand, Pittsburgh, Pa.; Liberty, Pittsburgh, Pa.; Bethlehem, Lehigh, Pa.; the Orpheum, Springfield, Mo.; Parkway, Baltimore, Md.; Knickerbocker, Nashville, Tenn.; Queen, Austin, Texas; Goddard's Theatre, Sacramento, Cal.; the T. & D., Stockton, Cal.; Isis, Kokomo, Ind.; Robbins, Warren, O.; Opera House, Piqua, O., and the Majestic, Wyandotte, Mich.

"Souvenir" Next Halperin Feature

Halperin Productions has sent from the Hollywood studios the complete cast which has been recruited for "Souvenir," the second Halperin feature for Associated Exhibitors distribution. Agnes Ayres was named to play the lead and Percy Marmont, Kathlyn Williams, George Siegmann, Mary Alden and Robert McKim were also selected.

"Souvenir" has C. R. Wallace assisting Victor Hugo Halperin in the direction. Robert Ellis is now designing the sets.

"Meanest Man" is Heavily Booked

"The Meanest Man in the World," a current First National picture produced by Principal Pictures Corp., has been booked solidly by the West Coast Theatres for showing through their northern and southern circuits in California.

"The Meanest Man in the World" is adapted from the stage success of the same name and its cast includes Blanche Sweet, Bert Lytell and Bryant Washburn.

High Praise Given "Columbus"

"Such a picture does much more than present history, it raises the standard of all picture production and by the success of its well developed effects advances film art appreciably." Thus characterized is "Columbus," the first of Pathe's "Chronicles of America" series, in the November issue of "The Film Bulletin—a Monthly Guide to the Best Pictures," which is published by the Film Mutual Benefit Bureau.

"Columbus," says "The Film Bulletin," must be received "as a herald of perfection."

On Way East

Bud Barsky, sales manager for the Sunset Productions, is on his way East with sample prints of the second subject of the Kenneth McDonald comedy-stunt-drama series, titled "Slow as Lightning," and the second release of the J. B. Warner Western super-features, titled "Treasure Canyon." Sunset Productions are producing fourteen pictures this year.

Inspiration in Italy Working on "Romola"

"The White Sister," which is completing the third month of its run on Broadway, will open in San Francisco and Boston on December 3rd. In the meantime, it is playing to capacity houses in Chicago and Philadelphia.

The Inspiration overseas company has begun filming "Romola," adapted from the famous novel by George Eliot. Lillian Gish is playing the title role. Her sister Dorothy also has the important part of Tessa. In the cast also are: William H. Powell, Charles Lane, Herbert Grimwood and several thousand others.

"Romola" will be the second production directed by Henry King to be made in Italy. The great marine battle with which the picture concludes has just been filmed in Leghorn and interiors are now being produced in the Inspiration studio in Florence, Italy.

"The Eternal City" Has Paterson Premiere

"The Eternal City," independently produced by Samuel Goldwyn for distribution through First National, had its world's premiere on November 19th at the Regent Theatre in Paterson, N. J. The advance interest in the picture filled the house to overflowing and brought a line more than a block long in front of the theatre box office waiting for the doors to open.

Charles Dooley, manager of the Regent, stated after the last show of the opening night that the attendance was the greatest of any opening in the history of the theatre and that the gross admission exceeded anything in Paterson's film history.

George Fitzmaurice, who directed the picture in Rome, Italy, and Mr. Goldwyn were present at the opening to note the reactions of the audience. "The Eternal City" is interpreted by a cast including Bert Lytell, Barbara La Marr, Lionel Barrymore, Richard Bennett and Montague Love.

Hart's Return Rouses Audience's Enthusiasm

That the return of Bill Hart to the screen after an absence of nearly two years is one of the big events of the current season, is being amply demonstrated this week at the New York Rialto where "Wild Bill Hickok," the first of the famous Western star's new series of Paramount pictures, is being shown. The star, it is said, seems to be more popular than ever, and his picture, based upon the exploits of a famous character of Western history and written by himself, is declared on all sides to be the very type of photoplay the millions of Hart fans would have chosen as a vehicle to bring their favorite actor back to the screen.

In its review of the picture the Evening World said: "If you were numbered among the legion of Hart admirers before he 'retired,' then you'll like him in 'Wild Bill Hickok.' We were, and we did." Said the American: "His admirers—and the theatre was packed with them—ate up his every movement. It was such a Hart—y audience, and so completely enthralled!" The World: "Probably no one could have brought to the screen a more fascinating picture of 'Wild Bill Hickok,' that famed old ramantic frontiersman, than Bill Hart."

"It is the same Bill," said the Evening Telegram, "the man who plays the rugged Westerner as nobody else can. Hart has been missed from the screen," said the Telegraph, "and 'Wild Bill Hickok' is a fitting and excellent vehicle to bring him back. Welcome back, William S. Hart!"

Laemmle Stands to See "Hunchback" at Capital

"The Hunchback of Notre Dame" made its National Capital premiere recently before an audience that packed the Shubert Belasco Theatre with several hundred standing and more than 1,000 turned away from the box office. All of the boxes were draped in the colors of the various embassies. Almost the entire diplomatic corps of Washington was in the audience, which also represented nearly everyone in Washington's blue book.

President Carl Laemmle of the Universal Pictures Corporation arrived from New York for the premiere shortly after the opening of the picture and had the unique experience of having to stand while the picture was screened. Every available seat was taken.

The box office report shows that the picture broke every existing record for film presentations at the Belasco for the first four performances. Police were required on both Sunday and Monday to regulate the long queues that wended their ways to the ticket windows.

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New York City

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Third of "Chronicles of America" Heads Pathe List for December 2

Heading the list of Pathe subjects scheduled for release on December 2 is "Vincennes," the third of the Chronicles of America series being produced by Yale University Press. Instead of being in four reels, as were the two previous subjects, this one is three reels in length. It depicts the thrilling campaign of George Rogers Clark and his handful of followers who wrested the Northwest from the British and Indians and saved for the United States the territory now covered by Ohio, Indiana, Illinois, Michigan and Wisconsin. The final dash in the dead of winter is said to be tensely dramatic.

In "The Great Outdoors," the fourth of the Spat Family series, this discordant trio meets with humorous adventures in a lonely camp in trying to prove to a skeptical uncle that they can live without servants.

"Flip Flops" is a two-reel Mack Sennett comedy marked by fast action and thrills, in which a circus elephant runs amuck. Alberta Vaughan, Lewis Sargent, Jack Cooper and Andy Clyde are in the cast.

The Ruth Roland series, "Ruth of the Range," reaches its eighth episode, in which an attempt is made to blow up with dynamite the cavern in which the fuel substitute is found.

"Join the Circus" presents Snub Pollard in a novelty single-reeler of fast action. Paul Parrott, George Rowe and Katherine Grant are also in the cast.

The Aesop's Film Fable for the week is "The Five Fifteen," which involves mystery and suspense, as well as Cartoonist Paul Terry's characteristic humor.

Pathe Review 48 shows the cultivation of grapes for the market, an interesting study of the peacock, a section showing how candy is made in a big factory, and a color section of the "Valley of the Giants" at Crecy, France.

One Topics of the Day and two issues of Pathe News complete the diversified program.

Five Two-Reel and Six One-Reel Films on Educational Schedule

Educational states that its December schedule of releases will be the most comprehensive so far in the 1923-24 season. Three Christie comedies dominate the program with one Mermaid and one Juvenile comedy, making in all five two reelers for the month, in addition to six single reel issues.

"Kidding Kate," a Christie, with Dorothy Devore and Babe London, released December 2, heads the schedule, with a Bruce Wilderness Tale, "My Boy Bill," during the same week.

For week of December 9 there will be a Mermaid comedy, "Exit Caesar," directed by Robert Kerr, under supervision of Jack White, with cast including Otto Fried, Peg O'Neil, Andrew Arbuckle, Jack Lloyd and others. The single reeler will be a Cameo, "Under Covers," with Cliff Bowes and Virginia Vance.

The second of the Christies, "Black and Blue," will be released the third week in the month, also "The Bee," the second of the Secrets of Life series. Jimmie Adams is featured in "Black and Blue," directed by Harold Beaudine. "The Bee" has been proclaimed one of the most interesting single reels ever offered to the public.

The fourth week in the month finds "Over the Fence," a Juvenile Comedy, the third of the series, with same cast as the previous ones, Ernest Butterworth, Roger Keene, Tommy Hicks and Peggy Cartwright with addition of Joe Butterworth. There will be two single reelers, "Film Foolish," as Cameo, and "Home Again," one of the Sing Them Again series.

Week of December 30 will see a Christie, "Call the Wagon," featuring Neal Burns. A Lyman H. Howe Hodge Podge, "Liquid Lava," will complete the schedule. This makes in all a total of sixteen reels during the month, in addition to the regular issues of Kinograms.

Leading Scientists Praise Educational's Insect Films

The first three of the Louis H. Tolhurst series of microscopic pictures in the Secrets of Life series, titled "The Ant," "The Bee" and "The Spider," were recently shown to the scientific staff of the American Museum of Natural History in New York, which includes some of the most noted men in the world, and it is reported that there were audible comments of approval and applause at the conclusion.

"These are marvelous pictures," said Dr. F. A. Lucas, director of the staff. "Not only are they instructive, but entertaining. Every child, every grown person should see them." Dr. Mutchler, of the department of entomology, said: "The pictures are true to life. They are intensely interesting, and are a well worth while contribution to the screen." A similar comment was made by Dr. Shwarz, research associate of the particular department which deals with this class of insects.

Favorable comments were also made by the other prominent scientists, each a leader in his own particular branch, who attended the private showing.

"SHORT" BILLED ABOVE FEATURE

Note how the Apollo Theatre in Hollywood played up Educational's single reel comedy, "Crash," above the feature in electric lights.

Sennett to Feature Harry Langdon

Harry Langdon, formerly a well-known vaudeville headliner and more recently a star in screen comedies, has been signed by Mack Sennett under a long-term contract. This is in line with Sennett's policy of expansion to provide additional comedies for Pathe distribution. Langdon will be featured in two-reel comedies.

Educational Working at Top Speed

Educational reports that production activities continue at full speed at the Fine Arts Studio in Los Angeles, on the 1923-1924 program. Lloyd Hamilton who returned after his work in a feature comedy has completed "Lonesome." Jack White has finished the Mermaid "Exit Caesar" with Lige Conley and started "Flying Finance" with Neely Edwards and Lillian Hackett. The third Juvenile comedy "Over the Fence" is nearing completion, the Cameo "Under Covers" is finished and "Film Foolish" now in production.

Varied Subjects in "Snapshots"

The sixth of the new series of Screen Snapshots contains a wide variety of material that will appeal to film fans. Included in this issue are Marion Davies, Holbrook Blinn, Johnny Dooley, Ralph Graves, Robert G. Vignola, the French General Goureaud, Blanche Sweet, William Russell, Louise Glaum, unusual wild animal scenes, Madge Bellamy, John Bowers, Sheldon Lewis, Spottiswoode Aitken and Caesare Graviva.

"Leather Pushers" with New Star

Universal reports the completion of the newest of the Leather Pushers series, titled "That Kid from Madrid—Michigan." Billy Sullivan, a former champion, and related to the famous fighting Sullivans, is starred in place of Reginald Denny, who is now appearing in feature productions.

"Next Please" Al's Latest

Having completed "The Poor Little Rich Pup" Al Herman has started work on his next Century Comedy, which will feature Henry Murdock and William Irving.

The title of the current production, "Next, Please," is based on that well-known, ragged phrase so often heard in barber shops throughout the world.

"Kidding Kate"

(Educational—Comedy—Two Reels)

Dorothy Devore has a congenial and attractive role in this Christie comedy in which she is forced by her mother to masquerade as a little girl in rompers in order that she will not "steal" her fat sister's beau. Of course things don't go as mother intended and Dorothy gets him after all. Babe London is the fat girl and Jimmie Harrison the beau. Although there is nothing new in the idea, the picture contains considerable clever business, is bright and amusing and should please the average audience.—C. S. S.

"Why Elephants Leave Home"

(Pathe—Animal—Two Reels)

This fine showmanship title with its exploitation possibilities refers to a picture that has no sex angle. Instead, it is a two reeler which shows how wild elephants in Ceylon are driven from the jungles into a "kraal," being lured by their domesticated brethren. They are then trained to be of use to man. The picture is novel and interesting throughout. In addition to the corraling of the elephants, forty-odd in all, there are interesting views of a large number of elephants being used for various purposes such as uprooting small trees, hauling logs, etc. It should prove an attractive offering on any program.—C. S. S.

"Under Covers"

(Educational—Comedy—One Reel)

A sanitarium furnishes the background for the rough and tumble comedy in this single reel Cameo, distributed by Educational. Cliff Bowes as an orderly gets into all kinds of scrapes, is fired and returns in disguise to be near his sweetheart, the head nurse, and more mix-ups follow. George Ovey is cast as a doctor. There is considerable material of a familiar trend which will bring the average number of laughs.—C. S. S.

"A Dark Knight"

(Grand-Asher—Comedy—Two Reels)

A convict's uniform proves a rather dangerous costume for a masked ball in this Joe Rock comedy. He has to serve a prison sentence before he gets to the party, but escapes and finds safety at the ball where a dozen others are wearing a "Convict 13" uniform—safety for a few minutes. It should prove amusing to most fans.—M. K.

"Hollywood Bound"

(Grand-Asher—Comedy—Two Reels)

As the winner of a popularity contest, the hero played by Sid Smith goes to Hollywood, where he has some difficulty getting into a moving picture studio. A lion, insufficiently tamed, makes his life hectic throughout scenes that are lively and funny.—M. K.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Bottom of the Sea, The (Educational)
Dark Knight, A (Grand-Asher)
Flip Flops (Pathe)
Hollywood Bound (Grand-Asher)
Kidding Kate (Educational)
Miles of Smiles (Universal)
My Boy Bill (Educational)
Taxi, Please (Grand-Asher)
Under Covers (Educational)
Uncensored Movies (Pathe)
Wet and Weary (Fox)
Why Elephants Leave Home (Pathe)
Wild and Woolly (Pathe)

"The Bottom of the Sea"

(Educational—Novelty—One Reel)

As with the previous offering in this series of Lyman H. Howe's "Hodge Podge," distributed by Educational, this issue contains an assortment of humorous animated cartoons and subtitles and sections showing items of interest such as catching tunny fish in Sicily. The cartoon work is especially clever and there are a number of laughs. It should be welcomed as a novelty by the average audience.—C. S. S.

"The Five-Fifteen"

(Pathe—Cartoon—One Reel)

Plotting against the arrival of a precious visitor on the "five-fifteen," a gang of cat-bandits holds up the tram and scares it into many parts. The right compartment containing a bottle of "old stuff," however, is saved. The action is vivid and every bit of it entertaining. An Aesop Film Fable by Paul Terry.—M. K.

"Wet and Weary"

(Fox—Comedy—Two Reels)

Clyde Cook is the victim of various kinds of wet torment in this comedy, which starts off with a terrific rainstorm, providing many ludicrous sights. The only shelter he can find is under a street cleaner's cart and this leads him to the civic department, where he is given a lawn-sprinkling job. The hose appears to be alive and herein lies much of the comedy. It is a good comedy for the average theatre.—M. K.

"Flip Flops"

(Pathe—Comedy—Two Reels)

Mack Sennett's latest is fast and furious enough to meet with the ardent favor of all slapstick fans. It is comedy of the most obvious type, broad in places but overbrimming with hilarious fun for those who like plenty of slam-bang effects. Lewis Sargent has a lover role which causes him all sorts of suffering, including some exciting scenes with an elephant. —M. K.

Gibbons of Pathe Reports One-Reelers in Big Demand

Another indication of the growing popularity of the short subject is contained in the report of Pathe's short subject sales manager, Miles Gibbons, who has just returned from a tour of key cities of the Middle West.

"General conditions are sound and the outlook decidedly encouraging," says Mr. Gibbons. "There is an unusually heavy demand for short length screen entertainment, and business as far as Pathe is concerned has never been better."

A notable point in Mr. Gibbons' report is the heavy booking of single reel subjects. He found that the Pollard, Laurel and "Dippy-Do-Dads" are enjoying great vogue and the Aesop's Film Fables are in many instances receiving special mention by critics because of their originality and humor.

Mr. Gibbons attributes this vogue to the uniform quality of entertainment in these series, their wide variety of subjects and to the ease with which a single-reeler can be fitted into a program. This latter is of especial importance in view of the additional length of many features today.

Plans New Witwer Series for F. B. O.; Will Not Be Fight Plays

H. M. Berman, general manager of exchanges for the F. B. O., left this week for the studios at the West Coast to complete plans for the Film Booking Offices' third series of H. C. Witwer's short stories to follow the second series of "Fighting Blood" two reelers now being released.

The new series will not be fight stories but will be based on the Witwer Cosmopolitan stories about the hotel telephone girl. No running title for the series has been selected as yet. In addition to this Mr. Berman will make plans for the Witwer "Alex The Great" series of sporting type pictures.

It is the intention of the F. B. O. to concentrate its entire efforts on the Witwer short subjects for the coming season and will not take on any additional two-reelers for distribution. To date the Witwer "Fighting Bloods" have proven unusually popular and profitable.

"Uncensored Movies"

(Pathe—Comedy—Two Reels)

This is one of the very best of the new series of Will Rogers' two-reelers distributed by Pathe. Rogers appears as an investigator sent by a village reform society to Hollywood and also impersonates Tom Mix, William S. Hart, Rudolph Valentino and others. He does this in a kidding manner, poking fun at and burlesquing the situations, as for instance where in chasing the villain he captures him although they start from the same place and one rides wildly up hills while the other rides down the hills. The titles and action are in Rogers' best style and there are a number of laughs and several subtle touches.—C. S. S.

"My Boy Bill"

(Educational—Wilderness—One Reel)

A quarrel by the sea, which ended in "my boy Bill" going out in his boat and failing to return, furnishes the motive for this Bruce picture. The story is told by Bill's father, who is shown waiting through the changes of seasons in vain for his boy to come back. It is marked with a strongly pathetic note and there are many beautiful and artistic shots of the sea under different conditions. It should thoroughly satisfy the Bruce fans and prove acceptable anywhere.—C. S. S.

"Taxi, Please"

(Grand-Asher—Comedy—Two Reels)

Monte Banks, a taxi driver, spends his time transforming bald heads with the aid of a fake hair grower and dog fur in this comedy. He makes a fortune for his sweetheart's mother, who owns the store, and then elopes with the daughter and the gold. There is not much variety here, but it will get laughs and satisfy the average patron.—M. K.

"Miles of Smiles"

(Universal—Comedy—Two Reels)

As a pair of twins, Baby Peggy has a double role in this Century comedy that keeps her very active and amusing. One of the twins gets lost and leads a rough life as assistant to a railroad engineer, while the other one enjoys luxury and ease. They get mixed up of course, but eventually both twins are restored to their parents. The star is a delightful little entertainer as usual.—M. K.

"Wild and Woolly"

(Pathe—Sport—One Reel)

A typical western rodeo or "stampede," as it is called in the film, is the subject of this single reeler which is the first of a new series of "Sportlights" by Grantland Rice which Pathe will distribute. It is a decidedly interesting offering that will appeal particularly to men and to lovers of red-blooded sports. There is a lot of action covering the riding of steers, bronchos and wild, unbroken horses, and the spills provide thrills. There are also interesting sidelights in the shots of the audience.—C. S. S.

PROJECTION

EDITED BY F. H. RICHARDSON

Louisville, Ky.

There will be a reasonably warm time in Louisville, Ky., next New Year's Eve, for the Louisville Motion Picture Projectionists, Local Union No. 163, I. A. T. S. E. & M. P. M. O., will give a Grand Ball and Carnival, which it is expected will be the most sizeable event pulled off in that neck o' the woods for quite some while.

And that's saying considerable, because you know when those Kentucky men and their fair ladies start out to do something, that thing is always well done.

Harry F. Petty is chairman of the entertainment committee. Petty is projectionist at the Rex Theatre, Louisville.

I wish you every joy on New Year's Eve, gentlemen. Only wish I might be with you and help roll the joy ball until the "wee sma" hours. Can't be did, though—too far away!

Blade too Narrow

Joe De Reny, projectionist, Grand Theatre, East Stroudsburg, Pa., wrote us under date of September 19, saying:

Have been projecting with Simplex projectors for almost a year and have had no trouble at all until now. The rotating shutter is set almost as perfectly as possible, but it certainly does pull up and down on the screen. Lines show up and down on reading, and even on the picture, epecially when I speed up a bit. What is your advice in a case like this? Two-blade shutter; alternating current.

Now see here, Old Timer, without the slightest intention to "roast" you, I must say that if you would invest a few dollars in a Bluebook and STUDY IT, you would have no need to ask questions such as this. I am, of course, glad to help you (though somehow your letter seems to have been mislaid and overlooked for quite a spell, for which accept apologies), but I would far rather see you able to answer such a question yourself.

You will find all such questions answered and fully explained under "Revolving Shutter," pages 611 to 624 of the Bluebook. Your specific question is answered on page 624 and the remedy is given.

If you have travel ghost (white streaks up or down, or both, from white objects on the screen) both ways, then your shutter either has too much lost motion or its master blade is too narrow; probably the former in your case. Hold the flywheel stationary and see how much you can move the rim of the shutter. If the movement is excessive, there either is some gear loose on its shaft or some gear or gears badly worn. If the latter, then I think you had better have a loan head sent you and ship your mechanism to the factory (317 East 34th Street, New York City) for overhauling and repairs. If there seems to be no excess of lost motion, then hold a sheet of dark colored paper in the light beam in front of the projection lens, and at varying distances therefrom, to determine the point where the light beam has least diameter. Perhaps you may be able to move your shutter in or out on its shaft to a position where the light beam has less diameter. The aerial image is the best place, if you can get the shutter to it. If nothing can be done this way, then you must have a wider master blade, and you can get one by either using very small rivets, attaching a bit of metal to each side of the master blade—each side in order to preserve the balance—allowing it to extend over the blade edge sufficiently to add enough width to stop the travel ghost. For myself, I would cut a master blade of stiff cardboard, such as business cards are printed on, making it the required width, riveting it to the metal master blade. The thing is to make the blade a bit wider and to do it without seriously disturbing either the mechanical or the optical balance of the shutter. I advise you, strongly, to get a Bluebook and study up on such things. In the end it will prove the best value you ever got for six dollars, and the fact that you ask this question is evidence that you need it.

Condenser Argument

John A. Maurer, projectionist, Massillon, Ohio, says:

A matter which has an indirect, but a nevertheless important, bearing upon your recent discussion with John Griffith with regard to the condenser line-up of Bruce S. Watson, Muscatine, Iowa, is the thing I shall discuss.

With the plano convex or M. Bi-C. condenser systems now in general use, in which both lenses are of the same diameter, the screen illumination does not fall off nearly so rapidly when crater distance is increased as the ordinary method of calculation would indicate.

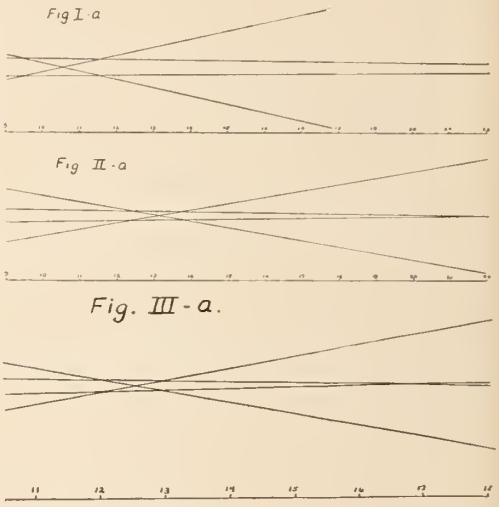
This does not mean that the method of calculation is wrong, but that other considerations enter into the matter in such a way as to modify its application. The accompanying diagrams are accurate copies of drawings made by Young's construction—an accurate method of laying out light ray action which takes care of all factors entering into the matter. These diagrams are based upon what I know to be the actual curves of the imported lenses now on the market, assumed to be made from glass having a refractive index of 1.525—which I have found to be the average of a number of specimens tested, and, to be strictly accurate, on yellow light.

Figure I illustrates a combination of two 6.5 plano convex lenses spaced 1-16 inch apart, with the crater three inches from the plane face of the collector lens.

Figure II shows the combination of a 6.5 and an 8.5 inch plano convex, with the crater four inches from the face of the collector lens.

Figure III shows the line-up of the Muscatine projectionist. It is of no especial importance in this discussion, and is included merely for your comparison.

By the ordinary method of calculation the light-gathering powers of systems I and II would be in the ratio of the square of 4 to the square of 3, which would mean that system II would pass 44 per cent. less light than would system I. However, you will note that in neither of these systems is the whole of the diameter of the collector lens effective. You will also note that in figure II a larger diameter is working than is effective in figure I. This is partly due to the rays being more nearly parallel between the lenses and partly to the fact that the

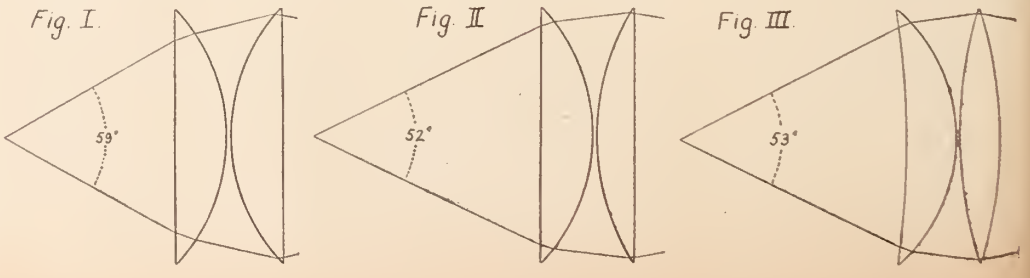


thinner converging lens reduces the distance between the edges of the two lenses. The angle of rays effective, insofar as concerns the converging lens, is 59 degrees in system I and 52 in system II.

Now, in order to accurately calculate the relative amounts of light in these different angles, it is necessary to compare the areas they intercept on the surfaces of spheres (imaginary) of equal diameters, having their centers at the source of light. The simplest way of getting this comparison is to compare the values of one minus the cosine of half the angle, or as a mathematician would put it, "Vers. ½ A." Figured by this method system II PASSES 22 per cent. less light than does system No. I.

And now here is another factor to consider. No. II has much less spherial aberration than has No. I. The importance of this factor in condenser systems has, I think, been greatly underestimated. Its effect here is that a part of the extra light which does get through No. I is wasted at the spot, or if it does appear on the screen it is as discolored light. This effect is so pronounced that it very nearly evens matters up, as between the two combinations. The light from No. I might be a bit the brighter of the two, but that from No. II certainly would be the whiter and more pleasing, and this, be it understood, is entirely aside from any question of getting the entire light beam through the projection lens.

Figures I-a, II-a and III-a show, by pairs, the crossing points of marginal and paraxial rays from combinations I, II and III respectively. They are drawn to the same scale as the other diagrams, i.e., full size. The scale of inches under each diagram has its zero at the center of the combination from which the rays are coming. If you



extend the lines of these figures the proper distance to the left you will find they will join up with the rays of figures I, II and III.

I think these drawings really speak for themselves better than I can speak for them, so I will close with the remark that I have been studying this angle of the condenser problem for several months past, both theoretically and by practical experiment.

By the way, I might remark that diagram III-a shows that either Muscatine has not given his exact crater distance, or his condensers are inaccurate as to focal length. He says he uses his aperture 18 inches from the aperture, whereas the line-up he gives forms the best spot at 15 inches from the condenser.

Note: I do not claim that any of these diagrams represent actual exact working conditions, but this does not in the least affect their value as studies of the effect of spherical aberration.

First off, while I think of it, when writers speak of distance from condenser they should always designate whether its optical center, a point midway between the two lenses, or the face of the collector lens is meant.

As to what you have advanced: Well, for the most part, I shall have to leave the discussion of it to those better versed in scientific optics than I am, maintaining, however, that while it is possible that other elements, such as those you have named, may operate to modify the operation of the law of the open light source, as illustrated on page 162 of Bluebook, to some extent, as I now see the matter I would place heavy emphasis on the "to some extent." Figure I-a, II-a and III-a are interesting and instructive—very much so, in showing the varying effect of spherical aberration in different plano convex and in the M Bi-C condenser. If your drawing III-a is correct, as I presume it is, the reduction of spherical aberration by the addition of the two additional surfaces is much more pronounced than I had supposed it to be.

Let us see what some of you optical sharks can do with what brother Maurer has presented.

JUST OUT

A Brand New

LENS CHART

By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

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Chalmers Publishing Co.
516 Fifth Avenue New York City

Why the Sputter

An Iowa man, who desires to be unknown, is up to his eyes in trouble. He says:

I have been projecting motion pictures in this small town for a year and have had no trouble at all. Have the Bluebook and had the Third Edition as well, and have studied hard. To that and the kindly assistance of the boss I attribute my ability to get by. But now I'm up to my eyes in trouble. I am using the same carbons I always did—Columbia—but of late the arc continually sputters and I just can't hold it steady. It has nearly driven me mad with worry.

I built a film storage cabinet a few weeks ago and it works just fine. Have a separate compartment for each reel, with a space below which I keep filled with water. Above the reels is a cupboard in which I keep my supplies. It is very neat and convenient.

Really, friend, I had to laugh. You built a film storage tank with water below and your supply cupboard above. Keep your stock of carbons in it too, don't you? The trouble (sputtering) began just after you got that cabinet finished, didn't it? Sure!

The water reservoir you have kept religiously supplied with very wet water, which is good for the films. BUT when those carbons sputter they are merely swearing at you for subjecting them to a vapor bath and then expecting them to burn well.

Your cabinet is doubtless very nice, and all right for the film, but you yank those carbons out pronto, and put them in a thoroughly dry place; also place half a dozen of them in the bottom of the lamphouse to dry out, and every time you use one replace it from your stock. Do these simple things and see how quickly the carbons will stop sputtering, and start purring in satisfied content. See page 388 of Bluebook.

He Has Trouble

Jacob R. Steinfield, New Orleans, La., has trouble on his mind, which he describes as follows:

I have two Power 6-B projectors, am using fifty amperes from a motor generator set and have been getting what I thought was very good results until right lately. Two weeks ago a projectionist who had a card from the Chicago local visited me and talked very big about "what they did in Chicago." He was not at all slow in telling me what I ought to do, one thing being to take my projection lenses apart and clean their inner surfaces.

I had never done such a stunt. The lenses looked clean and I hesitated, whereupon he took one of them apart and "showed me how." He went out and got a little alcohol, mixed it with water and washed all the lenses, and cleaned everything thoroughly. I'll say he did a thorough job, BUT when I started the show that night, and Chicago had departed, there was a ring of light clear around the screen when the projector of which he cleaned the lens was working. The other was all right—its lens not having been touched.

I have taken the lens apart and, so far as I can see it is all right. Can you tell me what it is and how to fix it?

The trouble is that your Chicago friend did too thorough a job, or scrubbed one wrong place rather. Evidently he wiped the interior surface of the barrel, which he should not have touched, and in so doing removed the black coating, or some of it. The ring you see is light reflected from the sides of the lens barrel.

Take your lens apart and paint the interior of the barrel with a coating of coach painter's lampblack thinned down with turpentine, allowing the paint to dry very thoroughly before re-assembling the lens. In other words, be very certain that all the turpentine has evaporated before re-assembling. You may hasten this by heating the lens barrel SLIGHTLY—just so you can still hold it in your hand without discomfort. Or you may lay the barrel in the blast of a fan for half an hour.

In re-assembling, be very certain that you get each lens in the same place you removed it from, and that the strongest convex surface is next the screen. Set up the holding ring snugly, but DON'T clamp them down tight on the lenses.

You should take your lenses apart and clean their interior surfaces after about five hundred hours' use, if you run say ten hours a day; or after two hunded and fifty hours' use, if you run evenings only. They may look perfectly clean as you look through them, but that is no proof they are not sufficiently fogged to greatly increase the reflecting power of the surfaces, hence the light loss. See page 141 of the Bluebook. Do not imagine that that chap represented Chicago. Chicago has some AWFUL dubs, true; also she has some as good men as you will find anywhere—distinctly high class. Most large cities are the same.

His Difficulty

(In last week's issue an Ohio projectionist complained of his eight-year-old lenses—chief difficulty being curvature of field. I strongly advised him to get new lenses. Due to an accident in the print shop, the additional information which follows was left out of the paper.—Ed.)

Of course, the installation of new lenses would effect no startling change. The patrons might not even notice it, and the manager might have to look twice to see the difference, BUT THE DIFFERENCE IS THERE, and the thing friend manager has to sell HAS been improved, hence, while the difference in seat sales may not be at all noticeable, it nevertheless is there, since the better a thing is the more inclined the public is to buy it.

As to Lenses

As to the possibility of absolute flatness of field, there is only one kind of lens will give that, and that is an anastigmat lens, BUT with the present day high-grade projection lenses available, there should be no perceptible curvature of field with a sixteen-foot picture at 120-foot projection distance; also you should be able to get an acceptable sharpness at top and bottom without your screen titled, with the projection angle you have, or at least a very slight tilt should do the trick.

I would suggest that you buy direct from a lens manufacturer and get a guarantee that there will be no perceptible curvature of field.

As to a standard—I know of none which could be applied, except this: Cut a strip of mica the width of a film. See to it that it is perfectly flat. On one surface draw perfectly straight scratch lines one-eighth of an inch apart, both ways. Place this in the projector in place of a film, BEING CERTAIN IT LIES PERFECTLY FLAT OVER THE APERTURE; project the lines to the screen and test their straightness with a line stretched over them. If the lines are not straight the lens is imperfect. You may be certain the mica is flat over the aperture if the lines are in sharp focus all over the screen. If any one can suggest a better method of lens testing, let him do so.

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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Many Picture Theatres Are Building and Opening in the Pacific Northwest

THE theatre building program in the Pacific Northwest is keeping pace with building activities in other lines, according to recent reports from our Seattle correspondent of proposed new houses, those under construction at the present time and several that have made their bow during the past few weeks.

Among those just opening their doors are the Proctor Street Blue Mouse in Tacoma, under direction of John Hamrick, which had its premiere November 13 to a large, enthusiastic audience. It is the most beautiful suburban house in the Pacific Northwest, and was completely furnished and equipped by B. F. Shearer, Inc.

Mayor Fawcett of Tacoma made the opening address. "The Green Goddess" was the feature picture. An unusual record was achieved in the finishing of the house to the final detail before it was thrown open to the public. There will be no gang of workmen on the premises, frantically gathering up the loose ends.

Shearer made complete installation of all furnishings, equipment and interior decoration in eight days, turning the house over complete to J. William Houck, who will manage both Tacoma Blue Mouse theatres.

Other New Houses Scheduled

The Arcade, Myers & Ford's new house in La Grande, Oregon, which has been furnished by B. F. Shearer, Inc., was scheduled to open about November 20.

B. F. Shearer, Inc., has also secured the complete contract for lighting, decorating, furnishing and equipping a new 800-seat theatre in Cottage Grove, Oregon. It will cost in the neighborhood of $75,000.

William Morelock will be the owner. He now operates the Arcade, which he will close when its new namesake is ready for occupancy about January 15. The new house will have a full stage for road attractions.

Seattle is also due for a new house in the suburban district. It will be located at 2352 Beacon avenue, and will be a frame building, 120x40 feet, costing around $15,000. The Prefontaine Building Company will be the owner. E. W. Houghton & Son are architects. B. F. Shearer, Inc., will seat the house with 500 upholstered Heywood-Wakefield opera chairs.

D. Constanti, who owns two houses in Tacoma and one in Puyallup, has let contracts for his new theatre in Sumner. B. F. Shearer, Inc., will completely furnish and equip the house, as well as furnishing all lighting specifications. Projection will be Simplex and the 600 seats will be Heywood-Wakefield opera chairs.

The Heilig Theatre, which has just opened as a high class feature picture house, giving special musical programs and prologues, has installed a Robert Morton organ.

Tilamook's Coliseum Has Opened

Partridge & Morrison's attractive new $75,000 theatre, which recently opened in Tilamook, Oregon, is a notable addition to the motion picture theatres in the Pacific Northwest. The house is of brick and is finished with a marquee and a big electric sign in front. The box office is fitted with an automa-ticket machine.

Inside the color scheme is in soft shades of gray and rose. Gray theatre carpets cover foyer and aisles. All lighting effects are of the flood light type, with a handsome fixture in the ceiling, giving an effect of warmth.

Seven hundred and fifty Heywood-Wakefield opera chairs were used on ground floor and balcony. Drapes and velour stage curtains are of soft blues, and an unusual effect is created by the front exits, which are of the ramp order, fenced by a low railing.

Exits are draped. Beautiful flower gardens at either side give an opportunity for colored lighting effects. Above these the organ grille, which is of fresco effect, extends to the stage at either side.

Well Equipped Projection Room

In the foyer, drapes with valances are elaborated by candle bracket fixtures, while odd lanterns are hung from the ceiling. Several handsome wall mirrors are used effectively. Stairways lead from either side to rest rooms and balcony. The fireproof projection room is above the balcony in the center of the house and is equipped with two Simplex projectors, a Transverter, stereopticon, spotlight and other modern apparatus. A ventilating system is used.

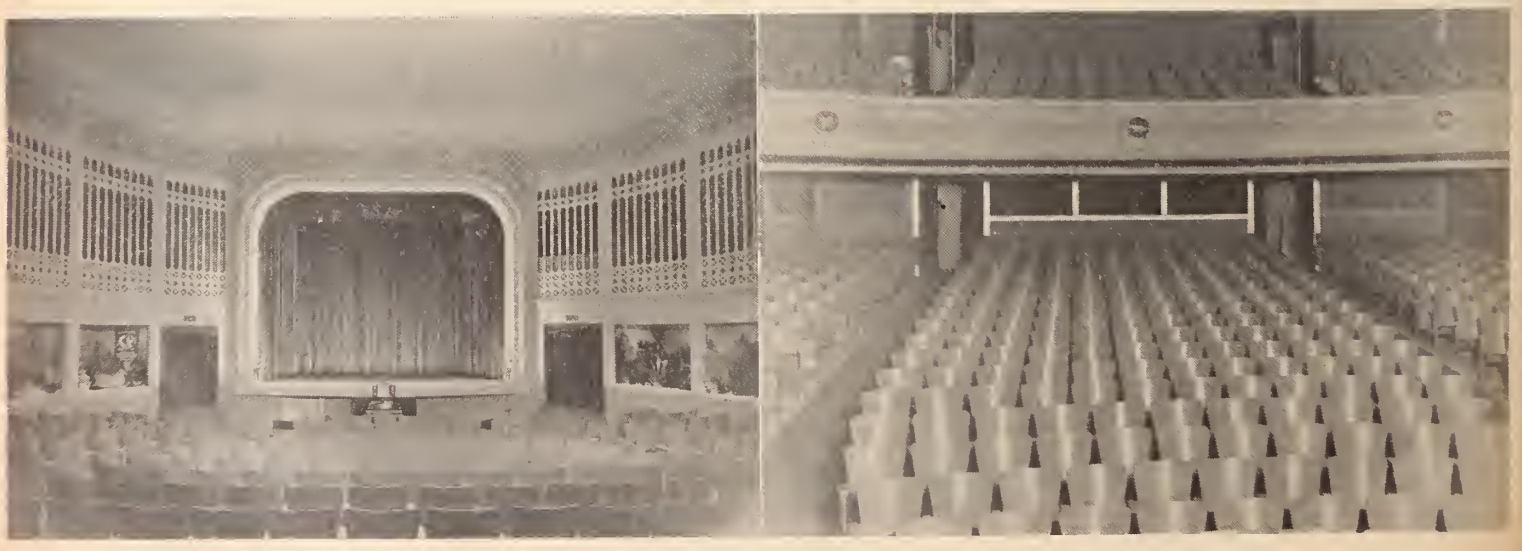
B. F. Shearer, Inc., of Seattle, was in complete charge of interior furnishings, decorating, seating, special lighting effects and booth equipment.

Loew Will Have New Theatre in Woodhaven

Plans have been approved for the construction of a theatre and business building costing $600,000, at the corner of Ninety-sixth street and Jamaica avenue, Woodheaven, L. I., N. Y.

The theatre, which will be operated under the Loew banner, which will have a seating capacity of 2,500, will show vaudeville and first run feature pictures.

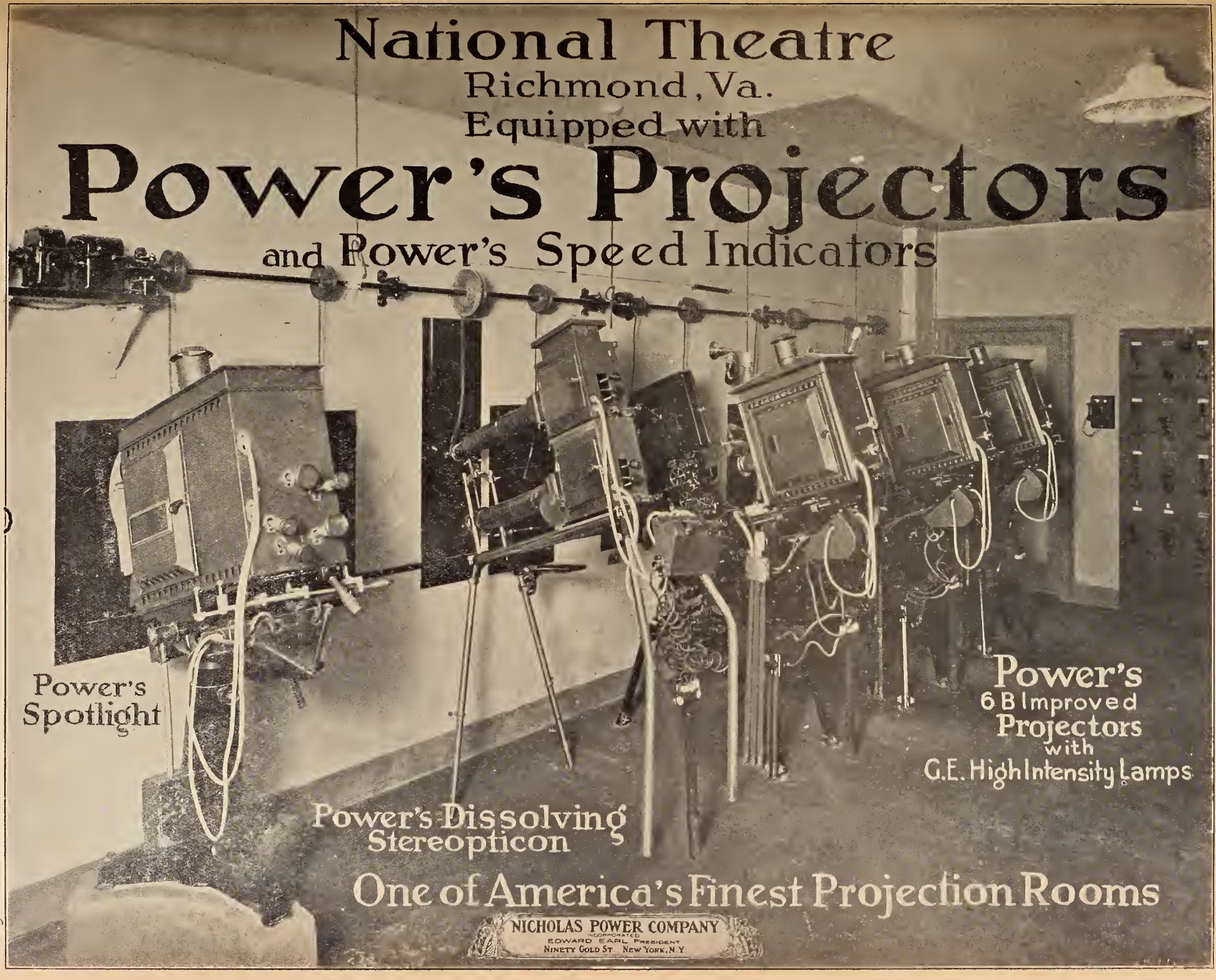
A. H. Schwartz, who built and is operating the Farragut Rialto and Kingsway theatres of Brooklyn and the Merrick theatre of Jamaica, and Henry Clay Miner are building the house.



INTERIOR VIEWS OF COLISEUM THEATRE, TILAMOOK, OREGON

This new house cost $75,000. Its seating is arranged to accommodate a total of 750 patrons on the ground floor and in balcony.

National Theatre
Richmond, Va.
Equipped with
Power's Projectors
and Power's Speed Indicators



One of America's Finest Projection Rooms

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INCORPORATED
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NINETY GOLD ST. NEW YORK, N.Y.

West Coast Theatres Co. Appropriates $5,000,000 for New Picture Theatre

AN appropriation of $5,000,000 has been made by the West Coast Theatres Company, Inc., for its 1924 expansion and development program in Los Angeles and vicinity.

This sum does not include the money to be expended in the production of motion pictures, but represents the amount of cash to be spent by the concern in the purchase and leasing of property on which new theatres will be erected.

At the present time the concern has a total of 110 theatres in California, fifteen of which are in the northern part and the remainder in Southern California.

Three New Theatres

Part of this appropriation, Vice President Lesser states, will be used for the purchase of property on which three large new "Class A" structures, with a seating capacity of approximately 2,500 will be built.

In addition to these, numerous other smaller houses will either be built or purchased and a large "Class A" theatre, store and office structure, to represent an investment of $500,000, will be erected at Washington and Vermont. Tentative plans for this structure are now being prepared by local architects.

Ten new theatres, which will be operated by the West Coast Company, are now under construction and several of them will be open to the public before the first of the year.

The location of these playhouses and the amount invested in each is given as follows:

Long Beach, $750,000; Avenue Fifty-six and Pasadena avenue, $200,000; Glendale, $300,000; Fifty-fourth street and Western avenue, $400,000; Orange, $150,000; Compton, $100,000; Pomona, $250,000; Santa Monica, $400,000, and San Pedro, $750,000.

The money expended in the construction of these improvements is being made by the West Coast Company and their associates under their 1923 appropriation.

Plan a Realty Company

In conjunction with the $5,000,000 expansion program, Lesser also announces that plans are now being drawn up for the organization of a West Coast Realty Company, to be capitalized at more than $1,000,000.

This corporation will include the present board of directors in the West Coast Theatres Company and is being formed for the purpose of purchasing and improving property in the vicinity of locations selected for theatre sites.

The directors of the West Coast Theatres Company are M. and A. L. Gore, Adolph Ramish, Sol Lesser, Davis Bershon and Joseph M. Schenck.

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The Week's Record of Albany Incorporations

Averaging one a day, six companies incorporated and entered the motion picture industry in New York state during the week ending November 17, according to the records in the state's corporation bureau.

These companies were: the L. S. and R. Amusement Co., of Buffalo, with A. R. Sherry, Jacob Levin and Stephen Rebstock, Buffalo, the amount of capitalization not appearing in the papers; the Protec-A-Film Corporation, capitalized at $20,000, with Philip Bernstein, Charles Ginsburg, New York; Anna Morris, Brooklyn; Fordham Amusement Corporation, $25,000, H. E. Bogdish, E. F. Meisler, M. C. Ryan, New York; Elite Theatre Co., $10,000, Dr. A. Lopes Cardozo, John C. Kemp, W. W. Chambers, Richmond Hill; Advance Productions, Inc., $10,000, Benjamin K. Blake, William H. and Edward B. Fernschild, New York; The Triangle Theatrical Enterprises, $5,000, Delores Rosenbaum, Mary Siegel, Lillian Inkeles, New York city.

Improving Theatres

SHAWNEETOWN, ILL.—Grand Theatre, a moving picture house owned by J. W. May, has been removed from McBane Building on Main street to the owner's own building one block south of the old location. New equipment, including a screen have been installed.

SPRINGFIELD, ILL.—Empress Theatre, a moving picture house at 11th street and South Grand avenue, recently purchased by Mrs. Julia Shipp, 1530 South Fourth street, has been remodeled, redecorated and reopened.

LOGANSPORT, IND.—Extensive improvements have been made to Ark Theatre, including redecorating interior. New seats will be installed later.

FORT MADISON, IA.—Orpheum Theatre has been remodeled and reopened under management of Waldo Ebinger. House has seating capacity of 1,000.

MORGANFIELD, KY.—Princess Theatre has been renovated, redecorated and reopened with first-class picture policy.

ROYAL OAK, MICH.—Nearly $3,500 has been spent in new equipment for Baldwin Theatre. House has been reopened with combination high-class vaudeville and the best in pictures.

CARTHAGE, MO.—Front of Royal Theatre has been repainted and improvements made to interior.

CHAFFEE, MO.—Pullman Theatre will be redecorated.

*CLARK, MO.—Mr. Shores has purchased some new equipment for his theatre.

COLUMBIA, MO.—Hall Theatre has been repaired and reopened.

KANSAS CITY, MO.—Lobby of Strand Theatre, at 36th street and Troost avenue, has been remodeled and new lighting system arranged.

KANSAS CITY, MO.—Liberty Theatre has been redecorated, refurnished and opened under management of L. D. Balsly with feature pictures.

KANSAS CITY, MO.—Orpheum Theatre has been renovated, repaired and redecorated.

SALEM, MO.—New addition will be built to Lyric Theatre, 20 by 38 feet, providing 100 extra seats.

WEWOKA, OKLA.—Rex Theatre has been remodeled and reopened with pictures. Two new Simplex machines have been installed.

PHILADELPHIA, PA.—Samuel Shapiro will make alterations and erect an addition to theater at northwest corner Rising Sun avenue and Louden street, to cost $10,000.

UNIONTOWN, PA.—Hall's Dixie Theatre has been repaired, repainted and new equipment installed.

AUSTIN, TEX.—John L. Martin will erect electric sign at 920 Congress avenue for Crescent Theatre.

GALVESTON, TEXAS.—New electric piano, moving picture machine and screen have been installed in Tremont Theatre and house reopened.

LAREDO, TEX.—Royal Theatre has been remodeled and reopened.

PALESTINE, TEX.—Improvements will be made to Gem and Best theatres.

Picture Houses Opened

NEW CANAAN, CONN.—New Community Playhouse, town's first moving picture theatre, has opened.

ELGIN, ILL.—New Crocker Theatre, with seating capacity of 1,600, and costing $250,000, has opened with pictures and vaudeville.

BICKNELL, IND.—Colonial Theatre, a moving picture house, has opened.

INDIANAPOLIS, IND.—Earl Abbott has opened Majestic Theatre, a moving picture house, at 615 Beech Grove street.

DODGE CITY, KANS.—New Crown Theatre on Walnut street opened on November 1, under management of W. H. Harpole.

UNIONTOWN, KY.—New Allendean Theatre, costing $10,000, has opened with first-class picture policy.

ALPENA, MICH.—Lyric Theatre has opened with first-class picture program.

CHILLICOTHE, MO.—Howard Warner has opened Electric Theatre, a moving picture house, located at Jackson and Vine streets.

FARMINGTON, NEW MEXICO—Frank Allen will open new moving picture theatre, with seating capacity of 550 on first floor, and accommodate nearly as many in gallery.

TAOS, NEW MEXICO—Alfredo Miramon expects to open his theatre soon.

BRADSHAW, NEB.—Liberty Theatre has reopened with F. E. Weetstead as manager.

BURR, NEB.—Mr. Pierson has opened his moving picture theatre.

DUBOIS, NEB.—R. W. Bobst has opened moving picture theatre.

ALBANY, TEXAS.—Frank Whitney has opened New Albany Theatre.

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Theatres Projected

COMPTON, CALIF.—Ramsey & Remus will erect theatre. Lessee, A. J. Davenport, owner of California Theatre.

GLENDALE, CALIF.—B. F. Robinson and Oscar A. Katner have acquired lease on new theatre to be erected, to cost $250,000.

DERBY, CONN.—I. J. Hoffman, Capitol Theatre, Ansonia, has plans by E. C. Horn Sons, 1476 Broadway, New York, for up-to-date theatre.

WASHINGTON, D. C.—Sonneman & Justeman, Phillips Building, are preparing plans for one and two-story brick moving picture theatre and store building, 360 by 150 feet, to cost $375,000.

ANNAWAN, ILL.—O. W. Schneider, Kewanee, has contract to erect one-story brick theatre, 50 by 100 feet, for Phillip Billiet, to cost $20,000.

CHICAGO, ILL.—J. Mangel, 17 East Monroe street, plans to erect brick and terra-cotta theatre, store and office building at southeast corner Ridge street and Howard avenue, to cost $1,000,000.

EVANSTON, ILL.—Syndicate, 3 West Jackson Boulevard, Chicago, plans to erect six-story brick and stone theatre and office building, 80 by 210 feet, on Chicago avenue, to cost $700,000.

*STERLING, ILL.—Schmidt Brothers' Construction Company, 22 East Huron street, Chicago, has contract for moving picture theatre and store building to be erected at Sterling avenue, Fourth and Locust streets for Sterling Theatre Corporation, Grand Theatre Building, to cost $150,000.

STERLING, ILL.—George Greenough, owner of Grand Theatre, a moving picture house, plans to erect new building, with seating capacity of 900, to cost about $200,000.

FORT WAYNE, IND.—Work is already under way on new theatre being erected at Pontiac and Calhoun streets for Heliotes and Lambrakis, to cost $80,000.

INDIANAPOLIS, IND.—Ostrom Realty Company, Peoples Bank Building, has contract to erect one-story brick theatre, 60 by 80 feet, at 636-48 Fairfield avenue, for G. C. Schmidt, Crystal Theatre, to cost $30,000.

ENTERPRISE, KANS.—J. M. Ginder will erect stucco moving picture theatre, 24 by 65 feet.

ERIE, KANS.—G. E. Showalter has purchased old M. E. Church building and will convert it into a moving picture theatre to be known as the Elm Grove Theatre.

HORTON, KANS.—Building of new theatre is almost a necessity. Old High Street Theatre is soon to go, and the only theatre left will be the Colonial, with seating capacity of 300. Central Park is suggested as an ideal location for new community theatre.

ELLSWORTH, ME.—Robert P. King plans to erect up-to-date moving picture theatre adjoining the Union Trust Building, with seating capacity of 500.

BOSTON, MASS.—Eagle Amusement Company, 2227 Washington street, has plans by Blackall, Clapp & Whittemore, 20 Beacon street, for one-story brick theatre to be erected on Washington street, near Dudley, in Roxbury district.

*LANSING, MICH.—Lansing Theatre Company, 128 West Allegan street, has plans by S. D. Butterworth, New Prudden Building, for two-story brick, stone and terra-cotta Blackstone Theatre and office building to be erected at Allegan and Capitol streets, to cost $100,000.

MUSKEGON, MICH.—Muskegon Amusement Corporation, Inc., 634 Clay avenue, will erect one-story moving picture and vaudeville theatre, 132 by 56 feet, on Clay avenue, near Jefferson street, to cost $50,000.

INDEPENDENCE, MO.—John Burke has purchased site for new theatre.

*ODESSA, MO.—Work has started on new moving picture theatre, to cost $15,000.

DELHI, N. Y.—M. H. Fanning plans to erect two-story brick moving picture theatre, 38 by 69 feet, on Main street, to cost $50,000.

NEW YORK, N. Y.—Picadilly Holding Company, 1650 Broadway, has plans by N. L. Schloss, 105 West 40th street, for one-story brick and terra-cotta theatre to be erected at

SALISBURY, N. C.—Capitol Theatre will erect theatre, store and office building, with seating capacity of 1,100.

Picture Houses Opened

EMPORIA, KANS.—Moving picture theatre will be established in Odd Fellows Building and operated under management of Charles Burg.

WATERVILLE, KANS.—Isis Theatre has reopened.

CLAYTON, MO.—Olive Theatre has opened.

*ST. JOSEPH, MO.—Electric Theatre has opened with pictures and vaudeville.

OKMULGEE, OKLA.—Moving picture theatre will be opened by John Feeney at 203 West Sixth street. Will be known as the Cozy.

CORRY, PA.—New Grand Theatre has opened.

*LEBANON, PA.—Colonial Theatre, owned by Carr and Schand, has opened.

PALESTINE, TEXAS.—Best Theatre has opened.

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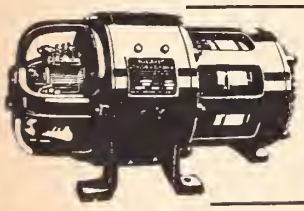
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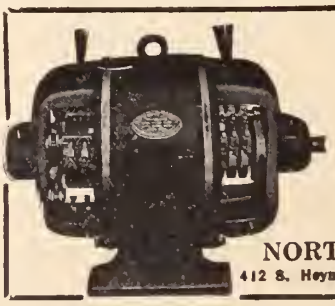
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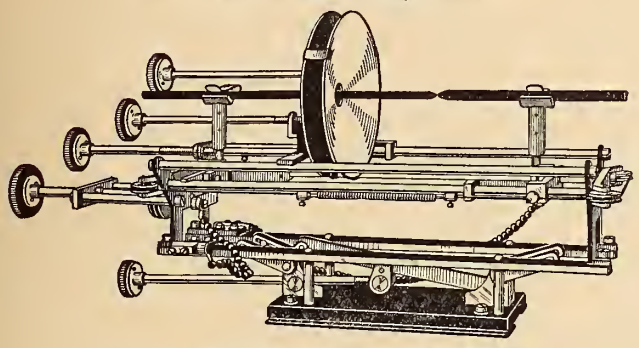

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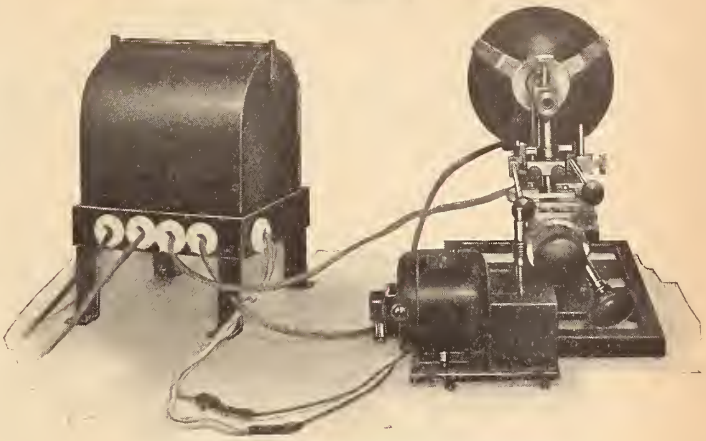

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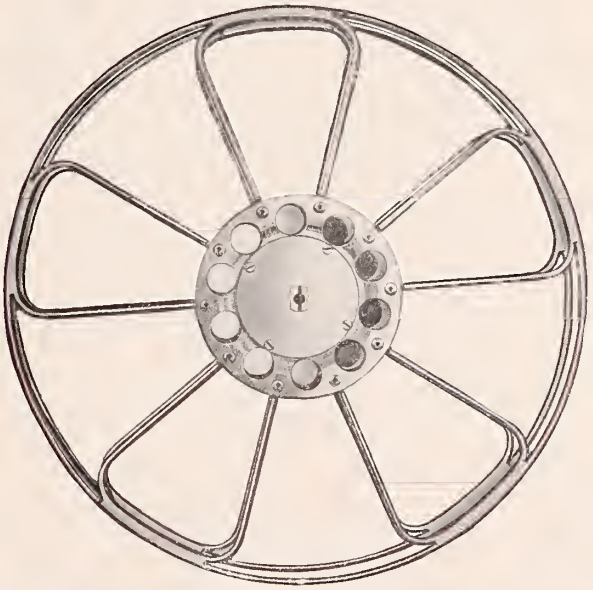

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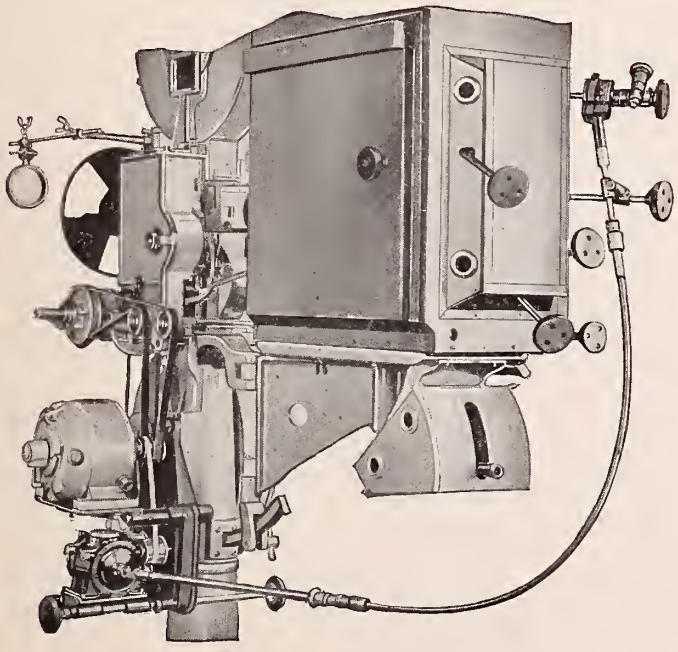

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Adapted by F. McGrew Willis and Jack Cunningham

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Joe Mitchell
Clyde Bruckman

Directed by
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Story and titles by
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CLYDE BRUCKMAN

Directed by
BUSTER KEATON and
JACK BLYSTONE

"As a comedy 'Our Hospitality' is vastly superior to 'Three Ages,' Buster's first full length picture. The present vehicle has enough matter to keep laughter going at a good clip throughout its seven reels, the fun rising in the travelogue to an uproar.

"To see that wabbly string of old-fashioned stage bodies flopping along over the rickety track is a sure cure for indigestion and bad temper.

"But, though there is so much of laughter in the picture, there are thrills aplenty.

"At one point Buster ties a rope around his waist, the other end of which is securely fastened to one of his enemies, who is above him on the top of the hill, waiting to kill him —'Let me have a rope,' this gentle creature says. 'I want to hang a man over the cliff so I can get a better aim to shoot him.'

"There is much more to this episode, but it pales into insignificance for danger when compared with the water fall sequence. Here Buster is lashed to a log, which gets tangled at the very brink of the fall, and while he drops over and is suspended in the air the log holds. He climbs back. Then when the girl comes rushing to death over the fall he swings beneath, catches her, drops her on a safe ledge and makes his own way back to the top of the rocks."—*San Francisco Chronicle.*

"There are several things that make Buster Keaton's latest picture, 'Our Hospitality,' a remarkable and at the same time the most enjoyable comedy the frozen-faced fun maker has ever accomplished.

"There is suspense mixed with the fun and the rescue scene over a great water fall makes you catch your sides with laughter one minute and gasp in astonishment the next."—*San Francisco News.*

"One scene after another precipitates hysterics. The famous old 'Rocket,' great-great-great-great-great-grandfather of the modern Mogul engine, has been faithfully reproduced, with its ridiculously inadequate little engine, fired with kindling, pulling three wobbly coaches over a scalloped roadbed. Then there is an amusing scene in the family home of the Canfields, whose private arsenal is called into play with the arrival of the traditional enemy. At the end a really gasping episode is brought about and there is the typically funny Keaton finale. In many respects this is Keaton's best picture; there is plenty of humor. It will probably be swallowed whole by many a wide-eyed movie fan."
—*San Francisco Journal.*

AND GASPS AT

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SPITALITY

"Buster Keaton may be proud of 'Our Hospitality,' his latest picture, at the Warfield Theatre.

"Buster is at least one comedian with a desire to really act, who had the ability to convince his producer and manager into letting him try it.

"In 'Our Hospitality' Buster Keaton proves that he is a comedian, dramatic actor and acrobat par excellence. Natalie Talmadge, Mrs. Buster Keaton in private life, is the 'girl' of the story. Pretty and with much of the talent of her two famous sisters Natalie is more than acceptable in the part. Baby Buster also appears as well as Grandfather Joe Keaton and another young actor, Ralph Bushman, son of Francis X. Bushman. — *San Francisco Call.*

"'Our Hospitality,' which yesterday came to the Warfield for the first showing anywhere, is in my opinion the most enjoyable of the Buster Keaton comedies.

"There are many unexpected turns in the plot, with humor all the way to the satisfactory finish.

"Miss Talmadge plays the Southern girl in pretty manner. Keaton's father drives the engine of the old-time train, 'The Rocket,' so that three generations of the comedian's family are represented in the film. Another member of the cast is Ralph Bushman, son of the distinguished actor." — *San Francisco Examiner.*

"'Our Hospitality,' Keaton's best comedy, is showing, and the Warfield is as noisy and full of hubbub and laughter and back-slapping and roars as a political smoker with the punch-bowl flowing freely.

"His adventures in a river, down rapids, hanging over waterfalls, etc., are a series of breath-taking surprises that outdo those in 'Way Down East.'

"Natalie Talmadge turns a real heroine and gets swept over a cliff, but luck favors their romance, and when papa and brothers get on the scene, the parson has done his little trick.

"Plenty of rich comedy touches abound. You laugh as you see the engineer's little dog outrun the train. Papa Keaton is the engineer, and Baby Keaton is the youngest juvenile."—*San Francisco Bulletin.*

NATALIE TALMADGE (MRS. BUSTER KEATON)

BUSTER JR. with his Grandfather

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain
Sir William Jury, Managing Director

A Metro Picture

REG U.S PAT OFF

Moving Picture World Says

"Our Hospitality"

Buster Keaton's Second Metro Feature Has Novel Theme and Is Unusually Entertaining Comedy

Reviewed by C. S. Sewell

Buster Keaton's second production for Metro, "Our Hospitality," confirms the impression made by "The Three Ages," that excellent judgment was used in presenting him in comedies of feature length. It is a picture that should satisfy all kinds and classes of patrons and cause them to leave the theatre smiling, consequently it should prove a big box-office winner.

"Our Hospitality" contains melodrama, farce, straight comedy and burlesque, all dovetailing smoothly into an entertaining picture, with a climax that while containing fine touches of comedy goes the average thriller "one better" from the standpoint of stunts and thrills.

Aside from its other points of appeal, here is a picture that you can promise your audiences is absolutely different. The introduction of a reproduction of one of the very first railroad trains, with a dinky little engine like the modern stationary engines and coaches that resemble old-fashioned horse-drawn carriages, is a decidedly novel idea and gives opportunities for many original and highly amusing comedy touches.

The theme itself, which in a good natured way succeeds in getting a lot of fun out of a Kentucky feud situation, is an unhackneyed one. Buster finds himself in the home of the other faction but "our hospitality," as explained by the leader, will not permit his being attacked until he leaves. In his schemes to circumvent their vengeance, Buster has a fine chance for the kind of comedy work for which he is noted.

There is a real plot which is never lost sight of, and there is excellent continuity. The comedy situations and chase ending in the big thrill scene where Buster not only is saved by a log to which he is tied getting caught just as he goes over a high falls and his "daredevil stunt" in swinging out and grabbing the heroine in mid-air after she has actually gone over the falls, are consistently developed, none of the action being just dragged in for effect.

Buster has a typical Buster Keaton role and gives an excellent performance, his unique type of comedy showing up to advantage, while naturally he is almost the whole show, he is ably assisted by his wife Natalie Talmadge, who makes a good impression as the heroine, and others whose names appear in the cast, all of whom get into the mood of the picture and give good performances. This is certainly a Keaton cast, for in addition to Buster and Natalie, Buster Keaton, Jr., as a one-year-old baby, will especially delight the feminine patrons.

A Metro Picture

JOSEPH M. SCHENCK presents

BUSTER KEATON in OUR HOSPITALITY

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director.

NO WONDER!

this Man's Pictures are all Clean-Ups

SOMETHING that has never happened in Los Angeles before in the history of the motion picture industry and probably will not soon again, recently occurred there. A motion picture director had three first run pictures running in three first run houses at one and the same time. Jimmy Cruze is the director. And the pictures were "The Covered Wagon," at Grauman's Metropolitan, and "Hollywood," at Grauman's State. "Ruggles of Red Gap," at Grauman's Hollywood, and

Which brings to mind the remarks that might be made upon James Cruze, director. Here is a young man who is turning out great pictures. He is ringing the bell time and again, not only with the box office but with the critics. Yet he is the most businesslike, the least verbose man you ever met. He never talks about art. Generally, his pictures can be self seriously. He doesn't take himself seriously. He doesn't take himself seriously. He doesn't take himself

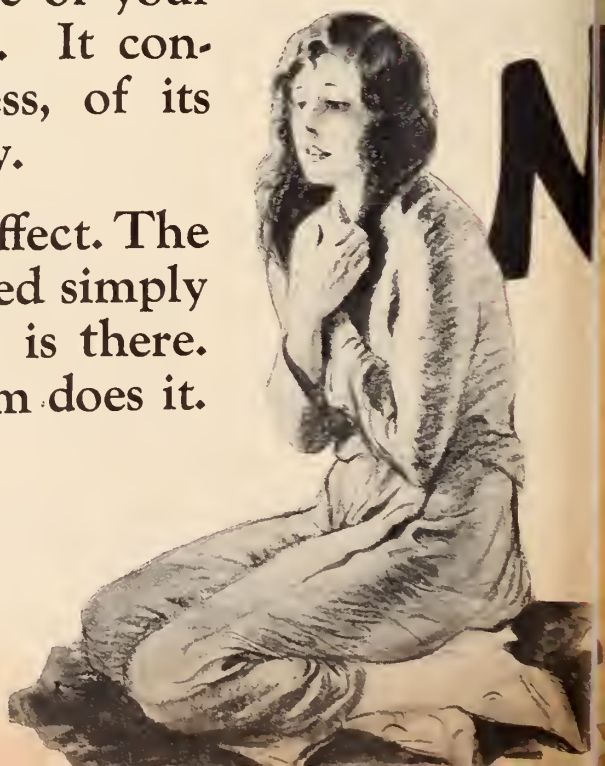
What Victor Seastrom has done—

He has a surprise in store for you!

ANOTHER motion picture has been added to the industry. It is Victor Seastrom's "Name the Man!" adapted from Sir Hall Caine's novel, "The Master of Man." But it is not just another motion picture. It is something more than that.

It is a bit of reality carved right out of life itself—as real as the face of your mother, or your own hand. It convinces you of its humanness, of its stature through its simplicity.

There is no striving after effect. The story is just acted and directed simply and sincerely and the effect is there. Nobody knows how Seastrom does it.



But he does it. He has communicated his own simplicity and sincerity to Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale, and the other members of the cast; they have never acted better.

No human heart can escape the drama and the emotion which Seastrom has lifted from life and transferred to the screen. It speaks the universal language of the heart, no matter how noble or ignoble that heart may be.

See it and be convinced how great a miracle the mechanism known as a motion picture camera is capable of when there is heart, intelligence, humility and sincerity in the driving force back of it—the mind which directed it. *Goldwyn presents*

AME THE MAN!

by Sir Hall Caine

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

Goldwyn-Cosmopolitan

GLENN HUNTER

is "Hitting" on all 4

Grab his smoke now—get into his speed—make Hunter's fame mean money to you. The whole country wants to see this youthful star. Here are three great action pictures, smashing box-office successes that will fill your theatre (a fourth, "Grit," will follow soon.)

"Puritan Passions"

Played to crowded houses at the B. S. Moss Cameo Theatre on Broadway for two weeks. The year's most discussed picture on the world's most famous show street. A thrilling story with a dual life and midnight duels, projected against a background of fascinating Puritanical life in the critical days of American History.

Exhibitors Say:

"Youthful Cheaters"

"Brought out the flappers." "Gay scenes and jazz." "Has class." Youthful appeal." "Gets the young 'uns." "Everybody happy." "Pep and pulling power."

"Second Fiddle"

"Another fine Hunter picture." "They all liked it." "Good business three days." "A first fiddle for me." "Played a sweet tune in the box office." "A winner everywhere."

FILM GUILD PRODUCTIONS

Are you building up a reputation for your theatre—winning a steady patronage—or just depending week by week on some over-long, padded feature for your business?

Balaban and Katz have built up their wonderful Chicago business by advertising their SHOWS. They have won the confidence of the people, who know they can always find DIVERSIFIED ENTERTAINMENT at these theatres.

Depend on Educational Pictures to help you build up a 100 per cent show and a steady, growing patronage.

E W Hammons

"A Riot At Every Show--Give Us More"

EXECUTIVE OFFICES

West Coast Theatres

(INCORPORATED)

M. Gore - - President
Sol Lesser - Vice-President
Adolph Ramish - Treasurer
A. L. Gore - - Secretary

Los Angeles
Hollywood
Bakersfield
Taft - -
Pomona -
Venice -
Ocean Park
Redondo -
Anaheim -
Long Beach
San Pedro -
San Diego -
Santa Barbara
Glendale -
Huntington Park

Oct. 4, 1923.

Mr. Joe Merrick, Manager,
Educational Film Exchange,
Los Angeles.

My dear Mr. Merrick:

After looking over nearly 40 single reels to get a reel suitable for the opening of the new Criterion Theatre with the world's premier of Charles Chaplin's picture, A WOMAN OF PARIS, under our new policy of two de luxe shows daily at $1.00 and $1.65 per seat, I finally picked on your Educational Film, THE ANT, the first of the Secrets of Life series.

Joe, I am mighty glad I did for this little picture has been a riot at every show!

The audiences applaud vociferously each time it is shown.

Give us more short reels like this to go with our de luxe shows.

With very kind regards, I am

Yours very truly.

H. B. Wright

Managing Director
CRITERION THEATER

HBW/P

Contract Now For These Twelve Pictures Beginning With

"THE ANT"

and

"THE BEE"

EASTMAN THEATRE

DEDICATED TO MUSIC AND MOTION PICTURES

ROCHESTER-N.Y

Telephone Main 7140

Nov. 12, 1923

Reply to Mr. Fait

Mr. Howard F. Brink
Educational Film Exchange, Inc.,
505 Pearl St.,
Buffalo, N. Y.

My dear Howard:-

In reeponce to your inquiry with reference to the Secrete of Life subject "The Bee", I am pleaeed to advise you that thie went over very well with our audience and eeemingly attracted very great interest. Perconally I conaider it one of the beet, if not the beet, subject of ite kind that I have ever ecen.

I only hope that thie letter will not be the incentive to make euch eubjecte into feature lengthe ae ie ueually done when one and two reelere become encceesful.

Very truly yourse,

THE EASTMAN THEATRE

Manager

"SECRETS OF LIFE"

Produced by Principal Pictures Corporation, Sol Lesser, President

By the New Process Perfected by

LOUIS H. TOLHURST

Are Winning "Vociferous Applause" Wherever They Are Shown

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

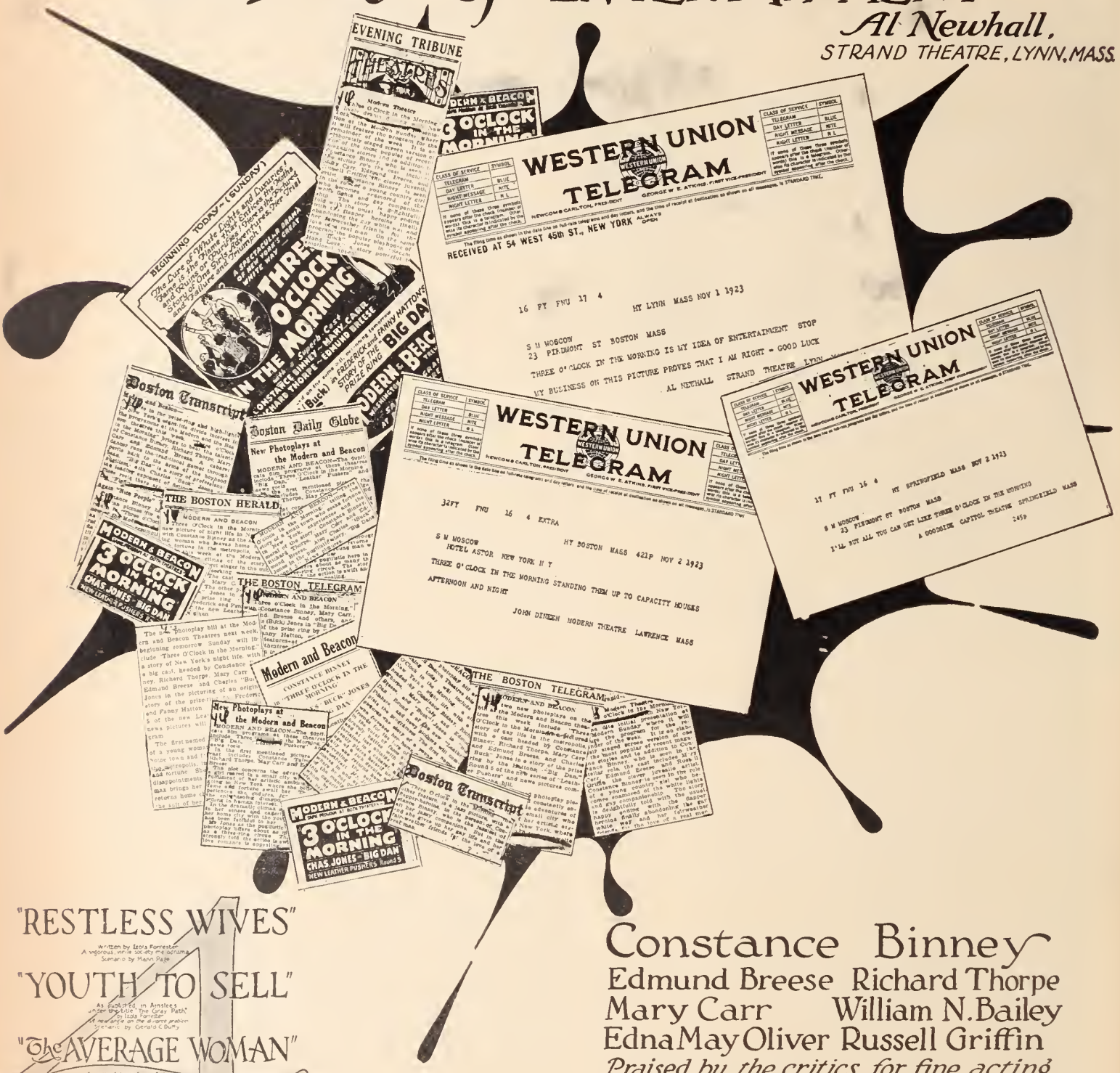
E W Hammons

President

"Three o'Clock in the Morning"

is my idea of ENTERTAINMENT—"

Al Newhall,
STRAND THEATRE, LYNN, MASS.


EVENING TRIBUNE
THREE O'CLOCK IN THE MORNING
WESTERN UNION TELEGRAM
RECEIVED AT 54 WEST 45th ST., NEW YORK
16 FY FNU 17 4 HY LYNN MASS NOV 1 1923
S M MOSCOW
23 PIEDMONT ST BOSTON MASS
THREE O'CLOCK IN THE MORNING IS MY IDEA OF ENTERTAINMENT STOP
MY BUSINESS ON THIS PICTURE PROVES THAT I AM RIGHT - GOOD LUCK
AL NEWHALL STRAND THEATRE LYNN
WESTERN UNION TELEGRAM
32FY FNU 16 4 EXTRA
HY BOSTON MASS 421P NOV 2 1923
S M MOSCOW
HOTEL ASTOR NEW YORK N Y
THREE O'CLOCK IN THE MORNING STANDING THEM UP TO CAPACITY HOUSES
AFTERNOON AND NIGHT
JOHN DIEKEN MODERN THEATRE LAWRENCE MASS
WESTERN UNION TELEGRAM
HY SPRINGFIELD MASS NOV 2 1923
17 FY FNU 16 4
S M MOSCOW
23 PIEDMONT ST BOSTON MASS
I'LL BUY ALL YOU CAN GET LIKE THREE O'CLOCK IN THE MORNING
A GOODKIN CAPITOL THEATRE SPRINGFIELD MASS
Boston Transcript
Boston Daily Globe
New Photoplays at the Modern and Beacon
THE BOSTON HERALD
THE BOSTON TELEGRAM
Modern and Beacon
3 O'CLOCK IN THE MORNING
CHAS. JONES - BIG DAN
NEW LEATHER PUSHERS Round 5

"RESTLESS WIVES"
Written by Leo's Forrester
A vigorous, virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"
As Evolved in Armless
Under the title "The Gray Path"
by Lida Forrester
A melodrama on the divorce problem
Scenario by Gerald C. Duffy

"The AVERAGE WOMAN"
From the Saturday Evening Post Story
by Dorothy De Jaden
Even as you and I
Scenario by Mann Page

"LEND ME YOUR HUSBAND"
A smart and original and enthralling
Drama — by Marguerite Gove
A great show for the street and theatre
Scenario by Marguerite Gove

Constance Binney

Edmund Breese Richard Thorpe
Mary Carr William N. Bailey
Edna May Oliver Russell Griffin
Praised by the critics for fine acting

"THE NEW SCHOOL TEACHER"
Now ready for release.
With Charles "Chic" Sales

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Greater New York and Northern New Jersey
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H. LIEBER COMPANY
Indianapolis, Ind.; State of Indiana
ROYAL PICTURES, Philadelphia, Pa.;
Philadelphia and Eastern Pennsylvania

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831 S. Wabash, Chicago; Northern Illinois

"A WOMAN of PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

"Grips Without A Lariat,
Holds Without Extra Mob"

"'A Woman of Paris' grips without using a lariat, and holds without spectacular sets or an army of extras. There's a story that is as thrilling as the first day it ever was enacted. Chaplin has given us something to be cinematically thankful for. He has told a big, gripping story in the simple words of a first reader."—Don Allen, N. Y. Evening World.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*
Hiram Abrams, President

SHOWMEN! Here Are Six Real Box-Office Attractions. You can get them at your Selznick Exchange at a price to insure showman's profits.

¶ Exhibitor Reports and trade paper criticisms all point conclusively to the exceptional box office value behind the six Pyramid Productions listed on this page.

¶ They are all high grade productions offering strong exploitation possibilities.

¶ And what is more—you can buy them thru your Selznick exchange at a price that will **guarantee** you a good profit.

¶ Pyramid Productions are made by showmen for showmen and sold at prices that enable you to make a showman's profit.

¶ In production, cast, title and story value, these Pyramid Productions will compare favorably with pictures for which you are asked to pay much higher prices.

¶ Get in touch with your Selznick Exchange today!

WIFE IN NAME ONLY
By Bertha M. Clay
Directed by George Terwilliger
CAST OF CHARACTERS

Norman Arleigh ..... Edmund Lowe
Madaline Dornham ..... Florence Dixon
Phillipa L'Estrange ..... Mary Thurman
Victor Harwood ..... Arthur Housman
Sam Dornham ..... Tyrone Power
Margaret Dornham ..... Edna May Spooner
Mrs. Hemingway ..... Ora May Jones
John Dean ..... William H. Tooker

A story of love turned to a fierce hatred. An innocent girl victimized to satisfy a craving for revenge of a fancied wrong. Bertha M. Clay's remarkable story of love redeemed has thrilled millions.

WHEN THE DESERT CALLS
By Donald McGibney
(Length 6,150 feet)
Directed by R. C. Smallwood
CAST OF CHARACTERS

Louise Caldwell ..... Violet Heming
Sheik El Din
Eldred Caldwell ..... Robert Frazer
George Stevenson
Richard Manners ..... Sheldon Lewis
Frank Warren ..... David Wall
Lieut. Col. Potter ..... J. Barney Sherry
The White Angel ..... Julia Swayne Gordon
Nazim ..... Nicholas Thompson
Dr. Thorpe ..... Huntley Gordon
A British Tommy ..... Tammany Young

The drama of husband and wife sent by a sinister hand to seek peace separately on desert sands and their thrilling adventures before Fate reunites them.

WHAT FOOLS MEN ARE
By Eugene Walter
(Length 6,087 feet)
Directed by George Terwilliger
CAST OF CHARACTERS

Peggy Kendricks ..... Faire Binney
Ralph Demarest ..... Joseph Striker
Bartley Claybourne ..... Huntley Gordon
Kate Claybourne ..... Florence Billings
Ola ..... Lucy Fox
Horace Demarest ..... J. Barney Sherry
Bayard Thomas ..... Templar Saxe
Steve O'Malley ..... Harry Clay Blaney

A study of the emotional life of New York's gayest younger set and of the tumultuous career of a little love pirate who springs a startling surprise.

HIS WIFE'S HUSBAND
From the novel, "The Mayor's Wife"
By Anna Katherine Green
(Length 6,092 feet)
Directed by Kenneth Webb
CAST OF CHARACTERS

Olympia Brewster ..... Betty Blythe
Henry Packard ..... Huntley Gordon
John Brainard ..... Arthur Carew
Dominick Duffy ..... George Fawcett
Bess ..... Grace Goodall
Mrs. Althorpe ..... Blanche Davenport
Baby Packard ..... Rita Maurice

An emotional society drama tingling with mystery and a likeable spirit of conflict, made into a living thing, by a wonderful star and good cast splendidly directed.

QUEEN OF THE MOULIN ROUGE
By Paul M. Potter
(Length 6,704 feet)
Directed by R. C. Smallwood
CAST OF CHARACTERS

Rosalie Anjou ..... Martha Mansfield
Tom Richards ..... Joseph Striker
Louis Rousseau ..... Henry Harmon
Jules Riboux ..... Fred T. Jones
Gigolette ..... Jane Thomas
Moozay ..... Tom Blake
Albert Lenoir ..... Mario Carillo

A virile, vibrant and vital melodrama of the midnight-to-dawn district of Paris, wherein a girl's honor is bartered to awaken genius in her student-sweetheart.

MY OLD KENTUCKY HOME
By Anthony Paul Kelly
(Length 7,382 feet)
Directed by R. C. Smallwood
CAST OF CHARACTERS

Richard Goodloe ..... Monte Blue
Mrs. Goodloe ..... Julia Swayne Gordon
Colonel Sanders ..... Frank Currier
Virginia Sanders ..... Sigrid Holmquist
"Con" Arnold ..... Arthur Carew
Calamity Jane ..... Lucy Fox
Steven McKenna ..... Matthew Betz
Loney Smith ..... Billy Quirk
Detective Monahan ..... Patrick Harrington
Nitro Jim ..... Tom Blake

A pulse-quickening racing melodrama of the South; rich in sentiment, heart interest, pathos offset with comedy. The race sequence is packed with thrill.

PYRAMID PICTURES, Inc., 150 West 34th Street, NEW YORK

Mr. Exhibitor:—If you had pictures as good as this all year round you could congratulate yourself on the permanency of your theatre and it's continued success.

Certain audiences like certain pictures but the big idea in successful production is to make pictures that ALL audiences want —such is—

Carmel Myers in The Love Pirate

A Richard Thomas Production

F. B. O. 723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE

Sales Office, United Kingdom, R. C. Pictures Corporation
26-27 D'Arblay Street, Wardour Street, London, W. I., England

A Drama of FLAMING

Lucretia

featuring

MONTE BLUE
IRENE RICH
Marc Mac Dermott
Alec Francis
Norma Shearer

A vivid drama of conflicting loves, noble sacrifices and great human understanding. A story told with matchless skill by a writer of world renown, with remarkable character portrayals by one of the most noteworthy casts ever assembled. A sumptuously produced picture, made gigantically spectacular by an awe-inspiring forest fire which holds the spectator breathless.

New York Premiere at the Mark Strand Theatre
Week beginning December 9th

WARNER BROS.
Classics of the Screen

PASSION

Lombard

From the Novel by ~
KATHLEEN NORRIS
Directed by
JACK CONWAY
A HARRY RAPF
PRODUCTION

A
Christmas Suggestion

Someone you know would appreciate a copy of F. H. Richardson's new fourth edition HANDBOOK OF PROJECTION more than anything else you could give.

The Handbook is absolutely the last word on projection. Its 974 pages of information and 842 questions with answers leave nothing to be desired. It is worth its price times over.

This is a suggestion to act on **NOW.** Xmas is near and the mails will soon be crowded. So mail your order TODAY with $6.00, to:

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE
NEW YORK CITY

(Also at your dealers, or mailed C. O. D. if you desire.)

You Can—

depend upon "Dick" Barthelmess hitting them right with this one.

As the Exhibitors Trade Review says: "A picture that will please all audiences."

That means big business.

Inspiration Pictures Inc.
Charles H. Duell, president
presents

Richard Barthelmess
in
"21"

A John S. Robertson
PRODUCTION
Scenario by Josephine Lovett
Photographed by George Folsey

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

For a PROSPEROUS NEW YEAR book FIRST NATIONAL FIRST

FIRST NATIONAL MONTH JANUARY 1924

A First National Attraction

-more than 2000

persons sat emotionally gripped at the Plaza Theatre, New York, —swinging from laughter to tears and from tears to laughter as a wonderful boy actor, Ben Alexander, recent star of "Penrod and Sam," moved in and out of Booth Tarkington's great story of mother love.

Every man and woman in that audience was stirred. The touching appeal of a simple story, marvelously directed and its characters portrayed by a perfect cast brought forth a storm of applause—which more than justified our opinion that—

J.K. McDONALD *presents*

"BOY OF MINE"

by

BOOTH TARKINGTON

featuring

Ben Alexander, Henry Walthall
Irene Rich *and* Rockliffe Fellowes

Directed by WILLIAM BEAUDINE
Scenario by HOPE LORING
and LOUIS D. LIGHTON
assisted by REX WEIL

is one of the most wonderfully human pictures ever created by the brain of man

another FIRST NATIONAL "BIG 10"

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

FIRST NATIONAL PICTURES

FIRST NATIONAL MONTH JANUARY 1924

Never before has a company presented so many absolute winners in one month.—

—and this is just a sample of what First National will release every month!

JANUARY 1924

Week Commencing DEC. 31

The big heart-interest story of the year

"BOY of MINE"

by BOOTH TARKINGTON

featuring

BEN ALEXANDER - HENRY WALTHALL
IRENE RICH - ROCKLIFFE FELLOWS

TARKINGTON—ALEXANDER

A great box office combination. A triumph for J. K. McDonald, producer of "Penrod and Sam," a sensational triumph for Ben Alexander. A great lead off smash for First National Month.

Week Commencing JAN. 7

A FRANK LLOYD PRODUCTION

"BLACK OXEN"

by Gertrude Atherton

featuring

CORINNE GRIFFITH - CONWAY TEARLE

Millions are waiting to see this!

With its tremendous book sales—and the fact that 231 newspapers, representing 41 states are telling the story of "Black Oxen" to millions, this picture is one of the greatest looked for pictures ever released. A tremendous second for First National Month.

Week Commencing JAN. 14

NORMA TALMADGE IN "The SONG of LOVE"

You can jot this one down in your book right now and figure yourself a nice profit for the week you book it. One of the biggest clean ups Norma ever made and a stupendous third for First National Month.

Week Commencing JAN. 21

Samuel Goldwyn {not now connected with Goldwyn Pictures}
presents the

George Fitzmaurice PRODUCTION "THE ETERNAL CITY"

from the story by SIR HALL CAINE

"The Box-Office Sensation of the Season"—Exhibitor's Herald.

with
BERT LYTELL
BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
MONTAGUE LOVE

Danny in "Film Daily"

"What a box office! If you can't do business with this one there is something wrong—with you." Them's our sentiments exactly. Did you ever see such releasing strength?

Week Commencing JAN. 28

with COLLEEN MOORE

"The SWAMP ANGEL"

by RICHARD CONNELL
Directed by CLARENCE BADGER

BEN LYON

JUNE ELVIDGE

Supported by

ANNA Q. NILSSON — MARY CARR — RUSSELL SIMPSON — MARY ALDEN — CHARLES MURRAY — BULL MONTANA

And what a fifth!

With such a story; the sensational star of "Flaming Youth"; the director of "Potash and Perlmutter"; and such a cast is there any wonder we shout—"What a fifth for First National Month!"

Value

DISTRIBUTED BY
ASSOCIATED
FIRST NATIONAL
PICTURES INC

FIRST NATIONAL PICTURES

"ANNA

The PULITZER prize winner for

With such an array of talent

S-

Eugene O'Neill-

Recognized the world over as America's most brilliant playwright.

Blanche Sweet
William Russell
George Marion *and*
Eugenie Besserer

Powerful in fan value, they represent in the opinion of dramatic critics, "the perfect cast."

Thos. H. Ince

Without doubt, the most consistent producer of money-making pictures this industry has ever had.

Daring, a master of dramatics, there was no producer living better fitted to produce the great American drama of

CHRISTIE"

THE GREAT AMERICAN DRAMA

it was bound to be a sensation!

laugh?

—they'll just pass out completely

SIDNEY CHAPLIN
as "Judd," the valet

This little old industry of ours has never seen such a comedy as the

66 Associated First National Pictures, INC. presents

HER TEMPORARY HUSBAND 99

With OWEN MOORE - SIDNEY CHAPLIN - SYLVIA BREAMER and a superb cast
Directed by John McDermott

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

FIRST NATIONAL PICTURES

It's one continual roar from the opening—straight through to the finish!

FIRST NATIONAL'S "BIG-10" are BIG

FIRST NATIONAL MONTH JANUARY 1924

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Prints

"THIS subject will not down," says a memo from the enthusiastic Van Buren Powell, who conducts Moving Picture World's "Straight From the Shoulder" reports.

Then we read another wail from a small-town exhibitor about the condition of the print on his most recent feature.

This happens about once a week—sometimes oftener.

Until we begin to think that the small theatre owner must run up the flag and call out the village band whenever he accidentally receives a print in shape for showing without apologies.

Not a very encouraging situation.

* * *

LET'S try to get this straight.

Either the business of the small town theatres is a very vital and necessary part of this industry, or, it is simply "extra money"—or, it is a nuisance.

What is it?

We have basis for judgment in the amount of money that is spent to get the small theatre man's contract. Distribution costs are the thorn in the side of this business. And isn't it true that by far the greatest proportion of the cost is spent on the legion of salesmen roaming the "sticks"?

Over the average it costs as much in most organizations to keep the salesmen **moving** as they are receiving in salary. And those railroad and hotel expenses are being expended **in search of small accounts.**

It is conceded, therefore, that the village theatre account is worth something.

Worth following through, at any rate.

Are we doing that? In the most obvious and simple phase of our service—the physical condition of the goods sold?

* * *

YOU can buy a package of Uneeda Biscuits at Acker, Merrill & Condit's in New York today, and purchase another box at the Four Corners General Store next week—and feel that you have got your money's worth in both cases.

Is the public not entitled to the same expectation in the case of the motion picture?

Granted that all prints cannot be NEW prints —is there any justification for the print that is **impossible**—that distorts the acting, renders the story unintelligible, and ruins the patience?

The account that is worth **selling** is worth **keeping.**

It is our conviction that the reason small town accounts are not given the service that will KEEP them on the books is that all the emphasis and frenzy is placed on SELLING and not a thought on the keeping.

It is the product of a vicious circle. First, the exchange manager must keep his operating costs at the lowest point possible, meaning the temptation to shave in those parts not immediately concerned with SELLING.

Second, he knows that the ordering of another print puts his head in a noose—he must produce a certain quota of business to justify the print. Rather than take the chance of falling down, he decides, it is far better not to order the additional print, then the home office will never know about the business he MIGHT have secured.

* * *

THERE is a problem here that must be solved. We mention it, knowing full well that the mere mention is not going to solve it—that there are financial and physical questions involved that will tax the best brains and most sincere intentions of any organization.

But the thought has come to us that while we are awaiting opportunities to lay laurel wreaths on producing and selling heads—let's give notice that there is opportunity for a man or an organization to gain a prize for DELIVERING THE GOODS. In good condition—as sold, and as bought.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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This Week

This week—this month—and this year—they'll never get through talking about the testimonial dinner to HARRY REICHENBACH at the Ritz last Wednesday. SOME large evening; yessir, boy!

As far as the inhabitants of Film Row are concerned it seems foolish to spend time and space on the affair. Everybody was there in person. Everybody—or at least the majority—knows what happened. Description from us is superfluous.

But some one should put down in black and white a tribute to the committee that could handle such an event and carry it through to such glorious success. So here are the names: WILLIAM BRANDT, JOE DANNENBURG, SAM ROTHAFEL, JACK ALICOATE (ex-officio). Sing your own praise—and you can't make it too strong.

But while you are writing the praise for the committee underline each word with a thought of the evening's reason for existence — HARRY REICHENBACH. Harry can surely consider his silvery thatch a real crown after being on the receiving end of an event that packed the Crystal Room of the Ritz with the brains, beauty and wit of the industry.

Just think of having SENATOR JIMMY WALKER for toastmaster and then a card of attractions including "BUGS" BAER, WILLIE COLLIER, HARRY HIRSHFIELD, GEORGE BEBAN, SAMUEL GOLDWYN, NATHAN BURKAN, RICHARD ROWLAND, and a few reels of really humorous film.

The funniest film of all probably being the one of the guests taken as they arrived. Two strangers made and seconded a motion that another reel be taken of the guests departing. It was placed under the table by a unanimous vote.

"BUGS" BAER put everybody at ease at the outset with the remark that he was glad to see the entire industry present, regreting only the unavoidable absence of the cherubic Diamond Brothers.

A World reporter later secured a statement from the Diamond Twins that their absence was due only to their inability to get sufficient police protection.

"Jimmy" Walker spoke the truth when he said he was glad he wasn't the speaker following Baer on the program after which Sam Goldwyn fooled 'em all by coming through with the professional aplomb of a Friar.

Sam's prize thought being: "I hope Harry doesn't take all this too seriously. If he does he may show up at the next dinner with the ninety-five per cent. and I'll have the five."

Willie Collier then told the story of his twelve-month vacation in Hollywood. It's a nifty. Anyway you take it.

Incidentally, Willie explained the origin of the national anthem. "Yes ——." "The song was probably inspired by the Patented Non-Bearing Fruit Trees in the rear of my Hollywood Bungalow."

Harry Hirshfield, who draws "Abie the Agent," told of his interview with Henry Ford in which the flivver king explained his antipathy to Jews by saying: "Every time we hire one as a salesman he always uses the demonstration car to go looking for a good job."

Here's another: "How many Jews are there in the United States?" said Mr. Ford. I told him: "You run for President, Mr. Ford, and you'll know the number exactly."

All this brought about by the statement that Reichenbach would probably handle the publicity on Ford's campaign. If Hirshfield sees Henry again he can tell him on our authority that if the Silver King handles the job Ford will not only be elected President but will probably also acquire the jobs of Grand Klaxon of the Ku Klux and Royal High Mogul of B'nai Brith.

Prominent names strewn all over the dais like loose change. Just a few of those recalled: MARCUS LOEW, EARL HAMMONS, MOE MARK, CHARLES O'REILLY, and the various speakers hereinbefore and otherwise mentioned.

Shucks, the dais couldn't hold them all. Magnuts overflowed to the tables for common ordinary folks like you and me. We rubbed shoulders with DAVID HOWELLS, stumbled over the chair of IRVING LESSER, got a hail from AL LICHTMAN, a smile from CHARLIE BURR, a word from PAUL LAZARUS and CHARLIE MOYER, a nod from VIVIAN MOSES, aid from BOB DEXTER, a chuckle from PAUL GULICK and GEORGE BROWN, advice from DOCTOR GIANNINNI, a laugh from JERRY BEATTY and an invitation from JOHN FLINN, BOB KANE and CHARLIE McCARTHY.

PAUL MOONEY was consorting with PORTLAND OREGON JENSEN, which must be proof that it wasn't exhibitors who turned Paul's hair gray.

And JIMMY PHOTOPLAY QUIRK was around looking as cheery as one of his own circulation statements.

The Crystal Room was festooned like a circus tent, with HERB CROOKER in costume doing the barker act. Herb had considerable trouble keeping his hat on straight.

MAX FLEISCHER contributed a corking "Out of the Inkwell" cartoon that told of the Snoop Hound's investigation of Harry Reichenbach's career. The highlight was Harry's visit as a handsome black haired boy of nine to a fortune teller who said: "You will grow up and enter the picture business." The hirsute adornment flashed gray on the instant.

Ye gods! Here is what the times have come to. When the evening broke up and the old-time speech would have been, "Let's go to Jack's!" we heard DANNY organizing a bridge game. KELCEY ALLEN fainted on the spot. EARL GULICK hurried home.

VALENTINO at the Garden had an easy task of selecting one winner out of eighty-eight beauties compared with our job of awarding the prize on the guest reel. At the hour of going to press it is a deadlock between SAM GRAND and BOBBY NORTH. With SAM ZIERLER scuffling the heels of both.

Speaking of appearances, we expected to find ABE WARNER a "convalescent." And he is ready to take on Firpo.

Didja ever try to watch EVERYTHING at a three-ring circus? Yes? Then you'll know why we've used up our space allotment and haven't told half of the happenings. It can't be done. R. E. W.

Padding of Feature Another Cause of Enormous Waste

By E. W. HAMMONS
President, Educational Film Exchanges, Inc.

AMONG all the almost innumerable interviews and suggestions and criticisms that have followed the first real move toward retrenchment in the film industry, I do not recall a single instance in which attention has been called to the enormous waste, to say nothing of the peril to the exhibitor's business, caused by the padding of feature pictures into unwarranted lengths.

Salaries paid to stars are held up as one of the greatest forms of extravagance in the business. Undoubtedly the salaries paid the bigger stars and directors are in most cases ridiculously high. But when a picture that can and should be made in six reels and produced in twelve or thirteen weeks' time, is padded into ten or eleven reels and the production period stretched from twelve or thirteen weeks into twenty weeks or more, it cannot all be blamed on the stars and their salaries. The salaries are bad enough, certainly, but if the stars were on the payroll twelve weeks instead of twenty or more, think what the difference in total expense would be.

There was quite general discussion of this subject of padded, over-long feature pictures earlier in the year, at which time the expressions of exhibitors showed conclusively that the padding of features was proving a terrible handicap to the picture theatre. But in spite of all that was said and done at this time, the self-centered type of director, seeking personal glory before the general welfare of the industry, goes merrily on dragging out his pictures to unwarranted lengths, not only making it practically impossible for an exhibitor to build up a program of varied entertainment, but actually in most cases killing the entertainment appeal of the feature itself through making it boresome.

For example, only recently a popular novel was offered for screening. A well-known director turned it down because it did not offer enough material for a six-reel feature. But another director took this same story and padded it into eleven reels.

This is not building ENTERTAINMENT—the sort of entertainment that made the motion picture the most popular amusement in the country today. But it is hanging a millstone about the neck of the exhibitor who desires to give his patrons ENTERTAINMENT. And it is causing more waste, perhaps, than any other single evil in the industry.

Was it this sort of thing that built up the wonderful success of the Capitol, Rialto and Rivoli theatres in New York, or of the Loew theatrical enterprises, or Gordon's or Saxe's or Blank's, or the Balaban and Katz houses or Jensen and Von Herberg's or Grauman's? NO! It was the building up of a show and the advertising of ENTERTAINMENT. These great houses could never have come into existence and prospered by depending each week upon a single feature picture alone, even had the

E. W. HAMMONS

average of truly great pictures among them been much higher than it has been.

Every one of these successful showmen and every other successful exhibitor in the country has sold ENTERTAINMENT to his public. His shows, like vaudeville, have appealed to the public through their great variety and novelty. But how on earth is an exhibitor going to get novelty or variety into his program with a feature eleven or twelve reels long?

Volume business is the only thing that will keep the picture industry going. This is just as true from the exhibitor's standpoint as it is from the producer's or distributor's. The very long novel, if unusually great, may bring the most glory to the author. But the good short story is more widely read and brings the greatest profit to the publisher. In the magazine field, the leading publication devoted to lengthy articles of a serious character can show less than two-fifths of the circulation of the leading magazines devoted to shorter stories of a purely ENTERTAINMENT character. Vaudeville, whose great appeal is variety, so far outstrips in attendance any other form of stage entertainment that there is absolutely no comparison. And the human nature that makes these things true is not going to change when it comes to motion pictures. Still ENTERTAINMENT is the thing. Variety is the great appeal. And the only way picture attendance can be kept up to a high point that will keep this industry prosperous is by giving the public the ENTERTAINMENT that first won its approval for the screen.

So while the whole industry is thinking of economy, it would be well for directors and producers to give special thought to the great waste caused by the padding of feature pictures and to the still more disastrous result in the form of diminishing picture patronage that is sure to result from failure to provide real ENTERTAINMENT on the screens of the nation's theatres. And it would be well for exhibitors to see that directors and producers give thought to this subject by swamping them with emphatic protests, and, if this is not enough, by absolutely refusing to run the program feature which is made into a greater length than is called for by the story.

Anniversary Drive Starts

Hodkinson Salesmen Competing for Ability Awards

The Hodkinson Sixth Anniversary drive is now in full swing. Salesmen and Sales-managers, in the hope of annexing some of the substantial prizes offered by W. W. Hodkinson for the best showings, are using all their powers of persuasion to get their exhibitor friends to co-operate in bringing their division to the fore.

In addition to November-Anniversary month, George Dillon, Branch Sales Manager for New York, has innaugurated Dillon-December month and is offering special prizes in a sales drive of his own.

Heyl Leaves for Coast

Martin J. Heyl, vice-president of Anderson Pictures Corporation, left New York on Sunday for Los Angeles. Mr. Heyl, who has been East for a series of conferences with Carl Anderson, will be permanently stationed on the Coast, in charge of all production for the Anderson organization.

Bennett Recovering

Friends of Chester Bennett, F. B. O. producer of Jane Novak productions and owner of the Bennett Laboratories in Hollywood, will be glad to know that he is slowly recovering from an illness which has kept him confined to his room for several weeks.

Mayer Sees San Francisco as New Film Production Center

LOUIS B. MAYER, independent producer, who went to San Francisco to attend the world premiere of "Pleasure Mad" at the Warfield Theatre, met the leading exhibitors or Northern California at a delightful luncheon at the St. Francis Hotel on November 20. While the affair was arranged on short notice, about fifty were present, including a number from a distance. Mr. Mayer was introduced by Harry Lustig, western district manager for Metro.

The speaker expressed the opinion that combinations of exhibitors, circuits and the like cannot dictate the prices they will pay for films, nor can producers or distributors be arbitrary in this respect. Competition is needed in both producing and exhibiting, he said, but more centralized distribution could do much to eliminate waste.

Plans for the removal of a large part of the Los Angeles picture colony to other fields during the next two or three years were revealed by Mr. Mayer. He stated that producers have not been happy there for some time, that scenic attractions have become inadequate and that new locations were being sought.

"San Francisco in the past," he said, "has made numerous offers to producers to come here. They failed because these concerns had too much invested in Los Angeles, although the scenic and climatic conditions in San Francisco are acknowledged to be superior. The valuation of property in Los Angeles has increased so tremendously that we can sell our holdings at a good profit, and, due to several factors, have decided to move to New York or San Francisco.

"The heads of the companies want the studios moved to New York because the financial interests and main offices are there. The stars, production managers and the like want to come to San Francisco. There is no question but that San Francisco can obtain many of these plants if the proper organization effort is put forth. Tell the eastern heads that this city has no snow, or even frost, that the days are uniformly cool and that it has more hours of sunshine per year than any other city in the United States. Producers know this, but the finacial heads do not. I will come to this city if even a few of the other companies can be induced to come."

Among those who attended the luncheon were Harry Lustig, Fred W. Voigt, Phil Weinstein, Charles Muehlman, A. W. Mather, M. S. Vidaver, L. B. Cross, C. M. Thall, Peter Hanlon, Nat Magner, M. Naify, C. C. Griffin, R. McNeil, Thomas O'Day, Louis R. Greenfield, Rex Midley, John DiStasio, Louis Hyman, H. L. Beach and Nasser Bros.

The Industry Must Cure Own Ills, Says Arthur S. Friend

REGRET that so much about the troubles of the industry have been made public was the keynote of a talk given by Arthur S. Friend, president of Distinctive Pictures Corporation, before the Hays' Committee on Public Relations on the occasion of the presentation of Distinctive's new picture, "The Steadfast Heart," to that body on Tuesday of last week.

Mr. Friend said that he was not in sympathy with the publication of the views of the men in the industry as to what was wrong in the industry.

"It would be foolish and futile," he said, "for me to say now that there is nothing wrong in the industry. There is a good deal that is wrong, but that is not surprising for, after all, the industry as an industry is only a few years old—surely not more than twenty—and in its present phase only ten. It is a combination, this motion picture industry, of art and business, and every other art that we know anything about, and every other kind of business that we know anything about, is hundreds of thousands of years old. In no art and in no business has perfection been reached, notwithstanding the traditions and the experiences that the other arts and industries enjoy.

"Our ills are all remediable but not through the public. The public is not concerned in anything except the result that is shown on the screen. The remedy for every ill in the motion picture industry is to be found, and to be effected, within the industry. Our problems are not insoluble, though many of them are difficult. I am afraid our cries to the public have resulted in bringing to us the big finger of shame. One who has watched us with cynical amusement for some time told me the other day that if some of those in the industry, who were weeping and wailing about what's wrong in the industry, wanted the answer, they could get it by looking into a mirror. I am afraid his quip is not entirely without justification.

"Most of our difficulties can be overcome by the individual effort of the men at the head of the various companies. If we are paying too much to stars or actors, it is our own fault, and if directors are uncontrollable, perhaps we can gain more by the intensive study of ourselves than by bleating about them. Surely a motion picture company is not the only one in the world that has faced the problem of what to do with men or women who promise or threaten to become invaluable.

"Motion picture executives must be something more than swivel chair salary hounds and bonus cutters. A recognition of their duties and a strict attention to them will be most helpful in the curing of the evils of the industry, and let it be hoped that out of the noise made they may hear the call to work."

No Movies in Amoy

One of the few remaining virgin fields for moving picture exploitation has been discovered in China, where the city of Amoy, with a population of 120,000 inhabitants, has been found to be without a single moving picture theatre, or, in fact, without any amusements whatever.

The absence of moving pictures in so populous a community has just been reported to the Department of Commerce, Washington, D. C., by the American consul.

Buys Studio Site

Harold Lloyd, Pathe's popular comedian, has purchased forty acres in Westwood, Cal., as a site for a mammoth studio which will be erected by the Harold Lloyd Corporation.

While plans for the construction of the Harold Lloyd Studios are actually being drafted at the present time, no definite announcement concerning the details of the new studio enterprise will be forthcoming until the Pathe star completes his present contract with the Hollywood Studios, where he is now renting studio space for the production of his first independent picture for Pathe, titled "The Girl Expert."

The site just purchased lies midway between the tracts recently purchased by William Fox and the Christie Brothers, who are planning a transfer of their activities from Hollywood to Westwood in the near future.

Dance Till Breakfast

Goldwyn Club Affair Is Largely Attended

The Goldwyn Club dance, given at the Hotel Pennsylvania, New York, Friday night of last week, turned out to be one of the biggest things of the sort in film circles here. In spite of the heavy downpour of rain all afternoon and most of the evening, the attendance reached the 2,500 mark and most of the participants did not go home till it was approaching the breakfast hour.

Dancing began soon after 9 o'clock to music furnished by Vincent Lopez, conducting his Hotel Pennsylvania Orchestra, and from then on till after 3 o'clock alternated with the amusement features which had been provided. More than 90 per cent. of the persons now appearing on the New York stage who had promised to aid in the entertainment portion of the program kept their word, which is in itself something unusual and reflects much credit upon Frank Roehrenbeck and the others in charge of the arrangements.

Johnsons to Sail

Going to Spend Five Years in Africa Making Pictures of Wild Beasts

Mr. and Mrs. Martin Johnson, who made "Trailing African Wild Animals," the big Metro success, will sail on the Leviathan on Saturday, December 1, to spend five years in the heart of darkest Africa filming wild beasts for another of their remarkable pictures, which also will be released by Metro.

On arriving at Lake Paradise, in Africa, log cabins will be constructed and a permanent camp made. From these headquarters various journeys will be made to photograph for the motion picture fans of the world the wild life of Africa. Mr. Johnson confidently hopes to obtain even more thrilling motion pictures than those shown in "Trailing African Wild Animals," a picture that has brought to Metro unstinted praise from press, public and exhibitors.

Three European Features Destined for American Market Are Analyzed

The following article from W. Stephen Bush, Moving Picture World correspondent on the Continent, is the first of a series that will afford a new service to those American producers, importers, distributors and theatre owners that it at all times earnestly desires to serve. These articles will review and analyze big European productions eventually destined for appearance on American screens. Further, if any readers of Moving Picture World wish any specific information regarding the European film world, this publication will be glad to obtain this for them through the co-operation of Mr. Bush.—The Editor.

By W. STEPHEN BUSH

WITHIN the week I have seen three big foreign features, all of them intended for eventual American consumption. One of them is by a director of some note, whose chef d'oeuvre is, at time of writing, still on the screen of a Broadway theatre after a run of many weeks. Perhaps it will pay to analyze these productions. On the best of authorities I am able to say that in the very near future all of them will be bought for the American market. One of the features deals with a strictly modern theme, revolving around the lives of a family of newly rich, while the others are taken from the classics of the world's literature.

These last two, "William Tell" and "The Merchant of Venice," present interesting points of similarity. In both cases the directors have gone to the countries in which the original stories have been laid. The makers of "The Merchant of Venice" have traveled to Venice and have taken every outdoor and many indoor scenes on the shores of the Adriatic Sea. Likewise the producers of "William Tell" have pitched their tents in the villages and mountains of Switzerland, always on the very spots that have become famous through the Tell legend. Both plays have a cast worthy of their best traditions; not a cast of actors taken from the speaking stage of some noted theatre and hurriedly rehearsed for this performance, but artists trained and ripened in the wisdom and the practice of the screen.

Money on both productions has been spent ungrudgingly, but not unwisely and surely not wastefully. Every inch of both films tells of the honest labor, of the midnight oil and the hard struggle without which the gods have never blessed the work of any mortal man. The scenarios of both have taken into account the needs of the screen above all else, and have shaped the stories with that end in view, unhampered by any false reverence of texts and traditions.

Now in spite of all these points of resemblance, it is altogether likely that one of them will find far greater favor with the public than the other. The difference lies entirely in the direction. In "William Tell" the temptation to "play up" the scenery was as great as in "The Merchant of Venice," but the director of "Tell" has splendidly withstood the temptation, while he of "The Merchant of Venice" has yielded to it with a weakness which is almost pathetic. The director of "Tell" has made the most of his scenic opportunities, but he has been guided by this principle: The scenery is here for the sake of the drama and not the drama for the sake of the scenery. There is not a scene in which the background is not strictly subordinated to the action. The snow-capped mountains and all the rest of it are always the frame of the picture—a glorious and beautiful frame to be sure, but never more than a frame.

The result of this admirable restraint and discrimination of the director is astonishing in its effect on the spectator. The setting blends most harmoniously with the action and from this excellent combination there arises a beauty and power which are far more easily felt than described. Every move of the actors, from the principals to the supers, seems most natural and most convincing.

On the other hand, in "The Merchant of Venice" there is altogether too much Venice and too little of anything else. Not much, of course, of the Venice of Shylock and Antonio has been left in the course of the centuries. This fact alone should have put the producer on his guard and should have made him use infinite discretion in the choice of his outdoor settings. As it is, not only the drama but the actors themselves are all lost in the scenery—gorgeous scenery without a doubt, but nothing more than scenery in a case where drama should at all times have triumphed over mere scenery beyond the shadow of a doubt. As a result, the whole film play appears like something blurred and indistinct, while the actors, thoroughly capable with hardly one exception, seem unnatural and their passing to and fro instead of exciting interest, easily becomes tiresome.

"William Tell" might be described as a feature of the first order if the producers had not dodged some of the finest spectacular episodes, apparently for no reason other than that the difficulties seemed too great. The storm on the lake was shown in the titles and on the shore; a couple of rowboats were shown rocking in the wind and the treetops were swaying in the breeze, when Tell appeared and jumped into the boat to save the fugitive from the pursuing minions of Gessler. Not a bit of the lake was seen. One could not help thinking how an American producer would have welcomed such an opportunity for realism and would have never rested until it was achieved in the finest possible fashion.

Likewise, the wreck of Gessler's ship and the escape of Tell were very poorly done, say, somewhat in the early bad manner of 1911. In an American treatment of the subject this episode would have been one of the big things in the play and would have held and thrilled the spectator, while here everybody was glad when the scene was over—it was so obviously clumsy and labored. European production is showing a most unexpected improvement, but it is still lamentably weak on many vital points in the art of the screen.

The modern feature I have mentioned above is called "Miss Raffke," and is perhaps the most interesting of the three, for it represents a most ambitious effort on the part of a foreign director to produce a play strictly modelled on our comedy-drama, a form of screen entertainment that has been popularized in American picture theatres by a school of very capable directors, who have excelled in just this kind of screen work. When well done, this form of production always has been welcomed with special favor by the public on Broadway as well as in the smaller houses in city and country. This feature is here and there suggestive of one of those "Piggie" plays that Sam Bernard excelled in, with here and there touches of "Potash and Perlmutter," though there is nothing distinctly Jewish in the story.

Though the director's touch is a bit heavy now and then and a strain of coarseness crops to the surface, on the whole he has produced something quite remarkable. He has shown more understanding of American taste and manners than any European director I have ever met; he possesses a sense of humor that seems capable of fuller development; he knows how to mix the ingredients of drama and comedy in quite acceptable proportions. All through the film it is constantly apparent that the director has drawn his inspiration from the American screen and that he had his eye on the American public throughout.

The most remarkable aspect of the situation is this: Heretofore the European productions destined specially for the American market have dealt with classic and historic and, in one or two cases, with freakish subjects. Now this director comes forward with a strictly modern theme and turns out something that might well come into competition with the good daily bread of the American screen. Here is a new and most significant point of departure in European production. It is well worth thinking about.

Anna Christie

"ANNA CHRISTIE" is strong, red meat. Boy, oh, boy—it is DRAMA. They'll never see this in your theatre and come out saying: "What was it a ll about?"

And when you come right down to it, isn't that the trouble with most of the pictures you play, not that they are merely "good" or "poor"—but the fact that you know when the audience is leaving they are muttering: "The title of that should be 'For No Good Reason.'"

Well, "Anna Christie" had a foundation of concrete in Eugene O'Neil's play. It is DRAMA. We say it again. Real, poignant, gripping drama. Sometimes unpleasant to the taste—as LIFE itself is at times unpleasant. But at every moment it is the sort of DRAMA that is LIFE.

You will be giving them something when you give them "Anna Christie." Something they'll talk about, and argue about, for weeks. Red meat—strong, red meat.

R. E. W.

Fox Officials Attend Opening of New Philadelphia Theatre

WILLIAM FOX dedicated another monument to the motion picture industry when the magnificent new Fox Theatre, at Sixteenth and Market streets, Philadelphia, was formally opened Sunday night to one of the most distinguished audiences ever seen in a Quaker City playhouse. The invited first night audience included men and women of the highest social standing in Philadelphia and also city and state political leaders.

Freeland Kendrick, mayor-elect of Philadelphia; John Patterson eminent jurist, and Admiral Archibald Scales, U. S. N., were the guests of honor. In his speech of dedication the mayor-elect thanked Mr. Fox and his associates for building such a magnificent temple of amusement in Philadelphia and said he felt sure the standard of entertainment offered at the Fox Theatre would be of the highest. He pledged the support of the Philadelphians to the new theatrical venture.

Sunday shows are not permitted in Philadelphia when admission is charged and it was necessary for a large squad of police to check the thousands who surged along Market street seeking admission, but who did not have the proper invitations.

The new Fox Theatre, with the sixteen-story office building adjoining, cost $3,250,000. The theatre itself has seats for 2,381, of which 1,250 orchestra chairs are on the first floor. An unobstructed view of the screen may be had from any seat in the house. The beauty and simplicity of the lighting system is one of the best features of the theatre.

The opening was attended by Mr. Fox and many of the officials of Fox Film Corporation. Among those in the party were: Winfield R. Sheehan, vice-president and general manager; Jack G. Lee, vice-president; Saul E. Rogers, vice-president and general counsel; John C. Eisele, treasurer; Clyde W. Eckhardt, assistant to general manager; Sydney Abel, manager of the foreign department; John Zanft, manager of Fox theatres; Vivian M. Moses, director of advertising and publicity; Edwin E. Hill, director of Fox News.

Erno Rapee, formerly musical director of the Capitol in New York, who is the managing director of the new Fox Theatre, arranged an ambitious program for the opening night. The complete program consisted of the dedication prologue, "Hail Pennsylvania," by a male quartette; overture, "Orpheus," by Offenbach; "My Country," a Bruce Scenic; Bird Song from "Pagliacci," by Madame Marie Pos-Carloforti; Fox Theatre Magazine; prelude to the "The Silent Command," "My Own United States," by the male quartette, and the feature picture, "The Silent Command."

Light Thrown on Many Problems at Saenger Company Convention

PROBLEMS in management, exploitation, presentation, public relations, education, extension and service were the salient points discussed at the sixth annual convention of managers of the Saenger Amusement Company, which owns and operates nearly sixty theatres in eighteen cities in the states of Louisiana, Mississippi, Texas, Arkansas and Florida.

The convention was held in the executive offices of the Company at their Administration building, Tulane and Liberty streets, New Orleans, La. The managers were in session for three days.

E. M. Clarke, secretary of the Company, and in charge of theatre operations, presided at the sessions. The other officials attending were Julian H. Saenger, president, E. V. Richards, vice-president and general manager, and William H. Gueringer, assistant general manager.

William H. Ennis, consulting electrical engineer of the company made a splendid address on the subject of fire prevention and the exercise of every essential to make an audience panic proof in a crowded auditorium. It was one of the most comprehensive arguments on this seldom discussed subject ever heard in this section, and the men as a unit, were loud in their praise of the study Mr. Ennis made of the situation.

Maurice F. Barr, supervising manager of the New Orleans Theatres, discussed the scope of a manager's sphere in the relation to his public. Gaston Dureau, booking manager, Norman L. Carter, publicity director and the heads of the supply and mechanical departments, led the round table discussion that followed in group conferences. Julian Saenger was host at a midnight party at the Little Club, and the Elks were host at a souper dansant at the Louisiane, to visiting managers together with the St. Charles Theatre Players who were observing their first anniversary. This latter is also a Saenger enterprise.

CONVENTION OF SAENGER AMUSEMENT COMPANY

From Left to Right—Top Row: J. A. Ross; Arthur Hardin, Texarkana, Tex.; J. A. Grower, Yazoo City, Miss.; W. H. Jones, Alexandria; Henry Seel, Greenville, Miss.; C. E. O'Donnell, Pine Bluff, Ark.; Charles Underwood, Gulfport, Miss.; A. E. Chadick, Strand Theatre, New Orleans; H. Wheelahan; J. A. Jones, Pensacola, Fla.; Frank Sanders, New Orleans.

Second Row—C. J. Briant, New Orleans; M. E. Ferrera, New Orleans; J. H. Marchand, Helena, Ark.; O. H. Phelps, New Orleans; O. M. Reynolds, Vicksburg, Miss.; C. C. Platt, Clarksdale, Miss.; J. R. McEachron, Natchez, Miss.; N. L. Carter, Harry W. Rice, Meridian; W. A. Hendrix, Biloxi, Miss.; C. B. Anderson, Hattiesburg, Miss.

Bottom Row—Elmo Ryan, Liberty Theatre, New Orleans; G. J. Dureau, Jr.; D. J. Olister, Globe Theatre, New Orleans; M. F. Barr, New Orleans; C. W. Greenblatt; E. V. Richards, vice-president and general manager of Saenger Amusement Company; J. H. Saenger, president of the Saenger Amusement Company; W. H. Gueringer, assistant general manager of the Saenger company; B. W. Bickert, Houston, Tex.; H. H. C. Wedemeyer; H. L. Swain, Shreveport, and G. F. McCormick, Greenwood, Miss.

F. I. L. M. Dinner

Large Gathering Entertained With Timely Speeches and Jazz

Two thousand attended the F. I. L. M. Club dinner at the Commodore Hotel Saturday evening, November 24, and voted the occasion entirely successful.

Beginning at eleven o'clock, the speakers, introduced by Toastmaster James J. Walker, touched upon topics of timely interest. In introducing George H. Cobb, chairman of the New York Censorship Commission, Mr. Walker indicated his intention of leading the fight for the repeal of the censorship measure in Albany next year.

William Brandt spoke of the wisdom of bringing the ten thousand film salesmen in the United States into the fight for the admission tax repeal, and later stated that he planned arrangements to accomplish this in New York State. Sydney S. Cohen, approached after the dinner in regard to this idea, said that it was essential that as many people as possible be enlisted in the battle to remove the admission tax burden.

Chain buying was the topic of remarks by Marcus Loew, who intimated that the situation wherein exhibitor combinations existed was largely due to the competitive methods and the hard bargains driven by exchange managers themselves; he further ventured the hope that it might soon be possible for exhibitors, through organization, to make their film buying arrangements through some central purchasing unit.

The Tide Turns?

The annual convention of the New York State Federation of Women's Clubs, held in Albany during the past week, adjourned without a declaration either for or against motion picture censorship, eliminating quietly from the program the proposed showing of deleted portions of motion pictures scheduled for a luncheon during one of the afternoons, at which Mrs. Eli T. Hosmer, of the State Motion Picture Commission, was a speaker. The defeat of the plan to show "forbidden" cuts from motion pictures was one of the most decisive victories for the conservative forces in the convention.

Big Southwest Meetings

Important Conventions to Be Held in Dallas and Oklahoma City

TWO conventions of importance are scheduled for the Southwest in the early part of December. One will be held in Dallas, Texas, and the other in Oklahoma City, Oklahoma.

All arrangements have been practically completed for the semi-annual meeting of the Motion Picture Theatre Owners of Texas, to be held December 4 and 5, at the Jefferson Hotel at Dallas.

The theme of the convention will be a program seeking repeal of the admission tax.

Col. H. A. Cole of Marshall, Texas, well-known exhibitor and president of the organization, has just completed a trip over Texas visiting exhibitors and congressmen, and also went to Washington, where he conferred with the Jake Wells group. Col. Cole was also in conference with exhibitor leaders at New York City and French Lick Springs, and from these various conferences will outline a plan for the Texas exhibitors.

"It is a cold business proposition," said S. G. Howell, editor and head of the publicity committee. "Nearly all of our program will be devoted to that one aim, to repeal the admission tax."

H. B. Robb of Robb & Rowley, West Texas Exhibitors, is at the head of the Dallas arrangements committee.

The Theatre Owners and Managers Association of Oklahoma will hold its second meeting of this year December 3 and 4 at Oklahoma City.

One of the chief topics to be taken up will be reciprocal insurance, and another subject of interest to be discussed will be the workings of the Film Board of Trade. Work looking toward the repeal of the admission tax will be one of the most important matters before the convention.

C. H. Macgowan Married

The news leaked out in film circles during the past week that Claude H. Macgowan, the other half of the Ernest Shipman organization, was married early this month. Though one of the youngest executives in the motion picture business, Mr. Macgowan is a veteran of the film industry. Before he became associated with Mr. Shipman he was general manager for Universal.

Martha Mansfield Dying

Martha Mansfield, stage and screen beauty, lies near death in a San Antonio, Texas, hospital as the result of burns received when her dress caught fire on November 29 while on location in the Southern city. Her chances for recovery are said to be slight.

Miss Mansfield went from the Ziegfeld Follies into motion pictures and attracted much attention for her beauty as well as her acting. She was leading woman for John Barrymore in "Dr. Jekyll and Mr. Hyde," and her latest picture was "Potash and Perlmutter."

Motion Picture Day Results Being Compiled; Report Later

RESULTS as indicated in the returns from theatre owners now being made to national headquarters of the Motion Picture Theatre Owners of America in connection with the observance of National Motion Picture Day on November 19 are very pronounced in every way and take into account every practical phase of motion picture service, says Sydney S. Cohen, national president.

The outstanding circumstances, he believes, is that the appeal made to the public brought the most gratifying results, indicating that theatre owners may at all times in an honest, frank, open way impress every person in their community with any matter they have under consideration. A report will be made after the board of directors pass on the returns.

Because of this great response on the part of the public, these results in all instances were satisfactory, and in many cases have been of a practically overwhelming character. Through the elements of exploitation indulged in by many theatre owners, the business of the theatres on National Motion Picture Day was much increased. Illustrative of this was a letter from Jay Allen Glenn, of Hendersonville, N. C., who wrote:

"I made a three-way connection, the schools with Educational Week, National Motion Picture Day, and the appearance of real actors now making pictures nearby. I had my house full in spite of a Lyceum number in the City Hall next door, and a mass meeting at the Court House."

This was especially evident in Western Pennsylvania where, through the organized theatre owners of that section, many extra efforts in showmanship and organized propaganda were put forth. These included radio talks, a proclamation by the Mayor of Pittsburgh, special newspaper advertising, program development, the use of quartettes, choral unions, and mutual arrangements with the Elks, Moose and other fraternal societies.

Some outstanding phases are indicated in such centers as Aurora, Ill., where in the theatre conducted by Messrs. Burford and Rubens, the attendance was very much augmented and the lines of exploitation of a very advanced nature. Entire pages of advertising matter appeared in the daily and Sunday newspapers of that section. Endorsements were received from the Mayor of the city, the Grand Army Post, Knights of Columbus, Moose, Kiwanis, Boy Scouts, Red Cross, Y. M. C. A., Y. M. H. A., Daughters of Veterans, American War Mothers, Veterans of Foreign Wars, Chamber of Commerce, American Legion, W. C. T. U., Lions and many other societies, clubs and leading citizens. Special programs were placed in all of the theatres of the Burford Rubens Circuit for that day.

In Malden, Mass., the Strand, Mystic and Orpheum theatres did a splendid business, augmented largely by the special advertising placed in the Malden newspapers, which covered an entire page. This was supplemented by special news articles and editorial mention and also by securing the endorsement of the Mayor, various civic and fraternal societies, school authorities and leading citizens generally.

From different parts of the country, extended reports are coming into national office indicating the wonderful success of National Motion Picture Day. As soon as the returns are all filed and computed, the matter will be submitted to the board of directors of the M. P. T. O. A. by National Chairman William Bender, Jr., and a complete report made.

M. P. T. O. A. Insurance at Reasonable Rate Announced

ONE of the enterprising moves associated with the Motion Picture Theatre Owners of America is the establishment of the insurance department of that organization. Through the operation of this department it is proposed to save theatre owners from 30 to 40 per cent. in the premiums paid on insurance. Arrangements have been effected with Theatre Inter-Insurance Exchange, of 137 South Fifth street, Philadelphia, through which theatre insurance is given exhibitors, and where this has been in force, savings in premiums aggregating about 40 per cent. have been made, it is said.

At the Washington convention of the Motion Picture Theatre Owners of America, General Manager Perrin, of the Inter-Insurance Exchange, explained the process. His talk so impressed theatre owners that many availed themselves of the advantages he held forth. H. J. Schad, president of the M. P. T. O. of Eastern Pennsylvania, the owner of several large theatres in Reading and Lebanon, Pa., took out this form of insurance over a year ago and now reports a saving of 40 per cent. Similar reports come from other places.

To make the work of insurance easier for the theatre owner, the M. P. T. O. A. has established the insurance department at national headquarters, 132 West 43rd street, New York City. Letters have been forwarded to all theatre owners calling attention to the savings effected through this form of insurance, and it is believed that considerable money will be saved them in this way. Theatres are now listed in a special class by the Underwriters. This risk is rated higher in most instances than that applied to commercial lines in the face of the fact that theatres are among the best built and safest in the country as a general proposition. This new form of insurances gives theatres a favored classification in line with the material facts and thus cuts down premiums while affording absolutely the same form of protection.

LOUELLA O. PARSONS

Goes to N. Y. American

Louella Parsons Becomes Screen Editor for Hearst

Louella O. Parsons, for six years motion picture editor of the Morning Telegraph, has accepted a position with William Randolph Hearst to write on motion picture subjects for the New York American. Miss Parsons will conduct a daily and Sunday department and in addition review the current productions. She comes to her new position with many years' experience, having started her career as a reporter on the Chicago Tribune. Leaving the Tribune she became scenario editor of the old Essanay Film Company in Chicago, where she established a reputation as an authority on scenarios. She is the author of one of the first books published on how to write for the movies.

With this background of studio knowledge, the Chicago Herald engaged Miss Parsons to create a motion picture department. This was one of the first of its kind in the country and was the first to treat motion pictures in a serious, dignified manner.

Miss Parsons is a pioneer in motion pictures, having had almost twelve years' experience in writing about every phase of the motion picture. She is considered today to be the best informed woman on matters that concern motion pictures in this country. Her opinion is sought by producers, directors, exhibitors and stars who have learned to rely upon her judgment and her knowledge.

F. B. O. Sales Conference

Optimistic Note Struck at San Francisco Meeting

Pep and optimism were the twin keynotes of the San Francisco sales conferences held last week by Harry M. Berman, general manager of exchanges of F. B. O.

Among those who attended the confab at the San Francisco office were, besides General Manager Berman, L. G. Metzger, of Portland; A. H. Huot, of Seattle; W. B. Corby, Salt Lake; Sid Goldman, San Francisco; Harry Cohen, Los Angeles, and Art Schmidt, newly appointed West Coast Supervisor of F. B. O. Mr. Schmidt was formerly general manager of exchanges for Universal and is now making his home in Los Angeles.

Lichtman With Universal

To Handle Presentations On "The Hunchback of Notre Dame"

Carl Laemmle, president of Universal, has signed Al Lichtman in an executive capacity, and his first job is the management of "The Hunchback of Notre Dame," Universal's spectacle drama now being presented under special arrangement in various American cities.

Concerning the new arrival in the Universal home office, Laemmle pays the following tribute:

"I am highly gratified to announce Al Lichtman's affiliation with Universal. I have always admired his ability and his foresight. He brings to Universal a far-reaching perception of film conditions and a driving power almost unequalled in the industry."

Lichtman is outspoken in his enthusiasm for Universal.

"I consider my coming to Universal the greatest opportunity I ever had," he says. "It is the biggest thing I ever did. The Universal organization, with its remarkable stability, its great good will and its world wide activities, affords unlimited possibilities for big achievements in the film industry."

Berman on West Coast

Will Discuss Production Schedules for Next Year

Expressing the keenest optimism over the future of the industry and dismissing the current uneasiness over production costs as merely a temporary difficulty, Harry M. Berman, general sales manager for Film Booking Offices of America Inc., arrived at the Robertson-Cole studios in Hollywood last week to confer on production schedules for the coming season. The sales manager was given a hearty welcome on his arrival.

"F. B. O. remarked Mr. Berman, "Has no complaints to offer for business at the present time. What we are particularly interested in is dynamic salesmanship and showmanship—both of which are absolutely vital to successful administration of a film organization in this era of fast-moving competition.

"F. B. O. is a little more than one year old and I think we should be forgiven for doing a little crowing over the splendid strides we have made."

Mr. Berman then characterized the talk of panic and slumps as exaggerated, asserting that soaring production costs would come down as a natural reaction to the generous expenditures at the studios during the last several months. In his opinion it will not take the leaders of the industry long to get it back to normalcy.

W. B. Frank Elected

Becomes Vice-President of H. E. Roach Studios

W. B. Frank, who recently resigned as feature sales manager for Pathe to join the Hal Roach organization, was elected on Monday, November 26, to the vice-presidency of the Hal E. Roach Studios. News of Mr. Frank's election was contained in a dispatch from Los Angeles, where Mr. Frank is at present conferring with his associates of the Hal Roach Company. In his capacity as vice-president, Mr. Frank will have complete charge of all the Hal Roach business activities in the East. He will leave for New York on Saturday, December 1 and establish headquarters in the Pathe home office building.

GEORGE FITZMAURICE

Independent Achievement

Samuel Goldwyn's "The Eternal City" Breaks Record of New Jersey House

That Samuel Goldwyn's efforts as an independent producer are resulting in an intrinsic reward to the industry, in the form of good pictures, is further demonstrated by the success attained, already, by George Fitzmaurice's production, "The Eternal City," which had a test engagement at Paterson, New Jersey, last week and succeeded in setting a new level for admissions at Fabian's Regent Theatre.

Opening to the biggest Monday in the history of that house, it continued throughout the week to smash box office records and concluded the six-day engagement with a very fine general result.

Last Sunday "The Eternal City" opened at the beautiful Eastman Theatre, Rochester, and on Monday Mr. Goldwyn received a telegram from Managing Director William Fait stating that "The Eternal City" had succeeded in attracting the biggest house the Eastman Theatre has known since its opening, with the exception of two Sundays in its early days.

Coming on top of the success of "Potash and Perlmutter," this new accomplishment of George Fitzmaurice establishes Samuel Goldwyn's independent activity as one of the progressive movements during 1923 for the screen, and demonstrates his perspicacity in selection of cast and subject and the vindication of his faith in George Fitzmaurice as a great artist and balancer of drama.

"The Eternal City" has been set in for indefinite runs in many First National key cities.

Fox Foreign Heads Here

Alberto Rosenvald and E. P. Cetran, branch managers at Buenos Aires and Rio de Janeiro for Fox Film Corporation, arrived in New York this week for a sales conference at the New York home office. Within the next few weeks Fox managers from South America and also from Australia will report at the New York office. Robert W. Beckman has been appointed Scandinavian Manager of Fox Film Corporation and is on his way to Stockholm to take charge of the newly opened branch office there.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Capitol, Charleston, W. Va., Destroyed in $150,000 Fire

Fire of undetermined origin, early in the morning of November 15 in the top of the building, destroyed the Capitol Theatre, one of the most beautifully appointed picture houses in the State, at Charleston, W. Va. The loss to the theatre itself will reach in the neighborhood of $150,000, partially covered by insurance, while adjoining buildings suffered damage from water and smoke that will run into several hundred dollars.

As to the origin of the fire that wiped out the interior of the theatre, with the exception of the balcony and the booth for the motion picture machines—which, although still standing, were heavily damaged by water and smoke—neither officials connected with the theatre nor heads of the local fire department were able to offer a theory.

The Capitol opened on December 26, 1921, marking the entrance to local business activities of A. B. Hyman, of Huntington, one of West Virginia's best known pioneer theatre men and capitalists. Associated with Mr. Hyman were Fred Middleberg, of Huntington, and Charles Middleberg, of Charleston, local automobile man and former member of the city council.

Since its opening the Capitol has been managed by Harris P. Wolfberg. Mr. Hyman visited the Pittsburg Film Row the day after the fire and stated that the ruined theatre would be rebuilt immediately at an approximate cost of $200,000.

Although it will be several days before the Motion Picture Theatre Owners of Western Pennsylvania will announce the definite figure in dollars and cents as to what money will be sent to the national organization as a result of the extra drive for business on National Motion Picture Day, it is unanimously agreed that the day was a big success financially and that most of the local film theatres did much better than average business.

Nothing was left undone here to acquaint the public with the fact that November 19 was the great day on which everybody should attend a picture theatre. The public did its part and attended the picture theatres, many of which listed special added attractions to properly celebrate the big day. Other houses saw to it that their program for the day was somewhat better than average.

Picture theatres took on a holiday attire. American flags and streamers were in abundance, along with the banners announcing the event. Pittsburgh's Fifth avenue was a mass of decorations, and if any city excelled the display put on by the "boys" on "the avenue" we'd like to see a photo of it.

I. H. Fleishman, of the Brighton Theatre, North Side, is again able to be on duty at his theatre, after having undergone an operation at a local hospital.

Ralph Myers, well-known local exhibitor, has been removed to his home from the South Side Hospital, having been permanently injured in an automobile accident. Ralph suffered a broken back.

C. L. Gillis, owner of the theatre which bears his name at Clarksburg, W. Va., was a Pittsburgh visitor recently.

"Ben" Engleberg played "The Gold Diggers" at his Elmore Theatre in Pittsburgh recently, and did his advertising on two billion dollars' worth of German marks. "Ben" said it was not necessary to have a police escort to transport the money from the bank to the theatre.

J. J. Shultz, a newcomer to the picture business, is erecting a $125,000 picture theatre at Wilson, Pa., which is almost ready for opening. The house will be operated by Mike Scarlatti, who made a recent booking trip to the local Film Row.

Chris Vollmer said he would give us a season's pass to his Idle Hour Theatre if we didn't give him any publicity, but we are going to lose that pass, because we want to say that Chris Vollmer is one of the best-natured exhibitors we have ever had the pleasure to meet.

Cincinnati

With the advent of colder weather, business at the downtown theatres is showing a very considerable improvement, although the larger houses are offering some of the best pictures of the current season. Among the holdovers from last week are: "The Hunchback of Notre Dame," at Cox; "Rupert of Hentzau," at Gifts, and "If Winter Comes" at the Walnut.

J. A. Ackerman, manager of the Glenway Theatre, entertained a number of local exhibitors and exchange executives at a banquet at Hotel Claremont, Southgate, Ky., last week, at which he introduced his new patented "Kee-No" card game.

A new $500,000 lodge home and picture theatre is being planned by the Ashtabula Lodge of Moose, at Ashtabula, Ohio. A campaign for funds will soon be started.

Edward Minoughan, who has been operating the Princess Theatre at Marion, Ohio, for some time past, has sold same to Mr. and Mrs. Joseph Williams, who will continue the original policy of pictures.

Harry Silver, resident manager of the Palace Theatre, Hamilton, Ohio, who has already undergone two major operations at a Detroit hospital, but who was discharged from that institution several months ago as cured, has again been stricken and has returned to Detroit for further treatment. It is now feared that a third operation may have to be performed.

Mrs. Margie Noe, Harlan, Ky., contemplates the erection of a $65,000 movie theatre and store building, while at Winchester, Ky., Paul H. Krause & Co., will put up a $40,000 house at 42nd street and College avenue.

The Southeast

Raleigh, N. C., is to have one of the state's finest theatres when the new State Theatre opens on December 15. The date will be approximately then, although not yet officially announced. The house will play a combination road show, vaudeville and picture bill, and is the last word in convenience for patrons. A Mr. Hines, a newcomer in the industry, of Norfolk, Va., built the house and controls it. He also recently assumed management of Raleigh's Superba Theatre, a straight picture house. It is rumored that one of the best showmen in the State will manage the new State when it opens.

DeSalles Harrison, newly appointed public relations representative in the Southeastern states by the Hays organization, has gone on a trip which will take him into all cities where Better Films Committees are now functioning or in process of organization. He will go to New York, after his circuit is completed, for conferences with Colonel Jason Joy of the Hays headquarters, under whom he is functioning in his Southern work.

C. E. Daffin, of Tallahassee, Fla., is getting ready for the annual hunting party he gives every year, assembling his fine dogs. Quite a number of Atlanta's film men attend this party every year and enjoy Mr. Daffin's hospitality for several days.

Sig Samuels, of Alamo No. 1, Atlanta, with members of his family is on a motor tour in Florida.

J. H. Wheeler, of the Start Theatre, Tarrant City, Ala., was a visitor on Atlanta's Film Row the past week.

Theatres Have Own Electrical Plant

THE theatres on Elm and Akard and the block bounded by Elm, Akard and Ervay streets, Dallas, Texas, are to be furnished electric current by the Theatre Electric Company, according to plans outlined at the recent organization meeting at 1413½ Main street. The company is to capitalized at $50,000 and has obtained a lease on the building at 208 Akard street, it was announced, in which to install their plant.

An electrical engineer was called into consultation, who submitted figures on the installation of 200-horsepower generator sets. Plans have been made to go before the City Commission for the necessary permits.

Among those in attendance and who agreed to take stock, according to L. G. Bissinger, secretary-treasurer elect, were E. B. Thomas, representing the Happyland Theatre; Raleigh Dent, Laskin Brothers for the Jefferson Theatre; Ray Stennett and Si Charninsky for the Capitol; W. D. Nevills for the Washington Theatre, and Mr. Bissinger for the Queen. Officers chosen were E. B. Thomas, president; Raleigh Dent, vice president, and L. G. Bissinger, secretary and treasurer.

Mr. Bissinger states that by installing this plant they can cut their electric bills in two at least. They do not intend to enter into opposition to the established company but merely supply themselves.

Milwaukee Exhibitors Display Little Interest in Movie Day

National Motion Picture Day passed in Milwaukee with little flurry among exhibitors and a great deal less, if that is possible, as far as the public is concerned. It is safe to say that with few exceptions the public was not even aware a motion picture day had been set aside. The exceptions resulted from the feeble attempts made by a bare handful of exhibitors to observe the day.

True, the Motion Picture Theatre Owners of Wisconsin went on record several weeks previously endorsing the move, but the organization decided at the same time to put the matter of boosting the day up to each individual exhibitor. As far as the association was concerned, the only other thing it did in connection with the matter was to begin publication on that day of its motion picture directory which is to be a daily feature in the newspapers. Thirty theatres were represented in the first list from which the exhibitor organization will share in the receipts.

The Regent Theatre, operated by Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, and the Parkway, run by E. W. Van Norman, were among the few houses which tried to impress the public with the fact that Nov. 19 was Motion Picture Day. Mr. Seegert drew considerable favorable comment by showing a film of the pioneer days in the movie game. On the same program he had a modern film and through exhibiting both he was able to demonstrate the progress which has been made in the last few years.

Mr. Van Norman's special attraction consisted of a novelty musical program.

George Fischer, manager of the New Milwaukee, expressed the sentiment of numerous other theatre men when he declared, "Every day is Motion Picture Day at my house. I give my patrons the best that is possible at all times, so a special observance is hardly necessary."

Although downtown exhibitors likewise generally ignored the day, as far as special stunts or other exploitation was concerned, it was one of the biggest Mondays the business has ever known. This apparently was due to the nature of the attractions and not to the fact that it was Motion Picture Day. Saxe's Strand, playing "Flaming Youth," after being forced to run off a special showing Sunday night, was jammed again on Monday, according to E. J. Weisfeldt, manager. The Alhambra, managed by Leo A. Landau and showing "Rupert of Hentzau," also played to capacity.

Ground will be broken shortly at Fond du Lac, Wis., for a three-story $600,000 theatre building with a seating capacity of 2,000, it has been announced by Frank W. Fischer, managing director of the Fischer chain of theatres which already controls some of the leading houses in Wisconsin and Illinois. Announcement of this venture follows closely on the heels of the revelation that Mr. Fischer has closed a deal for the purchase of the Jones Theatre, a 1,460 seat house now under construction in Janesville, Wis. It is understood that Mr. Fischer paid $250,000 in the purchase of the uncompleted theatre from Harry Jones. This house is to be opened on or about March 1.

The site for the Fond du Lac Theatre embraces 26,400 square feet of ground on Main street. It will be modern in every respect and will be so equipped that it will be possible to present pictures or vaudeville.

W. G. Lloyd of Chicago, owner of the Lyric Theatre at Fort Atkinson, Wis., for eleven years, has sold the property to Oliver Grant of Janesville, Wis. The house will now be operated by Mr. Grant's son, William. The Lyric was built in 1880 by a stock company and used for years as an armory, council chamber and fire department on the ground floor, and as an opera house on the upper floor.

Ushers of the New Milwaukee Theatre have formed an organization to promote efficiency it has been announced by Louis Shimon, assistant manager of the house, who is advisor to the group. The organization is to be known as the Milwaukee Ushers' club. Arnold Kaliebe is president.

In an effort to eliminate the bicycling evil, the Milwaukee Film Board of Trade has ordered its members to supply all exchange salesmen with form postcards upon which they will record the various offerings at theatres in towns they visit, thus providing a checkup system.

A suit reopening the music tax fight in Milwaukee has been filed against the Whitehouse Theatre, operated by Otto L. Meister. The action, in which the Skidmore Music company of New York is the plaintiff, alleges that the song, "Last Night on the Back Porch," was rendered in the show house without the payment of a tax.

A report on the Indiana conference, which he attended as a delegate from Wisconsin, is to be given by Joseph Rhode, widely known Kenosha theatre man, as a feature of the next board of directors' meeting of the Motion Picture Theatre Owners of Wisconsin, which is to be held within a few days.

The meeting also is expected to result in selection of a successor to Walter F. Baumann, who recently resigned as executive secretary of the organization. Fred Seegert, president, declares a new man virtually has been selected for the position and merely awaits ratification by the board. He refused to state, however, who the candidate is.

St. Louis

"Long Live the King," Jackie Coogan's first big picture under his new Metro contract, opened in St. Louis on Saturday, November 24, playing day and date at four of the city's leading first run houses—the Delmonte, the largest one-floor theatre in the world, owned by Fred L. Cornwell, and the Grand Central, West End Lyric and Capitol theatres, owned by Spyros Skouras and his organizations. This broke all records in St. Louis, as never in the history of the city had a picture shown first-run at four houses day and date.

In addition, Metro scored another triumph when "Scaramouche" got away on an indefinite run at the New Pershing Theatre, Delmar boulevard near Hamilton avenue, a St. Louis Amusement Company house that was redecorated and remodeled at a cost of $50,000 to be ready for the initial showing of "Scaramouche." The premier showing of this picture was an event in St. Louis—the city, state and prominent educators, physicians, society leaders, etc., being present as guests of Rex Ingram, director of the picture.

St. Louis exhibitors are interested in the fight being waged against Blue Laws in Frankfort, Ind. Dispatches from that city told of the arrest of twenty-three business men who had kept their places of business open on Sunday, November 18, in defiance of orders from Mayor Keene to close. The Mayor's decision to enforce the blue laws resulted from a controversy between a church faction and the owner of the local picture theatre. The first Sunday the blue law was in effect the other places of business closed, but the next week they decided to rebel. All were released on bond.

Pete Rybanic, owner of the Movie Theatre, has purchased the Wilson Theatre, Fourteenth street and Cass avenue, St. Louis, from Samuel Steinberg. The Wilson seats about 200 persons.

Bob Cluster of Johnsten City has purchased the Washington Theatre, Belleville, Ill. He will assume charge December 1. R. E. Gump will continue as manager.

Sullivan & Gray, owners of the Rex Theatre, Pittsburg, Ill., plan to open the Roland Theatre, Marion, Ill., shortly. They have closed the Rex temporarily because of the shutting down of the coal mine at Pittsburg.

Tongate & Haynes, owners of the picture house at Carlisle, Ind., are opening a new house in St. Francisville, Ill., on December 1. Tongate was in St. Louis the past week booking film.

Visitors of the week included Tom Reed and his new Cadillac sedan; Charles Stemple, St. Charles, Mo.; Dr. C. A. Tettley of Flat River and Farmington, and Charley Barber of Tilden, Ill.

I. W. Rodgers Invests in Coal

I. W. RODGERS of Poplar Bluff, Mo., the Daddy of 'Em All among Missouri exhibitors, is seeking new worlds to conquer. Those who remember reading his autobiography published some time ago will recall that he had many interesting callings prior to taking up motion picture exhibition, but none to conjure up the romantic situations as his latest moves promise. For henceforth he may be known as Mr. I. W. Rodgers, the Iron Baron.

Dispatches from Poplar Bluff the past week stated that Rodgers and H. E. Springer of that city had purchased 11,000 acres of land in Wayne County, Mo., from W. I. Hooper, also of Poplar Bluff. The deal involved approximately $800,000, and was one of the biggest of its kind ever pulled off in Southeast Missouri.

The land purchased by Rodgers and Springer is adjacent to the famed Iron Mountain, the greatest iron mine in history. That wonder of the Nineteenth Century recently pulled a sensational comeback by producing iron ore of wonderful purity in large quantities after it had been closed down for almost thirty years. A Chicago electric railway magnate, who bought the mine and surrounding territory as a stock ranch, paying about $400,000 for it, has had his holdings jump in value to some $12,000,000 as a result of the renewed activity at the mine. Rodgers and Springer plan to mine for iron on their property.

Dallas

The management of the Queen Theatre, Dallas, Texas, has recently been taken over by Lou Bissinger and Joe C. Singer. Bissinger was the first manager of the Queen after its completion several years ago, and since that time he has been with the Washington Theatre until taking over the lease on the Queen. He says he is glad to be back home again.

Contract has been let for the re-decoration and renovation of this theatre. A new and comfortable smoking loge will be a feature of the Queen upon the completion of the re-decoration scheme. Mr. Bissinger says it is their intention to bring back to the Queen that atmosphere of comfort and charm which made it popular in the past, to secure some of the biggest stars in the picture business, and to give the theatre-going public a high-class theatre at popular prices.

Woods Theatre, Chicago, Sold to Jones, Linick & Schaefer

The Woods Theatre Building was purchased by Jones, Linick & Schaefer for $1,100,000 from the A. H. Woods Theatre Company last week. The theatre will hereafter be exclusively devoted to the highest class of motion pictures, it was stated. The property is under a ninety-nine year lease, with ninety-two years yet to run.

"Our firm," said Aaron Jones, "will take over the operation of the new theatre as an exclusive high-class motion picture house."

The Woods Theatre seats 1,200 people, having an eighty-foot frontage on Randolph street and 180 feet on Dearborn. Mr. Jones announced that no eastern capital was concerned in the deal, which was consummated without the bid of brokers or realty operators.

Lou Houseman, western representative for A. H. Woods, has sent out a statement again that the property has not been sold and that the price quoted is "ridiculous." Mr. Jones, as quoted above, says the sale has been made.

Gerald Scully, Margaret Voss and William L. Voss, Jr., have organized the Garden Theatre Corporation at Harvey, Ill., with a capital of $20,000, to own and lease theatres. The office of the company is at 15411 Center avenue, Harvey, Ill.

T. M. Bliss, Jr., has bought the interest of Harry Grampp, well known exhibitor of Rockford, Ill., in the Orpheum Pictures Company, which operates a chain of theatres in this state with headquarters at Rockford. Bliss is well known to the trade.

The Garden Theatre at 15411 Center, Harvey, has been leased by Gerald Scully and Mrs. W. L. Voss to the Garden Theatre Corporation for ten years at a term rental of $60,000.

An eighteen-story office building and theatre to cost $2,000,000 will be built on Randolph street, between Michigan and Wabash avenues, after January 1, it is reported. The theatre will accommodate 1,750.

James Gillett and Elmer Clayton have reopened the Avonia Theatre at Avon, Ill., after being closed since last spring. The new managers are using high-class picture programs.

The Midwest Theatres Corporation has added another house. The latest is the DeKalb Theatre at DeKalb, Ill. Dale A. Liefheit will remain as manager.

Harry Miller, well known manager of the National Theatre on South Halsted street, has resigned and accepted the position of manager of the new Fitzpatrick and McElroy theatre that has just opened at Traverse City, Mich. This is the last word in theatre construction and will play a first run policy.

The Grand Theatre at Alton, Ill., has been taken over by a stock company directed by John Karzan, John Pano and John Jianokopolis. Karzan has three other movie houses in St. Louis.

George Koehn has sold the New Empress Theatre at Springfield, Ill., to E. R. Ship, who will make some improvements.

Tony Serara has opened his new movie theatre at Pawnee, Ill., in the coal country, and has one of the niftiest houses in that part of the state.

Leland Eastman, Frank Cotey and Cornelius Cooney have organized the American Theatres Corporation, with offices at 7941 and 7947 South Halsted, to erect and conduct a picture and vaudeville theatre for that neighborhood.

Frank Delander of Geneseo, Ill., will start the construction of a movie house in that city early next year and Jack Green, well known showman, will have charge of the house when it is finished.

Will Peaseman, manager of the Colonial Theatre at Danville, Ill., was a Film Row visitor and reported that business is good in his part of the state.

The Bijou Theatre at Mt. Clemons, that has been dark for almost a year, opened early this month and is doing a good business.

The first anniversary of the New Tiffin Theatre at North and Kariov avenue was celebrated by the management and the employes with a get-together dinner held in the hall over the theatre. With plenty to eat and drink and a good orchestra, the boys all voted it a fine evening.

John Dromey opened his cosy little 400-seat movie house in North Chicago last week and is playing to capacity business. He is featuring plenty of good music with his picture programs and the outlook is for banner business during the winter months.

The Keystone Theatre at 3912 Sheridan Road, near Broadway, is being overhauled by the management and redecorated for the winter season. Business is good on the North Shore and the house is playing good movie bills with plenty of music to go with them.

Louis St. Pierre, well known to Film Row here, has been made general manager of the Midwest Circuit Theatres in Rockford, Beloit and Decatur, succeeding Harry Grammp, who resigned recently.

Wiley McConnell, part owner of the Orpheum Theatre at Quincy, with Jack Hoeffler, has incorporated the Empress Amusement Company at Decatur, Ill., to handle the management of the Empress Theatre of that city, which is also under his direction this season, playing both vaudeville and pictures.

Aaron Jones has signed up "The Extra Girl," with Mabel Normand, to follow the extended run of "Rosita" at the New Orpheum Theatre on State street. This will be followed by "A Woman of Paris" early in January.

Adolph Linick of Jones, Linick & Schaefer has gone to the West Coast on his usual winter pilgrimage and won't be back until the birds come north again in the spring.

South Chicago has another picture house, as Richard and Leo Salkin have opened the Bowen Theatre there.

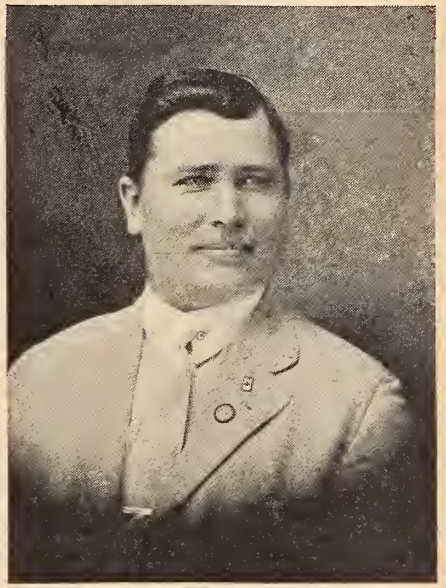
P. A. Alleman of the Strand and Family theatres of Clinton was a business visitor along Film Row last week and says that business is good out in his part of the country.

C. L. Foster has been placed in charge of the poster department of the Rialto Theatre and Manager Rosenblum now has some nifty publicity to attract the passing crowds.

The Wabash Theatre at 1838 South Wabash avenue, under the management of Van Nomikos, is being remodeled and fixed up, so that when the job is done Van will almost have a new movie house for his customers along Wabash avenue.

A. L. Rittenberg, William R. Swissler and Abraham Greenspahn have organized the Loop Theatre Building Corporation, with offices at 1003 North Clark street and with a capital of $300,000, to erect a large movie house.

A VIVID PERSONALITY



Ex-County Judge J. A. Sommerlatte, theatre owner and political boss of Lavaca County, Texas, has gained the title of "The Miracle Man." According to The Houston Press, here is what often happens in court:

"A tall, lean, sunburned farmer walks up to the judge and whispers a few words. The judge nods understandingly and says, 'Give me a more thorough description of the animal.' There is more low-pitched talk. Then the judge says, 'All right, your horse will be well in three days.' The farmer shakes hands and goes out. In three days the horse is well.

"If you ask how he does it, the young judge—he's 35 years old, weighs 240 pounds, is black-haired, blue-eyed and upstanding—smiles a kindly smile and tells you without any bluff, boast or bombast that he has a wit of healing. He heals both human beings and dumb brutes. He travels in the deaf of night to give relief. Hundreds of Lacava County citizens are ready to make affidavit that he has cured them. Merchants, bankers, contractors and big farmers and stockmen unite in testifying to this peculiar power the young judge possesses."

Tom Hickey, who wrote this newspaper story, quotes the judge as saying that "We would all be healers even of our own bodily ills if we had the faith that Christ had when he cured the blind, cleansed the leper and caused the crippled to walk. I am fortunate in possessing an abounding, joyous faith. In no other way can I account for the success I have had. I have never studied medicine. I know but little of physiology or anatomy. I only know I can cure."

Judge Sommerlatte's home is in Hallettsville, Texas.

Robinson in Hospital

Dee Robinson of Peoria, Ill., who has been critically ill for some weeks has been brought to Chicago and placed in the Presbyterian Hospital where he will have to undergo a major operation. Mr. Robinson is one of the prominent exhibitors in the Middle West, and also one of the most popular theatre men in that community. As head of the Madison Theatres Company he has control of all the picture and vaudeville houses in Peoria and also operates the Irvin Theatre at Bloomington, Ill.

Wright Knocked Unconscious by San Francisco Burglars

One of the most daring theatre robberies in the history of the Pacific Coast took place at the New Mission Theatre, San Francisco, on Monday, November 19, when three youthful bandits held up Winfield Wright, house manager, knocked him unconscious and made away with $5,385, which represented the Saturday and Sunday receipts.

According to Wright he came down to the theatre shortly before noon to bank the money and had just finished counting it when three men, who had evidently hidden in the theatre Sunday night, rushed upon him. Two of them covered him with revolvers while the third knocked him unconscious with a blow in the abdomen. They then threw him into a closet and made their escape. It was several minutes before he recovered sufficiently to give the alarm and a shotgun squad was dispatched to the scene in armed cars, but no trace has been found of the bandits.

Plans for the building of two new picture houses and the purchase of a one-half interest in two Elmhurst houses by the T. & D., Jr., Circuit are announced by J. R. Saul, San Francisco theatre broker, who has handled the transactions. Negotiations have been completed whereby M. A. Naify, E. H. Emmick and Robert A. McNeil have acquired a lot 88 by 204 feet in size at Monterey, Cal., and plans are being made for the erection of a theatre to cost $275,000. These exhibitors, with J. C. Hunter, Mortimer Thomas and Charles Moser, have purchased from John Peters a half interest in the Elm and Bijou theatres at Elmhurst, an east-bay suburb of San Francisco. Plans are being drawn for a 1,600-seat house to be erected within the next six months, and upon its completion one of the present theatres will be closed. The T. & D., Jr., Circuit now comprises thirty-seven theatres in Northern California.

Hal D. Neides, formerly manager of the Warfield Theatre, San Francisco, but who has been away from this city for several weeks, has returned to assume charge of the road show presentation of "Scaramouche" which has opened at the Capitol Theatre. The opening week proved such an unqualified success that it is believed that this production can be shown in this house until after Christmas.

Lew Newcomb, for several years associated with Ackerman & Harris, San Francisco, but more recently with the Orpheum Theatre, Oakland, has returned to San Francisco and has been placed in charge of the Strand Theatre, owned by M. L. Markowitz.

A. W. Mather, of the New Princess Theatre, Honolulu, T. H., arrived at San Francisco recently to confer with business associates on the mainland. E. J. Carroll, Australian theatre magnate, has also arrived here to spend several months in the United States.

After having been closed for five days for a thorough overhauling, the Lyric Theatre, Stockton, Cal., has been reopened by Mark Leichter and associates, the opening attraction under the new ownership having been "The Spanish Dancer."

Extensive improvements have been made of late in the theatre of C. R. Beilby at Wheatland, Cal., including the installation of Mazda equipped Powers machines by G. A. Metcalfe.

The old T. & D. Theatre at Richmond, Cal., which has been closed for months, will be opened by West Coast Theatres, Inc., shortly after the first of the year.

Work has been commenced on the construction of a 1,200-seat picture theatre at San Leandro, Cal., by L. J. Toffelmier. It is expected to complete it in March.

E. K. Hoffman until recently with the New Piedmont Theatre, Oakland, Cal., has been made manager of the Palace Theatre in that city, recently acquired by the T. & D. Jr. Circuit.

The Elite Theatre at Placerville, Cal., operated by Mrs. J. B. Travelle, has been remodelled and is very attractive in its new form. It has gone on winter schedule, with no show on Monday nights.

The A. B. Hill heirs have purchased property adjoining the Hill Opera House at Petaluma, Cal., and are now in a position to enlarge this house.

Philadelphia Exhibitors Use Own Employment Bureau

A bureau for the purpose of helping secure for members of the M. P. T. O. A. of Eastern Pennsylvania, Southern New Jersey and Delaware help in the way of employes has been established by George P. Aarons, secretary of the association, whose headquarters are located at Thirteenth and Vine streets. So numerous were the requests from theatre owners that it was found necessary to file a list of names and addresses.

A lease on the Opera House at Mt. Holly, N. J., has been secured by Dave Segal, head of the Royal Pictures Exchange, who took over the management of the place from Ed Hulse. No change will be made in the policy of the picture theatre under the new management.

The Hollywood Theatre, formerly the American Theatre of Pottsville, Pa., which recently was acquired by the Stanley Company of America, will reopen the first of the year as one of the string which the Stanley Company has acquired in that section of Pennsylvania. This house, the Lyric at Hamburg, Pa., the Hippodrome at Pine Grove, Pa., and the Lyric at Minersville were acquired by the Stanley Co. from William Shugars, former proprietor.

Purchase of the Fulton Opera House at Lancaster, Pa., was made by Ralph W. Coho, a coal operator of that city, who took over the property from John A. Guerrini and the estate of the late Harvey S. Butzer, for a consideration not disclosed. The theatre will be turned into a picture house.

The Haddon Heights Theatre of Haddon Heights, N. J., has been opened by C. L. McArthur, who operated the Olney Theatre of Olney, just outside of Philadelphia for a number of years. Renovations of the interior and exterior converted it into a first-class picture house feature with a daily change of pictures. It formerly was owned by Hunts Theatres, Inc.

Postponement of the annual entertainment of the M. P. T. O. A. of Eastern Pennsylvania, Southern New Jersey and Delaware, which was to have been held on November 11 at Fay's Theatre, was made to an indefinite date. It is proposed to hold the celebration after the first of the year with a program of vaudeville, musical numbers and pictures.

A tour of New York State was enjoyed by P. Mortimer Lewis, proprietor of the Bijou Theatre on the Boardwalk, Atlantic City, the Capital and the Ventor theatres of that resort, who is taking his annual vacation in this manner. He will return to the shore the latter part of the month.

George Kilpatrick, for many years assistant manager of the Strand Theatre at Easton, Pa., is managing the Plaza Theatre at Miami, Fla., for C. D. Buss, who operates this theatre during the winter and who opened the house last week for the season.

Under the management of Phil Levy there is being conducted a picture house in the Lyric Theatre at Allentown, formerly a legitimate theatre. Modern picture equipment has been installed and daily showing of Silver Screen productions is made.

Alterations to the Karlton Theatre of Quakertown are nearing completion. As soon as building operations will permit there will be opened a high-class vaudeville and picture establishment under the management of George Bennethum, who has acquired the house.

The building program which Thomas F. Herrity, manager of the Lotus Theatre of Allentown, has just put under way, calls for the enlargement of the house with an increase of 200 in seating capacity. An attractive lobby is being constructed, giving frontage of 40 feet, and it is hoped to have the alterations completed in time to celebrate the third anniversary of the theatre during Christmas week.

Opening of the Strand Theatre of Gloucester, N. J., took place last week under the management of Jack Jaslow. The house has been closed for several months for renovations and the installation of new equipment in the projection booth and the hanging of a new screen. The house seating 400, recently was acquired by Alex Koleman. A five-piece orchestra has been provided. The Strand formerly was known as the Academy and later as the Broadway under lease to Lew Pizor, who also owned the Leader and Palace in that town. Recently the latter theatre and the Apollo were taken over by the Stiefel Amusement Co.

Nebraska

Thomas Bush of the Liberty Theatre, Republican City, Neb., was in Omaha last week calling at the various exchanges and making arrangements for some new films.

Manager Mullen has returned to the management of the Electric Theatre at Falls City, his old job, after having resigned some time ago.

William Hawley, theatre owner of North Platte, spent some time in Omaha en route to Lincoln to witness the Nebraska-Notre Dame football game.

The Crystal Theatre of Rulo, Neb., was burned to the ground recently.

The Community Club at Daykin, Neb., has opened a new picture theatre there. The town hall is for the present being used as the theatre building.

R. V. Fletcher of the Lyric Theatre at Hartington, Neb., was in Omaha last week. He has only recently taken over that theatre and was in Omaha consulting with a number of exchanges regarding films.

The Capital Theatre at Davenport, Ia., has just been equipped with a new 100-ampere motor generator.

William Fraser has taken over the Gale Theatre and the Metropolitan Theatre at Mitchell, S. D. He has recently arranged extensive remodeling and re-equipping of the theatre.

Oscar Persons, theatre owner at Minden, Neb., has equipped his place with new chairs and new lobby equipment.

The Palm Theatre at Omaha was recently sold by Tom Freeman, owner, to Gilley & Ribble, owner of the Rex Theatre in Omaha. The new owners announce they plan to make the Palm an exclusive picture house, whereas in the past it has been operated as a combined picture and vaudeville house. They plan to operate it at a low admission figure.

Troy, N. Y., Woman Arrested as Strand Money Takes Wings

About $150, representing the evening's receipts of the Strand Theatre, in Troy, N. Y., took flight one night last week about the same time as Mrs. Daniel Christian, 19 years of age, cashier of the theatre, which is managed by "Al" Bothner. No sooner was the loss of the money discovered than the police were called, with the result that the woman and her husband were later on apprehended at the railroad station in Albany, where they had purchased tickets for New York. The couple had come to Troy from Syracuse a few days before, the husband securing a job as a waiter and the wife becoming cashier of the theatre. They are now awaiting the action of the grand jury on a charge of grand larceny.

The Empire Theatre in Syracuse, which is showing plenty of pep these days in lobby and outside advertising, will observe its Anniversary Week this month. The house is managed by Willis B. Whitnall.

The frequent symphony concerts given by the combined orchestras of the Mark Strand Theatre in Albany and the Troy in Troy, at the former house, are really becoming the leading society events of the year. At the one given on Saturday last, the list of patronessces resembled the "who's who" of Albany.

Generally speaking, business is good in Syracuse. The houses are all drawing well and the owners do not appear to be afraid of using newspaper space to inform the public as to attractions booked. One of the most pleasant features of the past week was the return of Edgar Weil to the management of the Strand, following a vacation of many weeks at his home in Little Rock, Ark., recovering from a nervous breakdown.

Uly Hill, managing director of the Strand houses in Albany and Troy, has accepted an invitation to address the State Convention of Music Clubs in this city next April

Potsdam, N. Y., certainly will be plentifully supplied with picture theatres, for two are to be erected within the next few months. The Strand Theatre Company of Ogdensburg, which operates playhouses in Maline, Ogdensburg and Plattsburg, will open its sixth theatre in Potsdam, having acquired a site on Market street. The house will cost about $80,000. The house will be about a year in building. Almost simultaneously with the announcement comes another from James Papayanakos, former owner of the Olympic Theatre in Watertown, that he is preparing plans for a theatre in Potsdam, on the present location of the Clark Furniture Store. The house will seat 1,000.

There is going to be a party up in Gloversville soon. The other day Louis Schine announced the birth of a son, and now all Albany, or at least that portion in the film business, has been invited by Mr. Schine to the celebration.

Early showings of feature pictures in the Capital District include "Ashes of Vengeance" at the Troy and Mark Strand theatres, during the week of January 7-12. "If Winter Comes" has been booked at the Leland for the week of January 27, while "Ponjola" will attract Thanksgiving Day crowds at the Troy in Troy.

Although "Common Law" did a whoppin' big business at the Leland in Albany last week, second only to "Little Old New York," Manager Oscar Perrin finally decided not to use it for another week against "Rosita" at the Mark Strand. Mr. Perrin will use "In the Palace of the King" to buck the Mary Pickford picture during the six days. Incidentally, the Mark Strand is doing some heavy advertising in putting over "Rosita," using hundreds of heralds, window cards as well as six, eight and twenty-four sheets.

Weighing at least four pounds more than when he left, Louis Buettner of Cohoes, one of the best known exhibitors in this part of the state, is back home from a three weeks' trip to the Adirondacks, which has restored his health to a considerable extent.

Buffalo, N. Y.

The very latest type of Simplex projection machines are being installed in Shea's Hippodrome by Al Becker of the Becker Theatre Supply Company. The equipment is similar to that used by the Eastman in Rochester and the Capitol in New York.

The New Family Theatre in Batavia opened to the public Thanksgiving Day. The house is operated by a corporation composed of Nikitas Dipson, Judge E. A. Washburn and John R. Osborne. The house has a $16,000 organ and is beautifully decorated and furnished inside and out. "Going Up," the Douglas MacLean picture, was the opening feature.

George Hall, manager of the Capitol Theatre in South Park, is a member of the company that has purchased Crystal Beach, a Canadian shore summer resort, from the Lake Erie Excursion Company for $1,500,000.

James Cardina opened his new Varsity Theatre on Kensington Avenue, Buffalo, Wednesday evening, November 28. There was a large number of exchange men and exhibitors present as guests of Jim. "Pioneer Trails" was the opening attraction.

Rochester, N. Y.

On Rochester screens: Eastman, "The Eternal City." Regent, "The Eternal Struggle." Piccadilly, "Long Live the King." Victoria, "Daughters of the Rich." Rialto, "Drifting." Strand, "Penrod and Sam."

That the Eastman Theatre already occupies a position of importance among theatres of the country is indicated by the fact that a drawing of the house and an explanation of its purpose forms the outstanding feature in the advertisement of Paramount in the Saturday Evening Post in the issue of November 17.

"Little Old New York" will open at the Piccadilly Theatre the week of December 2.

Rumors that the visit of E. F. Albee to J. H. Finn, manager of the Temple Theatre, might result in tentative plans for the building of a large theatre in Rochester have been denied by Mr. Finn.

Canada

At a general meeting of all exhibitors in London, Ontario, on November 21, the decision was reached for a flat increase of 3 cents in all admission prices for both matinee and evening performances at the local playhouses, the increase to go into effect at once. The cause given for the raising of admission prices was that the salaries of stars in California and elsewhere had forced producers and distributors to charge higher rentals to theatres. Managers announcing the price increase included Fred Jackson of Loew's Theatre; Thomas Logan of the Allen Theatre; and William Stewart of the Patricia Theatre, these being the leading houses of the city.

Announcement has been made that the Continental Screen Service Corporation has closed a contract with the Canadian Division of the Motion Picture Theatre Owners whereby the company is to supply an advertising slide or an advertising trailer to each of 700 picture theatres in Canada. When the exhibitor complies with the request to screen the slide or film, the company is to pay a stated fee into the treasury of the M. P. T. O., it is stated.

"The Covered Wagon" followed "Scaramouche" into the Tivoli Theatre, "big time film house" of Toronto, on November 24, after "Scaramouche" had played three weeks at $1.50 top. The same scale is continued for "Covered Wagon." This is the first Canadian run for "Wagon." "Scaramouche" completed a two weeks' run at the Palace Theatre, Montreal, on November 24.

The plan of reserving box seats for evening performances at Loew's Theatre, Ottawa, has been discontinued by Capt. F. W. Goodale, manager, after he had given the special service a test of six weeks.

A thriller taken in 1911, 12 years ago, on Long Island, is to be featured at Loew's Theatre, Ottawa, during the week of December 3. The important part about this presentation is that the hero of the picture is Capt. Frank Goodale, now manager of the Loew house. He was known at the time this picture was produced by Imp under the title of "Through the Air" as "the boy balloonist" and his daily work consisted of flying in a 16-foot dirigible, having a motorcycle engine, from Palisade Park, New Jersey.

Harry Brouse, owner of the Imperial Theatre, Ottawa, has installed a six-piece orchestra in his "theatre beautiful." This is startling news when it is remembered that for years and years the musical accompaniment for pictures at the Ottawa Imperial has been provided by a pipe organ, with Jack Neville presiding. After years of loneliness, Mr. Neville is now associated with six musical confreres.

Receiver Releases Pantheon, Vincennes, Ind.

THE Pantheon Theatre in Vincennes, Ind., which was one of the theatres owned by the Consolidated Realty and Theatres Corporation, recently thrown into the hands of a receiver, has been released from the receivership and has reverted to its original owner, the Wilkerson-Lyons Enterprises, Inc. Fred Sims, receiver for the Consolidated company, said he consented to the release of the theatre because it had not been paying much, and it would have been a big obligation on the Consolidated to hold the lease.

The Consolidated took over the Pantheon on Ooctober 1st on a two-year lease, with a plan to issue 8 per cent. bonds to pay for the theatre. Mr. Sims said the Consolidated did not have the money to keep up the lease. Immediately following the theatre's release, Judge Thomas B. Coulter, acting on petition of L. R. Henley, principal stockholder, named Claude E. Gregg and J. B. E. Laplante co-receivers of the theatre. The Pantheon was erected about three years ago at a cost of about $150,000.

Reports received this week from Terre Haute, Richmond and Ft. Wayne show that a large volume of business was done by the Consolidated company's theatres there during the last week, Mr. Sims said. At Evansville twelve members of the orchestra at the Victory Theatre were discharged in order to permit expenses to be cut down during the receivership proceedings.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Texas Manager With No Elaborate Aids Builds a Splendid Exploitation Lobby

ACHIEVING one of the best lobby displays on Circus Days with limited facilities, Thomas Nickelson, of the Crescent theatre, Austin, Texas, puts himself solidly on the exploitation map. With very little material to work with, he has achieved a decidedly realistic circus entrance and he not only broke all the house records, but he set the new marks so high that it promises to stand for a long time to come.

The lobby shown on this page would be entirely creditable were it the work of a management having unlimited resources at command. It would be good looking had it been used at the New York Strand for its first showing. Coming from a theatre without large resources, it is a remarkable achievement.

It's Easy When—

Had this been planned by a theatre with a large revenue, where an expenditure of two or three hundred dollars for a good selling lobby is a matter of no consequence, it would have been good. But Mr. Nickelson, we take it, had no such appropriation, and had to work with what he could get. He used his ingenuity, and he really achieved an effect better in some ways than he could have gained through the mere outlay of money.

Take that same lobby in a big house and probably the tent would have been of muslin or cotton, bought for the occasion and cut to fit. Buying that much cloth would have killed the profit of the Crescent. Mr. Nickelson uses hay covers and gets closer to the real thing. There is a real circus flavor to that laced canopy.

Has Real Flavor

Done with new cloth, there would have been an entrance and an exit and a scalloped border and a lot of trimmings that would not have had the same local color. This looks more like a real circus tent, for it must be remembered that Jackie was traveling with a wagon show and they did not have an elaborate equipment.

That den on the right seems to be the real thing, though the lion is profile. If this is home-made, too, it is more than creditable, but it looks as though it might have been left behind by some road show in difficulties. The elephants on the left are also profile, but they are good enough to carry out the suggestion, and the hay and the roped enclosure are convincingly good and about the only thing lacking is a red wagon structure for the ticket office.

The Will to Work

But the real angle to this display is not that it is exceptionally good, but that the manager was willing to work hard to get an effect that would bring extra money.

He did not sit down and wail that he could not afford to do anything. He went out and borrowed the hay covers and did it. That is the spirit which wins. Hundreds of managers are watching business slip just because they have not the willingness to get out and hustle and do the best they can with the best they can get.

They talk about bad business instead of about bad management.

That is why we appreciate so much the fine achievement of the chap you see in the picture standing by the box office. He writes that the only way to get returns is to exploit, and in doing the best he can he has in this instance done better than the larger houses in the matter of display and proportionately well in the matter of receipts.

He could not get that result through sitting in his chair and lamenting his lack of opportunity.

Red Lights Told of Red Lights' Coming

Before they opened Red Lights at the California theatre, San Francisco, red and yellow teasers told the public to be careful as Red Lights was coming. The day before the opening there was a night parade of automobiles owned by the house staff and supplemented by loaned cars. There were 35 of these and they toured the theatre section with a man on each front seat holding a red fusee. Banners told of the play being advertised. The parade was repeated for the opening night, Saturday.

Three strings of red lamps were strung across Market street from the theatre to a store across the way and an entire block was illuminated by red lamps, Charles E. Kurtzman, the publicity head of the Rothchild chain, personally arranging for this display and providing lamp dip for those merchants who did not possess red globes. Jack Partington, the general manager, worked the police permit on the across the street display. It got packed houses Saturday and Sunday and those audiences spread the word and helped the later business.

Seventy-five Cars in a Motor Parade

Getting seventy-five cars in a motor parade was the chief item in the exploitation work for Mary Pickford in Rosita at the Blackstone and State theatres, Pittsburgh. The two houses were playing the United Artists' release day and date, and Milton D. Crandall felt that it was up to him to do something in a large way to persuade Rowland & Clarke that he was on the job .

He sold the sub-agencies of the Chevrolet cars on the idea that it would help them to help him, and all of the dealers turned out their stock cars for a parade on Saturday afternoon, the various sub-agencies vying with each other to claim the honor of having the best decorated cars. The main agency contributed a truck with a huge megaphone and Crandall hired some musicians, with the result that the parade was both colorful and tuneful.

The general tie-up was the line "Two big stars, Chevrolet and Mary Pickford," and the latter name was displayed in large letters, one letter to a car, with plenty of cars left over.

The police permit gave them a line of march which took them through the busiest streets at the busiest hour of a busy Saturday afternoon, and the dealers were all so pleased with the chance to spread out in a parade that they kicked in with mention of the play in their Sunday advertisements. They also used window cards and set the decorated cars in their show rooms as a further reminder.

All it cost was the hire of the bands, and that was very little for a four and a half-hour ballyhoo.

A First National Release

HERE'S A MANAGER WHO DID NOT LET A CHANCE GO BY

Thomas Nickelson, of the Crescent Theatre, Austin, Texas, had no exploitation facilities, yet this circus tent on Circus Days is one of the best we have seen, and it is all home made. It enabled him to set a new record for the house.

Mae Murray

starring in

"FASHION ROW"

A Metro Picture

Paramount presents
Douglas Fairbanks, Jr.
in
'STEPHEN
STEPS OUT."

HER TEMPORARY
HUSBAND"
with
Owen Moore and
Sylvia Breamer
A First National Picture.

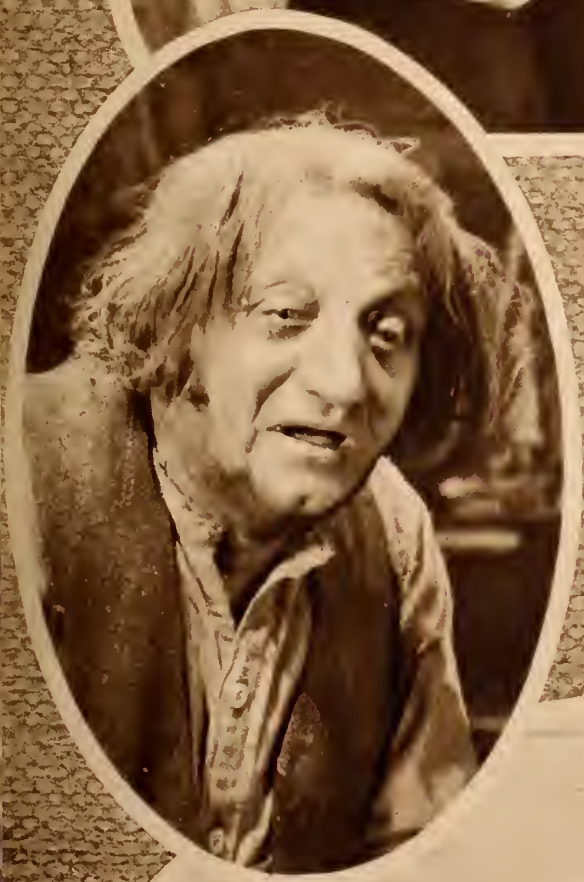
Louis H. Tolhurst inventor of the new microscopic process.

"SECRETS OF LIFE"
a series of microscopic pictures giving the actual life dramas of insects.
Distributed by
Educational Films Corp.

Head of honey bearing bee.

Profile of the Spider.

Mandibles or jaws of the ant.



"GREED"
a n
Eric von Stroheim
production
b y
Goldwyn-Cosmopolitan

Claire Windsor and Norman Kerry
in
"THE ACQUITTAL"
a Universal Jewel production
Directed by Clarence L. Brown.

"THE LOVE BANDIT"

a

Charles E. Blaney

production

Distributed by Vitagraph.

Charles Ray
in
"THE COURTSHIP
MYLES STANDISH"
an Associated Exhibitors Picture.

Announcing

Grantland Rice's Sportlights

One Reel Each—Every Other Week

The Country is Sport Mad!

You can get the benefit when you play this series

Grantland Rice is undoubtedly the country's greatest authority on sports. Seventy big newspapers publish his "Sportlights." He is also editor of the American Golfer. That means national publicity.

This series of pictures will interest every person in the country. Each illustrates some phase of sport. Each is beautiful, each has thrills, each is informational.

The First Six

1. "Wild and Wooly"; all there is to know about a Western rodeo
2. "Girls and Records"; women of today who are making athletic history
3. "The National Rash"; why golf is becoming the national game
4. "Taking a Chance"; why nerve is required in football, polo, horse-jumping, etc.
5. "Great Competitors"; the closest rivals in many sports contrasted
6. "The Call of the Game"; contrasts between the solitary sports like fishing, hunting, etc. and those which are witnessed by vast multitudes.

You get all the thrill of big sporting events without the cost and the bother

Produced by J. L. HAWKINSON

Pathépicture

TRADE MARK

RUTH

in Ruth of

A Real Hell-Roaring Western Serial

It's got the punch, the thrill, the sensations
of a dozen features.

"Hair-raising stunts"

"Ruth Roland performs daringly hair-raising stunts with such ease that one marvels at her every move. There is seemingly no feat, however dangerous, this lady is incapable of performing successfully." M. P. News.

"Any number of daring tricks"

"Ruth Roland is most courageous and participates in any number of daring tracks. 'Ruth of the Range' does thrill."—Morning Telegraph.

"Extremely tense"

"Action extremely tense. The star exhibits all her usual courage and daring and some of the stunts will keep them on the edge of their seats. Plenty of rough fighting and quick action."—Film Daily.

"Breath-taking stunts"

"There are plenty of fights and breath-taking stunts - - - Will delight serial fans." — Trade Review.

"Keeps the spectator in a heat of excitement"

"A Pathe serial of many thrills. Enough hazardous stunts and suspense to keep the spectator in a fever of excitement."—M. P. World.

ROLAND

the Range

Produced by
Ruth Roland Serials, Inc.
Under supervision of
United Studios, Inc.

Pathéserial

TRADE MARK

Not a Sex Picture—

Why Elephants Leave Home

Two parts

For the *first* time the movie camera gets the capture of wild elephants

Wild elephants are caught only under the supervision of the Government. Visitors must get a pass and their presence is hedged around with restrictions.

Never, until this time, has a picture camera been present at this extraordinary event.

You see a large herd of huge beasts decoyed into a huge corral. You see them strive to break free. You see combats between the intelligent tame elephants and the furious captives. And you see the final triumph when the great brutes are dragged away in chains by their civilized brothers.

You'll agree that it's the greatest animal picture ever made

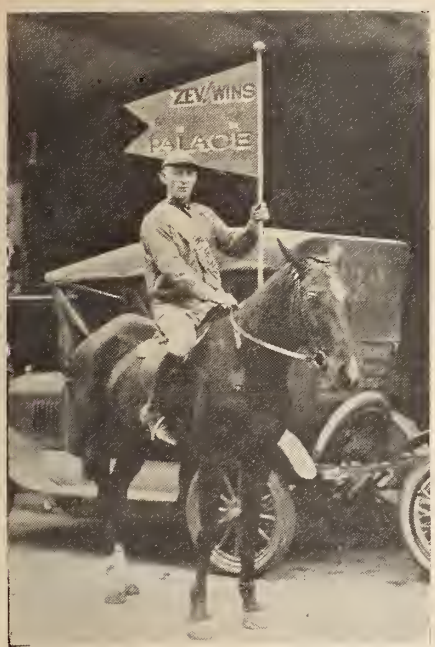
Pathépicture

TRADE MARK

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Had Proper Colors for Ballyhoo Stunt

Using a jockey ballyhoo for the Papyrus-Zev race pictures, produced by Pathe, Loew's Palace theatre, Memphis, was careful to dress the rider in the colors worn by the American jockey. With so much being said in the papers about the colors of the stables, this careful touch helped along the display. The rider was a lightweight and rode with short stirrups to further the suggestion.



A Pathe Release

THE MEMPHIS BALLYHOO

The rider wore a sash stating that the picture was then playing at the Palace and carried a flag which was lettered "Zev wins, see the race foot by foot at Loew's Palace, now."

This was supplemented by a display of scenes of the actual race and a lettered card in the lobby, but the riding advertisement brought in the most coin.

Ribbons for Nags

Last year—or perhaps it was the year before—the Paramounteer in Portland, Ore., blanketed all the prize stock at the State Fair with the titles of Paramount productions.

This year Chester A. Arthur tried a new tackle. One of the features of the fair is a horse show with one big award each evening, to the value of $1,000 each. Arthur got some purple ribbons, one for each night, and this was announced as a Paramount Pictures Special Award in a full page in the program. Each evening the announcer megaphoned the winner and added that he (or she) had also won the Paramount Special Award. As the crowds ran from 15,000 to 25,000 a night, this seemed to be a fairly good return on the small investment for ribbons, particularly as they were then having Paramount Month all over the State.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

After three weeks of heavy harmony the women's chorus of eighteen is having a rest of one week, during which it will help broadcast the first Brooklyn Mark Strand Radio Concert through Station WEAF. In their absence the ballet, soloists and orchestra are putting on some varied stuff, with four girls at four pianos as an added presentation.

The Symphonized Jazz Overture, opening the show for All-Chaplin Week, which was made up of "A Woman of Paris" and his revival, "Pay Day," was a special arrangement and orchestration of "Love Tales" and "I Love You," in which the marimbaphone and the saxophones were given the chance to steal a lot of thunder. The lighting harmonies for this, with the draw curtains of the small stage closed, centered on green and amber. There were two booth Mestrum floods of 150 amperes covering the sides and stage, with two amber dome spots on the musicians. The foots of the big stage were green, as were also those of small stage, and the coves were yellow. Although simple, this combination is one of the richest used.

For "Just as Long as You Have Me," from "The Gingham Girl," a back drop of the front of a general store, with set piece porch and steps, was used. It opened with a dance to orchestra accompaniment by six girls in gingham. At their exit soprano in gingham entered from left and tenor in summer suit from the right. They met at the steps, sat down and the girl sang first verse and chorus, then a duet by the pair, and still another arrangement of duet for another chorus with some business by the girl dancers. At close all were on the porch and steps. At opening three amber spots and one light pink from the side were on the set, with amber foots and borders. A magenta open box lamp from one side and an amber from the other were hitting the front of the store. At the duet all lights dimmed off except the two amber and one light pink spots, giving a twilight effect for the close.

Jerry and Her Piano Quartette of Girls, using four pianos all facing the side in the same direction, were backed up by a silver cyclorama, with props consisting of two silver floor lamps and a massive chandelier of silver. Pianists were in evening gowns. At opening, playing a few bars of "Morning" of Peer Gynt Suite, two spots of color blend from the dome hit the pianos, using the scallop of the red plush tormer to mask a design above the pianos on the silver cyclorama. X-rays were magenta, and one rose pink and one light blue spot from the sides picked out the chandelier. From "Morning" the pianists went into "Trot Along" and another color blend from the dome was added to the first one, and green and magenta floods crossed on the cyclorama. From "Trot Along" the pianos went into Rachmaninoff's "Prelude," and two light pink floods replaced the dome color blends. Girls took one bow after "Prelude" and then struck up "Nola," the stage going blue with an orange flood on pianos, and two light pink spots on the chandelier. At the close two amber dome spots came out on the pianos as the orange was taken off. Front lighting included light pink and light blue on canopy drapes from entrance spots, with blue coves and light blue floods on the side drapes.

The running of this show, with the Topical Review, was two hours and eleven minutes, split up as follows: Duet and dancers, five minutes; Symphonized Jazz, six minutes; Piano Quartette, eight minutes; "Pay Day," twenty-two minutes; Review, eight minutes, and "A Woman of Paris," one hour and twenty-two minutes.

Gets a Prize

Howard Price Kingsmore, of the Howard Theatre, Atlanta, gets another prize. Each year there is held a municipal Christmas party for the poor children in which the entire town is interested. This year it will be given at the Howard, with the Mayor himself acting as Santa Claus.

Ran Cartoon Series for Twenty-one Days

Extensive use has been made of the Dulcy cartoon series, but the best report comes from Frank H. Burns, exploitation man for the Beacham Theatre, Orlando, Fla. He got the local paper to use the entire set, running them three weeks.

This established the Dulcy idea and when the theatre shot out several thousand cards urging the reader to use Dulcy as the synonym for Dumb-bell, the entire town adopted the word and used it even when they did not really mean to call others stupid. Supplemented by window cards and heralds, Dulcy was made a household word and the business was comfortably above the average.

A Fox Release

THE TWO TABLEAUX IN THE PROLOGUE TO IF WINTER COMES USED BY HYMAN AT THE MARK STRAND

The details of this prologue were given in a recent issue. The stage shows a man dreaming before the fire and the winter scene is disclosed in a frame in the back drop eighteen feet wide, showing through scrim. The lights are dimmed and come back on the spring setting, in allusion to the quotation: "If Winter comes can Spring be far behind?" This was one of Hyman's most successful prologues.

Real Circus Days Helped in Canton

Exploiting Circus Days is like putting over a western picture with a stage coach. It's all right if you can get the outfit. J. D. Kessler, of the Alhambra Theatre, Canton, Ohio, could get the outfit and he made all the money his house would hold with Jackie Coogan.

One of the smaller circuses has winter quarters in Canton. They had come in, but were not laid up for the Winter, so Kessler was able to hire the outfit for a small sum since it all represented velvet to the show people.

He turned out a parade almost half a mile in length and got a free ride on the band wagon for himself. The initial parade did so well that it was repeated on the two days following, a different route being laid out each time, but invariably ending in the downtown section.

Most of the menagerie wagons were parked in a garage at the rear of the theatre, and after the show you could visit the menagerie annex. The smaller cages were placed in the lobby and there was a small den on the sidewalk to steer them into the lobby.

He was able to round up a clown band and all the trimmings, and he repainted all of the wagons with Kessler-Coogan Combined Shows.

He also stabled a shetland pony in the lobby which was given away to some child, and he tied the stores to circus displays in their windows.

He gave a special matinee the Saturday before the Sunday opening, and had to give another morning performance on the closing day.

It probably represented the peak of the exploitation on this picture, for few circuses can be hired even where there is a winter quarters in town, for usually the wagons are put into the paint shop and are not available for parade. Mr. Kessler was fortunate in getting the picture before refurbishing commenced.

Brightened Up

Adapting an old stunt, Mrs. Frank Emmett, of the Colonial Theatre, Harrisburg, Pa., announced that any woman wearing a bright shawl would be admitted free to any performance of the Barthelmess play. Many of the shawls were loaned and did repeated service, but the bright spots they made in the lobby and the neighborhood talk the loaning of the shawls caused more than repaid the cost of the tickets.

Few shawls failed to have an overcoat accompaniment and the overcoat paid admission to see The Bright Shawl.

Christian Endeavor Exploited Picture

Convincing the Christian Endeavor Society of Castalia, Ia., that Mighty Lak a Rose was a picture they could safely endorse, V. G. Bellman, of the Postville Theatre made a deal with them to give them one-third on all sales made by them and one-third on the gross if they sold more than two-thirds of the house.

They did not make the grade because so many persons purchased tickets at the box office supposing that the society would get the commission anyhow, but appreciating this, the manager gave them more than their cut and they were abundantly satisfied. It not only sold this First National to unusual business, but it produced an effect that will help other pictures. It gives the endorsement of the society to the theatre as well as this particular title, and the added business was sufficient to pay what they received.

There is nothing very new in this idea, but it goes to show that it can still be done, and always with success.

Any connection with a local organization will not only bring in more money at the time but help business through the good will created. Work it often.

A First National Release

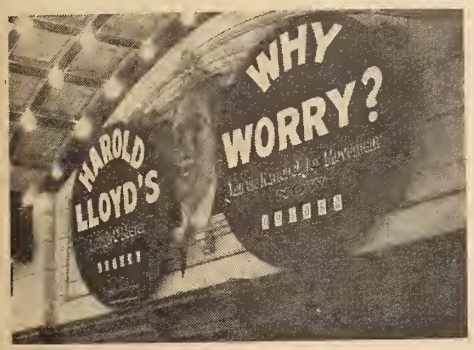
THESE STUNTS ARE EASY IF YOU HAPPEN TO HAVE A WINTER QUARTERS IN YOUR TOWN

J. D. Kessler, of the Alhambra Theatre, Canton, Ohio, not only had a circus hole-up, but he knew them all and was able to hire the outfit to popularize Circus Days when he ran that attraction for a week. The top row shows some of the kinkers and an animal cage in front of the house. Below are a pony rig and the downtown wagon working as perambulators.

Broke 5 Year Record with Why Worry Gags

Breaking the cash records for five years largely with a teaser campaign is the brag of the Liberty theatre, Kansas City. The attraction was Why Worry, which lends itself particularly well to the teaser idea, but with the aid of Earle S. Nesbit, the advertising agent, they went further than most with the teasers.

The opening gun was painted signs with five foot letters reading merely "Why Worry?" There was nothing to connect it with either play or theatre. This was followed by 2,000 14x14-inch tack cards which were placed all over town. The text on these was "Join the Why Worry Club, the National Joy Movement." An additional 500 were given lath supports and used as yard cards.



A Pathe Release

THE LIBERTY SPEEDOMETERS

Because the Kansas City team had won the Association pennant and were scheduled to play Baltimore for the Little Pennant, some 50,000 persons welcomed the team back to town after the last game in its own league. They were also met by a float which read: "Why worry? The Blues will win." This followed the parade and was parked at the ball field gate when not in use as a perambulator.

A First National Release

HERE'S AN ORPHAN SOME COMPANY SHOULD ADOPT

Put the glass on the fourth kiddie from the left. The women would rave over him in the pictures, yet he's just an orphan and one of the guests of the Saenger company in New Orleans at a Penrod and Sam showing. Something new for New Orleans.

Then there was a parade of the Priests of Pallas, a local carnival order. A local giant was built up to a seven-foot height and provided with a tin cannon, arranged to throw out packages of light throwaways with the "Why Worry?" slogan. The giant was attended by a short man dressed as Lloyd, and they perambulated the line of March. The cannon was built to explode a blank cartridge when the spring plunger was pulled back. Every little while the gun would be shot off and the lines of waiting spectators deluged with the throwaways. It got more attention than the $50,000 parade.

Then a full page cooperative was worked with the merchants with prizes offered for the best letters regarding purchases made from any of the advertising merchants. The replies were to be sent to Harold Lloyd at the Liberty theatre, the first time the star or title had been used in connection with this campaign.

To tie the teasers to the house liberal newspaper and bill advertising was done and a cutout 40 feet in height was placed on the marquise of the theatre.

Under the canopy were two speedometer faces with movable numbers, which show as white oblongs in the cut. One was lettered: "Harold Lloyd's Laugh-o-meter. 100,000 shrieks per minute." This was supposed to ring up the laughs. The other was lettered: "Why Worry? Join the National Joy Movement now ——— hysterical members." The blanks represent the figures on the speedometer indicator, and these numbers were changed at each performance.

It was a splendidly planned campaign and it brought in more money than any other attraction in the five-year period.

A Pathe Release

THIS FORTY-FOOT CUTOUT TIED LLOYD TO A TEASER CAMPAIGN

The Liberty Theatre, Kansas City, broke all records for the past five years on Why Worry largely through a clever teaser campaign which had to be tied to the star and attraction. This cutout is the largest ever used on a Kansas City theatre.

Orphan Youngsters See Penrod and Sam

New Orleans does not do much exploitation, so an orphans' matinee was a novelty when the Liberty Theatre worked it for Penrod and Sam, and the trolley company provided the transportation in bannered cars while a motion picture was made of the group to get the last potential kick out of the stunt.

But put a magnifying glass on the picture of a sample copy of the kiddies and note the little chap who stands fourth from the left, just at the end of the board. He would be a wonder in pictures if he could be trained to act. At any rate he has done First National a good turn, for he is the reason we are using the cut.

An unusual angle was the detailing of a totally deaf reporter to cover the event. A prefatory note to the story told that he was unable to hear the laughter and had to judge their enjoyment wholly through their facial expression. It made a good novelty. It might be a good stunt for others to work, even if the newspaper has no reporter who is really deaf.

A First National Release

THIS IS NOT ONLY EFFECTIVE BUT ARTISTIC

It is all compo board, painted, but it looked like the real thing in the lobby of the Rivoli Theatre, Portland, Oregon. It is by far the best display on this title yet to be exhibited and a real credit to Gus Metzger, who put the production over with it.

Uses Same Coach for the Street and Stage

When the Scollat Square Olympia, Boston, put on Pioneer Trails, the management dug out a stage coach for a prologue showing an attack on the stage. It provided a vivid introduction to the picture and helped to create the proper atmosphere.

But it was figured that the coach could help more on the street, so the actors reported earlier in the morning and with a banner on top the vehicle ballyhooed the downtown streets until it was needed for the first afternoon de luxe performance, when it was a simple matter to remove the banner from its sockets and run the coach onto the stage. After that it was free to circulate the streets until the night shows called for its stage appearance.

Not many towns can command stage coaches, but it is a comparatively simple matter to build up some old wagon with profile, and where the structure can be made to do double duty, it should be well worth the cost.

Gave Mae a Whirl

When he played The French Doll, Edward M. Foley, of the Academy Theatre, Haverhill, Mass., had a real French doll, in swagger dress, on a slowly revolving platform. The children were interested in the doll, the women in the dress and the men got the general idea that Mae Murray was to be seen, even though they were not interested in the dress.

Famous Managers in Big Cup Race

Harold B. Franklin, of the theatres department of Famous Players, has offered a silver cup for the best advertisement from any theatre in the F. P. string. Due allowance is made for a theatre's facilities—or lack of them—for preparing advertisements, and the small houses have as good a chance as the larger ones.

The decision will be made monthly and a manager will be allowed to hold the cup until the next award, when it must be passed along to the next winner. He will retain a diploma stating that the theatre won the cup in a certain month.

If any manager wins the cup three times in the year the contest will run, he will be permitted to retain it. If there is no one to qualify for the award, the managers who have presented the three best entries during the year will be entered in a play-off. The contest is to be handled through The Close-Up.

Judging is made on the advertisement in the newspaper and not from original drawings or specially pulled proofs, and the weight will be given the smaller advertisement, other things being equal.

If the contest does no more than emphasize to the local men the importance of learning to make display more important than mere size, it will be worth many times the cost of the cup, elaborate as the trophy is.

The Ushers' Own

Under the title of McVicker's Service Man, the ushers of McVicker's Theatre, Chicago, are issuing a four-page weekly intended for the employees of that theatre. Because of the limited circulation the text is typewritten and run off on the ditto machine.

Harold B. Franklin, head of the Famous Players theatres department, used to get out a printed sheet along similar lines for the Shea houses in Buffalo, and it is not unlikely that he is more or less concerned in this new venture in a paternal or godfather sort of way.

The idea is to further teamwork and increase the spirit of fellowship in the organization, and it promises success in this purpose.

A Vitagraph Release

USED THE SAME STAGE COACH FOR A BALLYHOO AND PROLOGUE ON PIONEER DAYS

Gordon's Scollay Square Olympia Theatre, Boston, put its stage coach to double use for the Vitagraph feature, and set it about the streets when it was not in use for the stage work, the more or less actors doubling on the set and street, in good old minstrel show fashion. The left hand cut shows the ballyhoo and also the two plane banner based on the paper.

Mae Murray Cuts Helps to Agents

Most press agents are glad to learn that a Mae Murray picture has been booked, because it always means a set of cuts that will almost frame themselves into advertising displays. The French Doll is no exception to the general rule and as the first of the series we offer a display from the State Theatre, Cleveland. This employs three of the cuts as a semi-frame to the

Loew's STATE
Mae Murray
in
"The French Doll"
From the French Play "La Jeune Fille a Marier"
Mae Murray's greatest of all dancing pictures.
Hall Room Boys Comedy
"Monkeying Around"
In Cleveland for the First Time
You'll Surely Be Surprised When You Hear
JANET ADLER'S GIRLS' BAND

A Metro Release

MIGHTY GOOD CUTS

title and selling talk. The star name is placed above the star figure. It is a simple, yet effective make up, and only one set of a press agent's delight. The character of the roles played by Miss Murray lend themselves well to striking cuts, but even with this material at hand in the shape of stills the cuts could be pulled down through poor work, but the line stuff is invariably good, which leads to the question as to why other pictures cannot be as well advertised in line, at least as regards cut quality. The answer seems to be that there is no reason other than a failure to obtain good work.

More Dark Secrets in This Halftone

The management of the Orpheum Theatre, South Bend, Ind., lost a chance for a contest when it put in this display for The Lonely Road and did not make the halftone cut an identification contest. It's all a deep black mystery, and a half tone like that is about as useful as a bathing suit would be to a cat. When you order a cut and find that the halftone will not print up, amputate it with a file and recast your space, if necessary, rather than spoil your layout with a piece of junk. That space would be far better employed were it used for type, though whoever picks the copy for the Orpheum lacks finesse. In the bank below the signboard is a three paragraph sentence ending with "To return home then meant the lonely road. Would any wife?" That might get interest were it not that in the bank above the board the conclusion runs "the life of a wife who walked the lonely road and the child who kept her there." What's the use in asking a question already answered? Either bank would have worked, but one nullifies the other and both should not have been used. After you go through the plan book, read your advertisement over and see if you have doubled. The book carries a mass of material from which you are supposed to select what most appeals to you, but it cannot all be written so as to be interchangeable. Pick out paragraphs that do not fight, but which supplement each other in an harmonious whole. Pick out stuff that matches, and if you find

ORPHEUM ALSO MONDAY AND TUESDAY Today
GIRLS--
—there's a long, long trail to traverse before dreams come true. With many a thrill, with many a flash of human understanding, yet with entertainment at every step is pictured herein the life of a wife who walked the lonely road and the child who kept her there.
B.P.Schulberg presents—
KATHERINE MacDONALD
in her latest drama
a triumph
LONELY ROAD
A story of two women, two roads and two destinies.
She had hidden from her husband—fleeing her, he found her with another Man.
To return home then meant to return to The Lonely Road. Would any wife?
THE HALL ROOM BOYS IN "THE HIGH EVERS"
THE KINOGRAMS IN WORLD EVENTS
SPECIAL MUSIC PROGRAM BY ORCHESTRA
ADULTS 25c
CHILDREN 10c
Shows—1:15, 2:55, 4:35, 6:15, 7:55, 9:30
NOTE—This feature will also be shown Monday and Tuesday with the Musical Comedy Company.

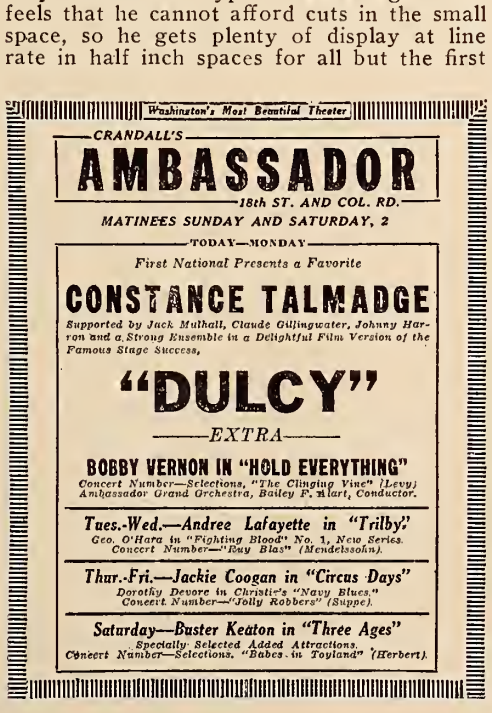
First National Release

ANOTHER BURNT CORK CUT

the various sections are swearing at each other, dig into your book and get something else. There is ample material at your command, but it requires an intelligent selection. Each of these sections nullifies the other.

Tells Many Titles in Small Display

Getting four titles in a 75-lines by two is something that Nelson B. Bell does regularly for a couple of the Crandall Theatres in Washington, D. C., where others feel that they cannot use type to advantage. Bell feels that he cannot afford cuts in the small space, so he gets plenty of display at line rate in half inch spaces for all but the first


Washington's Most Beautiful Theater
CRANDALL'S
AMBASSADOR
18th ST. AND COL. RD.
MATINEES SUNDAY AND SATURDAY, 2
TODAY—MONDAY
First National Presents a Favorite
CONSTANCE TALMADGE
Supported by Jack Mulhall, Claude Gillingwater, Johnny Harron and a Strong Ensemble in a Delightful Film Version of the Famous Stage Success,
"DULCY"
—EXTRA—
BOBBY VERNON IN "HOLD EVERYTHING"
Concert Number—Selections, "The Clinging Vine" (Levy)
Ambassador Grand Orchestra, Bailey F. Hart, Conductor.
Tues.-Wed.—Andree Lafayette in "Trilby"
Geo. O'Hara in "Fighting Blood", No. 1, New Series.
Concert Number—"Ray Blas" (Mendelssohn).
Thur.-Fri.—Jackie Coogan in "Circus Days"
Dorothy Devore in Christie's "Navy Blues."
Concert Number—"Jolly Robbers" (Suppe).
Saturday—Buster Keaton in "Three Ages"
Specially Selected Added Attractions.
Concert Number—Selections, "Babes in Toyland" (Herbert).

First National Releases

A FOUR-IN-ONE

title, which is a spread of two and a quarter inches. This does not count, of course, the signature. It gets further distinction from a smaller companion with a similar weekly program in a still smaller space. These houses are not played up except on Sunday. They are subsidiary to the first run house and do not draw the same appropriation, but they are fully sold on the Saturday-Sunday announcement, since the neighborhood patronage stocks up on titles for the week. Going to the Ambassador is more or less a family habit, and big displays are not required, but even at that Mr. Bell does very nicely in the space at his commend and gets a real prominence for his titles. It must have been First National week at the Ambassador, since Dulcy, Trilby and Circus Days form the major portion of the bill. It will be noted that the musical offering is also included in the three line spaces, the smaller features being named just below the title with "Concert number" and the selection on a third line. Evidently it pays to advertise the musical program, too.

Builds Fine Display Around a Single Cut

Perhaps you can build a better display than this from the Globe Theatre, New Haven, but if you can, please shoot it in. We want to see it. Apparently this is all built around one good cut. It is not a fine piece of drawing, for it is a bit too rough

GLOBE
THIS WEEK ONLY
Beginning Today, SUNDAY, 6 p. m.
Continuous 10 a. m. to 11 p. m.
The Cosmopolitan Corporation presents
Enemies of Women
BY VICENTE BLASCO IBANEZ
with
Lionel Barrymore
Alma Rubens
and an all star cast
A Cosmopolitan Production
A Mighty Drama of Europe's Gilded Social Set—
—staged in unparalleled luxury and splendor in Paris, Nice and Monte Carlo.
—the story of the mad, pleasure-loving Prince Lubinoff and Alicia, the most famous beauty of the entire continent.
—by Vicente Blasco Ibanez, author of "The Four Horsemen" and "Blood and Sand!"
—one of the most magnificent dramatic spectacles of all time!
Goldwyn-Cosmopolitan

A Goldwyn-Cosmopolitan Release

WORTH YOUR ATTENTION

to class high, but it is something more than that. It is strong and forceful, and that is to be preferred to delicacy of line in a newspaper display. Apparently the cut was made the basis of the entire display, the remainder being built in around this, with the heavy title and other lines at the top and a small panel below, where it will not detract from the art work. The cut carries the glance up the space and into the announcement display, but it gets a chance to do that because there is nothing at the bottom to hinder the start. Probably the same result could be achieved by opening at the top and putting the heavy lines at the bottom, but we do not think that this would hold true in the same degree since the top of the cut is more interesting than the lower portion and so the interest naturally centres there. We think that even this matter was studied out, though it is possible that the agent did the placement through instinct rather than study. This layout might not work as well with all cuts, but we think that with this particular cut a better display could not well have been planned. It's pretty work.

Builds Pretty Page to Open Theatre

Working with press book material, plus a column of talk about the new house, the Park Theatre, Champaign, Ill., got out a very pretty appeal, using only a single cut and so getting to put most of the small talk in eighteen point instead of eight. With a new house the temptation to fill up the space

A Paramount Release

AN ATTRACTIVE PAGE

with too much talk must have been strong, but the actual display was just enough talk to sell and not so much as to unsell again. P. A. Wills apparently framed the display and he has every reason to be well satisfied with his work. He asks for a criticism, but there is nothing to comment upon other than with approval; which, by the way, is just as much a criticism as an adverse comment. He also sends in a house program for comment. Here there is some room for comment. It is apparently a mailing piece rather than a straight house distribution program, but even at that we think it would be well to make the inside pages into two page sections with the formal house program on the right and trade advertising on the left hand page. At present the top two thirds of the entire page is set as one for a display advertisement with the added features in one line below. It would be more impressive to get this out on regular house program form, even though it is intended to mail it out. The best program form we know is that originated in the Loew houses and now used in all of the Paramount theatres as well. A request to Herschel Stuart, of the Missouri Theatre, St. Louis, accompanied by a return envelope will probably bring samples.

Overlaid Portrait Makes a Background

Getting away from the usual form for the Lloyd comedies, Crandall's Metropolitan theatre, Washington, makes a full-space halftone of the star, the foundation on which is laid the selling appeal. It is an odd form and an effective one, always provided that you can get good results from halftones in the newspapers; which does not often hold good. This is better, as a rule, for program and other house work, where a better grade of paper can be used. Here Nelson Bell got away with it very nicely and has achieved an unusual and striking result. It puts Lloyd over at the first glance, and yet it gives a remarkable prominence to the type inserts. There is a particularly happy introduction in the upper space, which starts off with: "Hal Roach presents Harold Lloyd, supported by Jobyna Ralston and nine feet of giant, etc." The chief value of the display is the emphasis

A Pathe Release

A PATHE RELEASE

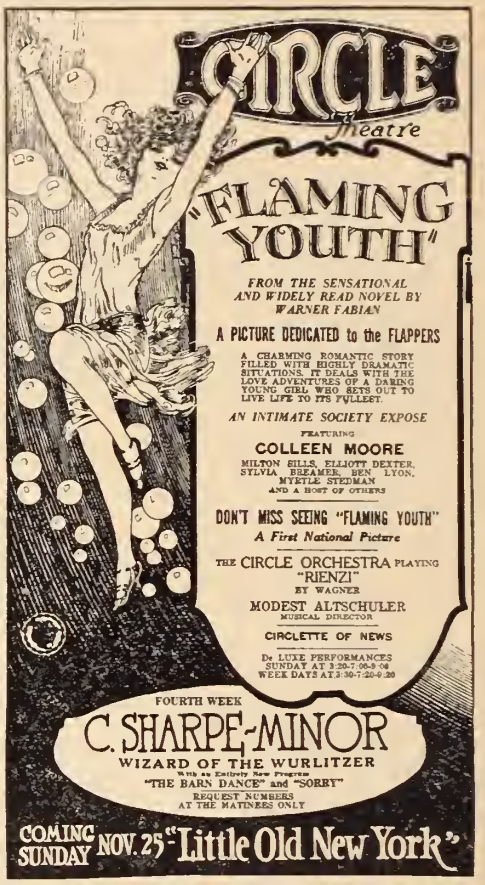
given the type, and the result is that usually obtained with type set against a dark ground, but here the ground is also made to work; perhaps even better than the text, since Lloyd will sell more tickets on his face than on his titles, other than that the title assures a new comedy. This is 100 lines by three, but it has the display value of a quarter page at the cost of 300 lines or less than 22 column inches. It is not the size which counts so much as the appeal, and this looms like a torchlight parade on a dark night on a page with no other very pronounced display. Even there it was run with a lot of other black borders and similar devices the type boxes would pull it up. It is one of the best things that Mr. Bell has given us of late.

Coming Back

Monthly calendar programs seem to be coming into style again after a long recess, and a number have come to this desk of late. One from the Elite theatre, Somewhereorother, is in straight calendar form with boxed days and shadow letters which do not obscure the titles and which render two color printing unnecessary. The two-day bookings and the more important singles show original designs. The others are merely lettered. The card is 9 by 11 inches, and is provided with a ribbon hanger. Another sample is from the Majestic theatre, Las Vegas, Nevada. This is a cheap stock 5½ by 12 inches to read down the long way, and is in eight point Roman. The column is rather wide for this size type, being 26 ems, or double the usual column width, but the lines are leaded, which helps the reading. This is a weekly program hanger instead of a monthly, and we like it even better. But the best of all is the vest pocket size program, which is small enough for the pocket from which it derives its name or for a woman's shopping bag. Time was when these V. P. programs were almost universally used, even though other programs supplemented them, but W. C. Benson, of the Laurier theatre, Woonsocket, R. I., is about the only manager we know who is using them regularly. Mr. Benson has used them for years, first in Westbrook, Maine, later in Waterville, in the same state, and more recently in Woonsocket. He writes that he has found nothing quite so useful at the same small cost. Why not start a V. P. or a wall program and see how it works?

Flaming Youth Is an Artist's Delight

House artists who work for First National franchise holders are going to have a treat in Flaming Youth, since it lends itself so well to fanciful drawings. The first example comes from the Circle theatre, Indianapolis, where the artist has caught the spirit of the book and gives a sketch typical of the


CIRCLE Theatre
"FLAMING YOUTH"
FROM THE SENSATIONAL AND WIDELY READ NOVEL BY WARNER FABIAN
A PICTURE DEDICATED to the FLAPPERS
AN INTIMATE SOCIETY EXPOSE
FEATURING
COLLEEN MOORE
DON'T MISS SEEING "FLAMING YOUTH"
A First National Picture
THE CIRCLE ORCHESTRA PLAYING "RIENZI" BY WAGNER
MODEST ALTSCHULER
MUSICAL DIRECTOR
CIRCLETTE OF NEWS
FOURTH WEEK
C. SHARPE-MINOR
WIZARD OF THE WURLITZER
"THE BARN DANCE" and "SORRY"
REQUEST NUMBERS AT THE MATINEES ONLY
COMING SUNDAY NOV. 25 "Little Old New York"

A First National Release

AN IDEAL FIGURE

story and fairly typical of the play. It is pretty hard to tell whether this is dress or undress, but that goes for the story, so it matches up and there is an abandon to the pose which very happily reflects the spirit of the production. Apart from the figure this is a nice study in shading and the upward sweep of the lines of the background contributes quite as much to the suggestion of buoyant youth as the figure. The girl is being carried upward in the swirl of excitement. Any other disposition of the shading would have been less successful. This is one of the best of the Circle's recent examples, and the Circle art work is almost always above the average.

Took a Chance

Willing to try anything once, Walter C. Benson, of the Laurier theatre, Woonsocket, R. I., got a new stunt for a pitch. He had the Paramount pictures of the Japanese earthquake and he wanted to tell the town.

He bannered his car and sought the traffic four corners, deliberately disobeying the traffic rules. The crossing cop stopped him while he gave him a bawling out, and Benson did not mind it in the least.

He was right where the largest number of persons could see the sign within a given time and he was undeniably the centre of attraction, so he argued politely with the policeman, and gratefully handed out a pass while he told the cop—and several hundred others who had gathered—what great stuff the quake pictures were.

That's what you can call enterprise.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

Associated Exhibitors

MAN BETWEEN. Star cast. A good outdoor picture and a real picture. Suitable for Sunday. Had good attendance. Draw working class in city of 13,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

STORMY SEAS. (4,893 feet). Star cast. A good sea story and good enough for anybody. Suitable for Sunday. Had good attendance. Draw working class in city of 13,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

TENTS OF ALLAH. (4,800 feet). Star cast. Fair entertainment of its type. Only a program picture for us. Would not have drawn for us but we played it on a Saturday night. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

F. B. O.

BROADWAY MADONNA. (5,602 feet). Star cast. One of the best mysteries ever put into motion pictures. Tie up with F. B. O. for the pictures that you have been looking for. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw mixed class in town of 522. W. D. Brown, Grand Theatre, Kendrick, Idaho.

CAN A WOMAN LOVE TWICE? (6,100 feet). Star, Ethel Clayton. A good program picture which pleased about eighty-five per cent. of our crowd. Somewhat longer than necessary. Clayton is still a good drawing card for us. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DESERT DRIVEN. (5,840 feet). Star, Harry Carey. This is the best he has ever done and he is getting better. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

DIVORCE. (5,900 feet). Star, Jane Novak. Grab this one, boost it. Sold to me as a program picture but it is a real special. To me all F. B. O. pictures are money makers. Print first class condition. Has good moral tone and is suitable for Sunday. Had very good attendance. Draw all classes. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Very good picture. Will please all who like this type of picture. Mrs. Reid, James Kirkwood, George Hackathorne and Bessie Love are all good, so is the entire cast. Had extra good attendance on two day run. A mighty moral and is suitable for Sunday. Town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

KICK-BACK. (5 reels). Star, Harry Carey. Just a fair western. Don't think much of Carey's work. Several attempts at comedy fail to get over. Makes you want to see a Mix or Jones western. Town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. Very good production. Everybody pleased. Emory Johnson has a way of making pictures with snap and Ralph Lewis surely is some fine actor. Used ones, slides, photos. Had good attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

First National

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. A very good production with splendid cast. Well made. Barthelmess is well liked here. Splendid drama of sacrifice, suitable for Sunday. Fine attendance of middle and lower class in big city. Admission 10-15 matinees, 10-28-35 evenings. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

CHILDREN OF THE DUST. (6,228 feet). Star, John Walker. Acting good, story fair. Has good moral tone and is suitable for Sunday. Had poor attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Great. Will pack 'em in. Jackie goes over big. Rest of cast excellent. You can't lose on this buy. Take it at any price. Has splendid moral tone and is suitable for Sunday. Attendance S. R. O. Draw middle and lower classes in city of 600,000. Admission fifteen cents matinees, twenty-five cents evenings. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

DANGEROUS AGE. (7,204 feet). Star cast. This is a splendid picture and should be shown in every theatre in United States. Used lobby, daily papers. Had poor attendance. Draw society class. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

FURY. (8,709 feet). Star, Richard Barthelmess. Splendid picture. My patrons enjoy a good sea picture and this cannot be beat. Book it. It's fine. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

LORNA DOONE. (6,083 feet). Star cast, Maurice Tournier prod. Book this one, tie up with the schools and clean up. The picture is there, and the schools will be glad to co-operate with you. Cleaned up on this one with the help of the local schools. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LORNA DOONE. (6,083 feet). Star cast. Good picture that can be put over, as most everyone has heard or read the famous novel. Buy it right and you will make money. Don't be afraid to go after it. Has O. K. moral tone and is suitable for Sunday. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (800 seats), Hazard, Kentucky.

MAN OF ACTION. (6,400 feet). Star, Douglas MacLean. A very good picture with good acting. A mix-up of characters, thrills, trap doors, sliding panels, a mystery comedy with a surprise ending. Everybody left with a smile. Pleased one hundred per cent. Had a good crowd two nights. A. F. Jenkins, Community Theatre, David City, Nebraska.

MAN OF ACTION. (6,400 feet). Star, Douglas MacLean. A real chuck full of action picture. Better than "One Exciting Night" and on that order. Has very good moral tone and is suitable for Sunday. Had very good attendance. Draw family class in city of 30,000. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

MIGHTY LAK' A ROSE. (8,636 feet). Star cast, Edwin Carewe prod. A one hundred per cent. picture. No kicks at all and plenty of boosting. Went over big from a picture standpoint, but for a box office attraction it did not do so well; business just fair, I think due to the advertising matter which was not much. Pleased every one, all classes. Draw small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kenucky.

NOMADS OF THE NORTH. (5,000 feet). Stars, Lon Chaney, Betty Blythe. Print in fine shape; forest fire scene wonderful. Pleased ninety-nine of a hundred. S. R. O. sign and full house! Good moral tone; suitable for Sunday in larger towns. Draw mixed class in town of 1,100. Bought right. Fine picture for mill town. Admission 15-30. Dan Sanick, Victory Theatre, Sulligant, Alabama.

OMAR THE TENTMAKER. (8,090 feet). Star, Guy Bates Post. If we had no better plays than "Omar," we, or any other house, could not exist a week. Such pictures must be paid for by other pictures. Moral tone, if expressed, wouldn't be moral. Suitable for Sunday?—milkman's matinee, 3 a. m. Attendance—hate to say. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre, Carnegie, Pennsylvania.

ONE ARABIAN NIGHT. (7,650 feet). All I have said about "Omar the Tentmaker," plus a little bit more. Must run such pictures or lose F. N. Moral tone for me rotten. Suitable for junk pile. Those that came were awfully sorry. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

PENROD. (8,037 feet). Star, Wesley Barry. This has been voted the best kid picture ever seen in this theatre; situations

funny and out of the ordinary. Freckles Barry's performance may be voted one hundred per cent. with Herman and Vermin, the negro boys, rating high. Has very good moral tone and is suitable for Sunday. Attendance, S. R. O. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

PENROD AND SAM. (6,275 feet). Star, Ben Alexander. This is a good one. Has universal appeal. Both young and old like it. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 7,400. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

QUESTION OF HONOR. (6,065 feet). Star, Anita Stewart. All my patrons were pleased. They like more like this picture. Anita Stewart can put good pictures over. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 1,000. Admission 10-25. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

ROSARY. (7,045 feet). Star cast. As fine a picture of the down easters as has ever been shown. Our people said it was much better than "Way Down East." Has splendid moral tone and is very good for Sunday. Had average attendance. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

ROSE OF THE SEA. (6,037 feet). Star, Anita Stewart. Only fair program picture that has no drawing power. It pleased about fifty per cent. of our patrons. Usual advertising yielded good attendance. Draw loggers, farmers, fishermen, in town of 400. Admission 15-35. L. E. Silverman, Columbia Theatre (300 seats), Shamokawa, Washington.

SCARS OF JEALOUSY. (6,246 feet). Star cast. Very good program picture, but does not seem to please the women. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

SLIPPY McGEE. (6,299 feet). Star, Colleen Moore. Only average picture. Colleen is liked here. I considered the picture too slow and draggy. Wheeler Oakman and rest of cast fair. Suitable for Sunday showing. Had good attendance. Draw middle and lower classes in city of 600,000. Admission 10-15, 10-25. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas MacLean. This picture drew well but was not what customers expected. Not suitable for Sunday. Had good attendance. Draw college students in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

VOICE FROM THE MINARET. (6,685 feet). Star, Norma Talmadge. This one went over fair to ordinary business. Star seems to be slipping a little. This will satisfy her many friends though it lacks much of being a great picture. Has good moral tone and is suitable for Sunday. Had average attendance. Draw all classes in town of 1,400. Admission 10-25, 20-35. E. W. Collins, Grand and Liberty Theatres (750-600 seats), Jonesboro, Arkansas.

WANDERING DAUGHTERS. (5,471 feet). Star, Marguerite De La Motte. Picture true to life and was well liked. Has good moral tone and is suitable for Sunday. Had good attendance. Draw college students in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. This picture not as good as the old Alice Joyce picture of the same name. Eileen Percy divided honors with Norma. Not suitable for Sunday. Had fair attendance. Draw college students in town of 6,000. Admission 10, 25, 35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

Between Ourselves

A get-together place where we can talk things over

This week there's a letter from one of the most sincere champions of this department—Carl Anglemire.

Seems as though it doesn't matter any more that the pictures are fairly recent—the prints are on the blink just the same.

The exchanges will come back at you with the statement that the exhibitors run hash grinders instead of projection machines.

And yet, if that is the case, how is it that some companies have such a remarkably low percentage of poor print complaints?

For instance, Mr. Laemmle and Mr. A. E. Smith can be mighty proud of the standing among our exhibitor tip senders of, respectively, Universal and Vitagraph.

It's all in the attitude of the producer toward giving the exhibitor what he pays for—as the press books will admit—a good show.

VAN.

Fox

BOSTON BLACKIE. (4,522 feet). Star, William Russell. A good Saturday picture, interesting all the way. Russell good in title role. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

CALIFORNIA ROMANCE. (3,892 feet). Star, John Gilbert. Pleased all the star's friends and held up for two days. Moral tone O. K. and is suitable for Sunday. Had average attendance. Draw all classes in town of 1,400. Admission 10-25, 20-35. E. W. Collins, Grand and Liberty Theatres (750-600 seats), Jonesboro, Arkansas.

CALIFORNIA ROMANCE. (3,892 feet). Star, John Gilbert. John adds to his following in this one. That boy surely is delivering the goods and it is up to Fox to give him the proper kind of stories. Not a kick, although period of play during early days of California. Plenty of action and a whirlwind windup. Type of picture will appeal to everybody. Has good moral tone and is suitable for Sunday. Had good attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

JUST TONY. (5,233 feet). Star, Tom Mix. Here is one of the best Mix pictures ever produced. With Tony, the horse, the actor can't be beat. Tony himself is worth the admission, any time. Good attendance of all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

LOVEBOUND. (4,407 feet). Star, Shirley Mason. A satisfactory program picture. Albert Roscoe opposite star. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. Like all Fox program pictures, this is a good one. When Fox makes specials they generally flivver but his program pictures all hold up well for us. Moral, buy the program. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 20-35. E. W. Collins, Grand and Liberty Theatres (600-750 seats), Jonesboro, Arkansas.

OATHBOUND. (4,468 feet). Star, Dustin Farnum. A rather pleasing romance of the sea. Gave satisfaction here. Has good moral tone and is suitable for Sunday. Had ordinary attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750-600 seats), Jonesboro, Arkansas.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. The picture is good but Mix is slipping with us. Moral tone O. K. and is suitable for Sunday. Had poor attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750-600 seats), Jonesboro, Arkansas.

SHIRLEY OF THE CIRCUS. (4,668 feet). Star, Shirley Mason. Fair program picture that got off to a slow start but wound up in whirlwind fashion in the last reel. Fox should have put more circus stuff in this, as many theatre patrons like to see athletic exhibitions, more so in the small villages than in the cities, as no "big tops" ever hit the little towns. Has good moral tone and is suitable for Sunday. Had poor attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SOFT BOILED. (7,054 feet). Star, Tom Mix. Can you imagine Tom Mix as a molly-coddle, wearing horned-rimmed glasses and working as a clerk in a shoe store? But he does, and with Billie Dove and Tony, the wonder horse, enacts a most remarkable picture, well worth seeing. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

SOFT BOILED. (7,054 feet). Star, Tom Mix. A riot. Chuck full of action. A real money getter and can play any theatre in the United States. Has good moral tone and is suitable for Sunday. Had great attendance. Draw family class in city of 30,000. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

TRUXTON KING. (5,613 feet). Star, John Gilbert. A thoroughly pleasing drama of the romantic type. Star is gaining prestige here. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25, 20-35. E. W. Collins, Grand and Liberty Theatres (750-600 seats), Jonesboro, Arkansas.

VIRGIN PARADISE. (9,000 feet). Star, Pearl White. One of Fox's old specials which is better than most of the new ones. One of the few I made money on. Pleases one hundred per cent. Good for small town. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 1,100. Admission 10-25. Jos. Kineaster, Mystic Theatre (300 seats), Clovis, California.

WHO ARE MY PARENTS? Star cast. A fine picture, but for some reason or another the box office fell down. All who saw it were well satisfied and not a single patron kicked. Due to high price we barely broke even on this one. Has excellent moral tone and is suitable for Sunday. Had less than fair attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

YOSEMITE TRAIL (4,735 feet). Star, Dustin Farnum. Good program picture; should please wherever the outdoor type of

picture is liked. Dustin Farnum pictures always go well with my patrons. Good attendance, small town and outlying districts. Town of 2,000. R. H. Freeman, Opera House, Liverpool, N. S., Canada.

Goldwyn

BLIND BARGAIN. (4,473 feet). Star, Lon Chaney. For a small town it's too gruesome. I've had calls for Chaney and I got him; that's all. Hardly fair attendance. Draw small town and rural class in town of 1,474. Admission 10-20-30. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

BROKEN CHAINS. (6,190 feet). Star, Ernest Torrence. A good picture with lots of action and far better than many of the so-called specials. Torrence is best character man in movies today. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (800 seats), Hazard, Kentucky.

ENEMIES OF WOMEN. (10,501 feet). Star cast. An extraordinarily good picture, very pleasing and very interesting. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

ENEMIES OF WOMEN. (10,501 feet). Star cast. One of the very best, but a little too long for a small town. Too much Monte Carlo. Cast excellent. This one should make money if bought right and if handled right. Some people doubted the title. Has good moral tone and is not suitable for Sunday. Had good attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

HIS BACK AGAINST THE WALL. (4,690 feet). Star, Raymond Hatton. A very good western comedy drama, and should draw well most anywhere. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

LOST AND FOUND. Star cast. Here is a nice picture. It's different really, wonderful scenery. We like this one. Regular advertising brought good attendance. Draw local patronage. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

LOST AND FOUND. Star cast. Good, with lots of action; good story and acting. Will please and stand advertising. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (800 seats), Hazard, Kentucky.

LOVE PIKER. (6,237 feet). Star, Anita Stewart. A wonderful picture. Anita Stewart seems prettier than ever with her bobbed hair. I packed them in on this one. Distributed ten thousand heralds. Everybody well pleased. Business improved from day to day. Ran it four days and made money. Bought it right. Admission 15-25. Grand Theatre, Terre Haute, Indiana.

REMEMBRANCE. (5,650 feet). Star cast. Did not see it personally but criticisms of patrons were favorable. Not a big special though, as distributor intimates. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

SHERLOCK HOLMES. (8,000 feet). Star, John Barrymore. Very good but too long. Suitable for Sunday. Had fair attendance. Draw small town and rural class in town of 1,474. Admission 10-20-30. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

SIX DAYS. (8,010 feet). Star cast. This picture has been heralded as a "knockout" in the cities, all of which it was not here. The public did not like it, told me so emphatically. It isn't really poor, but at the price quoted it would be well to give this serious thought before paying a great big rental. I charged a slight increase, had to, and that reacted, as I play the best here at no increase. Used everything you can think of for advertising. Attendance first day good, second day frightful. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

STRANGER'S BANQUET. (8,531 feet). Star cast. Personally, I enjoyed this very much, and most of our patrons did. However, the picture had no drawing power, and the posters were not attractive, so we lost out. Produced in excellent style. Rental too high. Buy it at top-program price and it should prove reasonably profitable. Has good moral tone and is suitable for Sunday. Had poor attendance. Draw rural and small town class in town of 300. Admission 20-30, specials 22-44. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

THREE WISE FOOLS. (6,946 feet). Star cast. A fine show. Great cast, story, production. First money-maker since "The Hottentot." Clean with exception of one title with profanity in seventh reel. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

THREE WISE FOOLS. (6,946 feet). Star cast. A very good picture, but don't oversell it even if you overbought it. Just study it and treat it accordingly, and it should satisfy you and your box office. Different enough to please any type of audience. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

Hodkinson

KINGDOM WITHIN. (6,036 feet). Star cast. Very good picture with a story that has heart appeal. Gaston Glass certainly deserves credit for his work as a crippled boy in this production. Drew big attendance. Used ones, threes, sixes, photos, etc. Also special lobby display and cut-outs from twenty-four sheet backed up with garden scene and rustic cabin. H. O. Regan, Laurier Theatre, Hull, P. Q., Canada.

WHILE PARIS SLEEPS. (4,850 feet). Star cast. The name gets them; people expect to see something and get nothing—nuf sed! Good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

WHILE PARIS SLEEPS. (4,850 feet). Star cast. Short and sweet but all there what there is of it, and oh, what a money-getter. Played to a French-Canadian audience. Everybody pleased. H. O'Regan, Laurier Theatre, Hull, P. Quebec, Canada.

Metro

AN OLD SWEETHEART OF MINE. (5,400 feet). Star cast. Well, they made something out of nothing. An appealing picture from a suggested plot in Riley's famous poem. Has good moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

DESIRE. (6,500 feet). Star, Marguerite De La Motte. A little too morbid in spots. Not a "Saturday" picture, and not a "Sunday" picture. If you have a group contract I'd say run it between times and not boast too much. Not suitable for Sunday. Draw all classes. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

EAGLE'S FEATHER. Star, James Kirkwood. A flash, a roar, thousands of cattle in a mad stampede, and many other thrills in this smashing story of the great outdoors, superbly produced, fascinating, exciting, absorbing. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

FAMOUS MRS. FAIR. (7,000 feet). Star cast. A wonderful picture. Wonderful acting and after the show you will be proud you are an exhibitor. Hard to get them in. High class. Has excellent moral tone and is fine for Sunday. Had good attendance. Draw all classes in town of 1,100. Admission 10-25. Joe Kinneaster, Mystic Theatre (300 seats), Clovis, California.

FIVE DOLLAR BABY. (6 reels). Star, Viola Dana. A good program picture; somewhat on the order of Fox's "Pawn Ticket 210." The first Dana picture I ever ran. Think the star made a good impression. John Herron and Ralph Lewis good in supporting cast. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

HER FATAL MILLIONS. (6 reels). Star, Viola Dana. Very good picture. Well acted, photography good, print good. Pleased one hundred per cent. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

NOISE IN NEWBORO. (5,300 feet). Star, Viola Dana. A good comedy drama. Has good moral tone and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor Extra good, nothing but favorable comments on this one. Usual advertising brought fair attendance. Draw small town class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

THREE AGES. (5,251 feet). Star, Buster Keaton. Where Buster is popular, as he is here, this is good. It is a little too choppy though. Not handled by the director so that Buster will make new friends. Used everything in the catalogue for this. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw general patronage in town of 3,000. Admission 10-35, real specials 25-50. W. B. Renfroe, Dream Theatre (300 seats), Sedro Wooley, Washington.

Paramount

ADAM AND EVA. (7,153 feet). Star, Marion Davies. A good comedy drama, which pleased all seeing it. William Noble,

Does the Dollar Buy as Much as it Did?

"Van, I would like to shake hands with you for some of those articles in some of the last issues of Moving Picture World, on poor films.

"If only some of the PRODUCERS would read these articles and see the logic in them!

"I am in a small town where U. S. money is used to pay admission to the theatres, and I pay the exchanges U. S. money for their film—but such film! It seems that the more we pay for prints, the poorer they are."—C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Rialto Theatre, Oklahoma City, Oklahoma.

ADAM'S RIB. (9,526 feet). Star cast. Went over good. Made me money. Suitable for Sunday. Had good attendance. Draw oil field patronage in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

ADAM'S RIB. (9,526 feet). Star cast. The featured players are good drawing cards, so had good crowds, but those that didn't come saved two bits and didn't miss much either. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

ADAM'S RIB. (9,526 feet). Star cast. A good picture that could have been made better by trimming. Cave man part much too long. Got to hand it to DeMille for artistic stuff. Suitable for Sunday in most places. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

ANNA ASCENDS. (6,900 feet). Star, Alice Brady. A fair program picture that can't stand much boosting and could stand a little knocking. It might get by in some places but here it is about fifty-fifty. Fair attendance, drawing general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

BEYOND THE ROCKS. (6,740 feet). Star, Gloria Swanson. Picture was a little too overdrawn from a point of romance. Not suitable for Sunday. Had fair attendance. Draw average college student class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. A good picture that drew much better than the usual Swanson picture. Huntley Gordon good opposite star. C. F. Krieghbaum, Paramount Theater, Rochester, Indiana.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. This one should please all of them; there is enough comedy in it to overcome a few bad spots in it. Get behind it and you'll be surprised at the result. Be careful in your advertising and make it plain that it is from the famous play. Good moral tone; not suitable for Sunday. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Not as big as they say. People like it and will boost it. Lavish settings and Swanson **can** wear fine clothes. Good print. A good bet. Moral tone, not any too good. Possibly suitable for Sunday in certain localities. Had good attendance of university students and better class. City of 35,000. P. A. Wills, Park Theatre, Champaign, Illinois.

BRANDING BROADWAY. (5,000 feet). Star, William S. Hart. Good. In very good shape. On going out they told me that they were well pleased with the show. This is our second time on Paramount, William S. Hart, pictures. William Thacher, Royal Theatre, Salina, Kansas.

BURGLAR PROOF. (5 reels). Star, Bryant Washburn. Good picture. Patrons liked this one. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

BURNING SANDS. (6,909 feet). Star cast. Male lead too overdrawn to be true to masculine traits. Two leading characters not suited to each other, but well directed. Might be suitable for Sunday. Had fair attendance. Draw average college student class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

BURNING SANDS. (6,909 feet). Star cast. For those who like the Arab stuff this will please but my patrons don't care for this kind of picture. Attendance was fair. Draw better class in town of 800. Admission 10-30. F. G. Leal, Leal Theatre (246 seats), Irvington, California.

Turkey To Win

"Well, Van, are you all set for Thanksgiving? I'm playing "Down to the Sea in Ships" next week—and if my luck holds out I'll invite you up to a Turkey Dinner.

"But if Father Gloom shows up I'll have to set 'em up in the other alley and buy an old hen somewhere."—Guy C. Sawyer, Town Hall, Chester, Vermont.

Saw "Down to the Sea" when it was at the N. Y. Cameo—so it's a safe bet the old hen will still be clucking around while the gobbler goes down to the feast in platters.

FOG BOUND. (5,692 feet). Star, Dorothy Dalton. Fair picture only; it could have been better. Some patrons were pleased and some were not. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

HOLLYWOOD. (8,100 feet). Star cast. Great entertainment. Big business at advance price. Draw family class in city of 17,000. Admission 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

HOLLYWOOD. (8,100 feet). Star cast. Boys, be careful. Worth to me no more than an ordinary Paramount picture; very ordinary story played by unknown stars—the known stars do not work in the story, just merely appear. Fair moral tone, suitable for Sunday. Fair attendance. Draw better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (500 seats), Greenville, Ohio.

HOLLYWOOD. (8,100 feet). Star cast. Very good picture that pleased them all. Something unusual that will please them. Regular advertising brought good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. De Roche and Kosloff are in support in this one, it is different and the type that will satisfy any audience more especially the kind that we cater to. Our people want the picture to keep moving; a pretty woman in a pensive mood or the throes of grief, etc., with the footage in the close-ups stretched out is not what they want, they want the story to keep on unfolding and that is what this one did; our audience liked the picture, the attendance was fair. Suitable for Sunday. Draw all types in town of 2,965. Admission 10-22. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Majority of patrons liked it. A very good picture for Saturday for the kids. Dorothy Dalton is well liked star. Had good attendance. Draw good class in Brooklyn. Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

MARRIAGE MAKER. (6,295 feet). Star, Jack Holt. The poorest "piece of cheese" it has been my bad fortune to run. Lay off of this if you don't want to get jolted. It hasn't anything to recommend it. Settings poor, acting of Jack Holt and Agnes Ayers very poor. I paid good money for this but would have rather had the poorest kind of any other picture. It simply was rotten. Really the only thing in this picture was the acting of Charles de Roche. Half of the house walked out on me before the picture was half finished. How they get by, by releasing such stuff is beyond me. Regular advertising brought fair attendance. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

MAN WHO SAW TOMORROW. (6,993 feet). Star, Thomas Meighan. This picture has a good cast, nice photography and scenery, good acting, sufficient action. In fact everything except a good plot. The story is a little too improbable to please a critical audience but will get by where Meighan is popular. Received the usual fine print available from Paramount exchange. Had good attendance. Suitable for Sunday. Admission 10-25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

MOONLIGHT AND HONEYSUCKLE. (5,000 feet). Star, Mary Miles Minter. The picture would have been good if another feminine star had substituted. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. Very ordinary. Not suitable for Sunday. Had poor attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Barnsdall, Oklahoma.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. This one is very ordinary. Hiers has no drawing power and did not go across to those that did see him. He certainly can't take Wallace Reid's place for Paramount. Had poor attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. Fairly interesting comedy-drama. Town of 3,720. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. An average program picture that meant less than average at the box office. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

PRINCE THERE WAS. (5,533 feet). Star, Thomas Meighan. Fair program picture but not up to the Meighan standard of acting, however will get by. Had fair attendance. Draw better class in town of 800. Admission 10-30. T. Leal, Leal Theatre (246 seats), Irvington, California.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. The jazziest picture of a Jazz-Mad age. Gloria was in all her glory in this one. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Exceptionally good picture that should please any audience. Go to it and get some business on this one because it means good advertising for you. Here you have a theme that is hard to beat. You'll be sorry if you don't realize what this is and be sure and sell it to them. Has fine moral tone and is suitable for Sunday. Had good attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. They have been feeding us too much western themes lately. Probably all right for some communities. A good picture, however. Good moral tone, not suitable for Sunday. Fair attendance of better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (500 seats), Greenville, Ohio.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. A good western that pleased one hundred per cent. here. Well directed and acted and beautiful scenery. Used slides, ones. Had good attendance. Draw general class in town of 800. Admis-

sion 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

SALOMY JANE. (6,270 feet). Star, Jacqueline Logan. Ordinary program picture. Pleased about half of my patrons. Something wrong with this picture which I think was due to poor direction. Many of the scenes faked. Acting of Miss Logan was excellent. Personally thought the picture was a shade above the ordinary. Customers thought different as I heard a lot of comments on it. Advertised it as something out of the ordinary and heard a lot of kicks. Used regular advertising to good attendance. Admission 15-55. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

Pathe

WHY WORRY? (6 reels). Star, Harold Lloyd. A knockout that drew far beyond our expectations on a four-day run and broke the house record. Patrons almost universal in saying that it was Lloyd's greatest yet. Has good moral tone and is suitable for Sunday. Had big attendance. Draw general class in town of 9,000. Edwin F. Allman, Pike Theatre, Dover, Ohio.

Playgoers

COUNTERFEIT LOVE. (4,850 feet). Star cast. A fair program picture. Photography not up to standard, too many scenes out of focus. L. E. Brewer, Folly Theatre, Duncan, Oklahoma.

Preferred

GIRL WHO CAME BACK. (6,100 feet). Star, Miriam Cooper. Just a picture. Preferred makes a fuss over it. It isn't there. Well produced and if your public is not too discriminating it will pass muster. For me it meant nothing. Used everything for advertising. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Selznick

RUPERT OF HENTZAU. (9,400 feet). Star cast. An excellent picture. One of the best we have had this year. Patrons all thought they had seen it and didn't come. Was too much like "Prisoner of Zenda." Has good moral tone and is suitable for Sunday. Had poor attendance. Draw general class in town of 3,000. Admission 10-35, real special 25-50. W. B. Renfroe, Dream Theatre (300 seats), Sedro-Wooley, Washington.

Stop right now and consider!—
"Am I helping my brother exhibitor as much as he is helping me—by sending in tips on pictures?"
Then—
USE THE BLANK BELOW

United Artists

WAY DOWN EAST. (11 reels). Star, Lillian Gish. This is a wonderful picture, appeals to old and young. Real human interest story. Everybody pleased. Ran it three nights. Some patrons came to see it twice. Everybody told us how good it was and are still talking about it. Print in fair condition. Has good moral tone and is suitable for Sunday. Had good attendance. Draw country class in town of 2,500. A. F. Jenkins, Community Theatre, David City, Nebraska.

Universal

LONE HAND. (4,857 feet). Star, Hoot Gibson. Excellent western with plenty of comedy and a wonderful flood scene. Pleased one hundred per cent. Has good moral tone. Had good attendance. Draw all classes in town of 1,100. Admission 10-25. Joe Kinneaster, Mystic Theatre (300 seats), Clovis, California.

PRISONER. (4,795 feet). Star, Herbert Rawlinson. The first time for a Universal feature here, also the star. It didn't seem to take; society pictures; they don't seem to take here in a small place. Pleased about sixty per cent. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

TOWN SCANDAL. (4,604 feet). Star, Gladys Walton. As usual, this little star puts it over; she sure shows up the small town reformers and pictures them in their true colors. Everybody well pleased and they were not slow to tell us. Reels in good shape. Good moral tone, suitable for Sunday. Very good attendance, drawing country and town class, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

TRAP. (5,481 feet). Star, Lon Chaney. This star a wonderful character actor. This was a good picture but my patrons don't like Chaney, too much sadness and tragedy in his plays; but they could not help but say it was good. If you like a sob drama, play it. Good moral tone, suitable for Sunday. Good attendance, drawing country and small town class of 2,200. Admission 10-25. A. J. Jenkins, Community Theatre (490 seats), David City, Nebraska.

WHAT WIVES WANT. (4,745 feet). Star cast. Another very good picture with a wonderful cast. Went over big with the women folks. Print in good condition. Photography dark. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in city of 700,000. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

WHERE IS THIS WEST? (4,532 feet). Star, Jack Hoxie. A fair western comedy drama. Suitable for Sunday. Good attendance of working class in city of 13,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Vitagraph

LOYAL LIVES. (5,950 feet). Star, Brandon Tynan. I did not get to see this but was told by my patrons it was good. Did good business, so why worry? Used slide, heralds, ones, sixes. Had excellent attendance. Draw residential class in town of 1,000. Admission 20-35. W. B. Dobbs, Victory Theatre (250 seats), Gordo, Alabama.

Warner Brothers

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin (dog). Great, wonderful, splendid; these are a few of the encouraging remarks passed to us by our audiences. Ran it two nights and they sure were justified in making them, as it certainly is a wonderful picture. This is one of the very few one hundred per cent. pictures. Not much business the first night, but after seeing it, on Saturday night we had the best house of the summer and we had some good houses this last summer even though the summer was hot on show nights. Draw mostly factory class in town of 2,800. Admission 15-25, 17-30. David W. Strayer, Smith's Theatre (250 seats), Mt. Joy, Pennsylvania.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star** .....**Producer** .....

Your own report.....

.....

.....

Moral tone.....**Suitable for Sunday?**.....**Attendance** .....

Admission .....**Type you draw from**.....

Name .....**Theatre** .....**City** .....**State** .....

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

DEVOID of colored ink, printed on ordinary newspaper stock and minus any superficial "flash" whatever. First National press sheets are filled with red meat for the showman—useable material into which he can sink his teeth and go to work selling seats.

The press sheets do not make the impression on the eye that those issued by some other companies make, but in the pages the exhibitor will find just about everything he needs to put the picture over.

IN the First National press sheets we have examined—and we have seen most of those issued for some time past—little time or space is used in selling the picture to the exhibitor. Every inch of available space is filled either with matter intended for newspaper use or with explanations or illustrations of promotional aids.

Economy of space seems to be the order of each press sheet—so much so that there are those who might take the stand that things are omitted which might helpfully have been included in the pages; also some might take exception to the fact that even publicity stories are printed on pages which have material printed on both sides of the sheet, thus making one side more or less useless if the other is clipped. This latter, however, is an easy matter to remedy, inasmuch as two of the press sheets could be obtained.

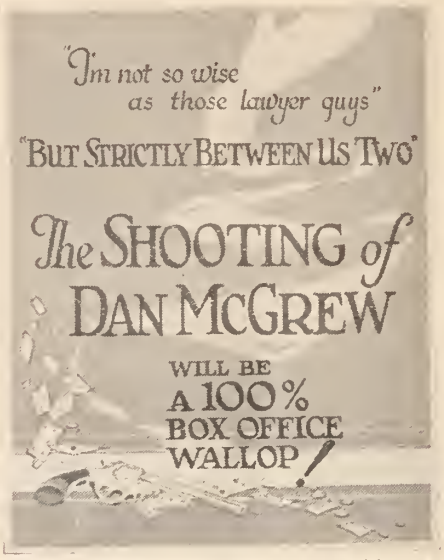
THE "Anna Christie" press sheet, which has just reached our desk, is typical of almost every First National press sheet. In its six pages—regular newspaper-page size—we find plenty of well-written newspaper stories, including a plentiful variety both as to subject-matter and size. There is also an illustrated fictionization of the play by Eugene O'Neil, which runs about five columns, and which is very readable.

About a dozen newspaper ads. in varying sizes are reproduced. The art work in all of these is good—strong blacks and whites predominating. Every one of these ads. stresses the sheer drama of the picture and each can be considered good.

There is a page devoted to exploitation stunts and suggestions for tie-ups; heralds, direct-mail campaigns and the like.

Then, too, there are three diagrams for the sign painter to follow in making artistic hand-drawn lobby cards. We mentioned this idea in these columns before, and again we say that this should prove a particularly helpful feature, especially to those houses which go in for a little extra art work on pictures.

The posters and slides are illustrated on the back page. Another feature that appears is a complete list of the aids available, together with the price of each. This is not a novel feature, but it is not common, either. We think it's darned good dope to print the prices of aids right in the press sheet.



Cover of the pocket-sized pamphlet issued by Metro on "The Shooting of Dan McGrew." In the booklet is printed the Robert W. Service poem which forms the foundation on which the picture is being builded

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WHILE not reproduced in the press sheet, there are some particularly striking lobby cards issued on "Anna Christie." Especially is this true of the two 22x28's, which are excellent, and worthy of a place in the finest lobby.

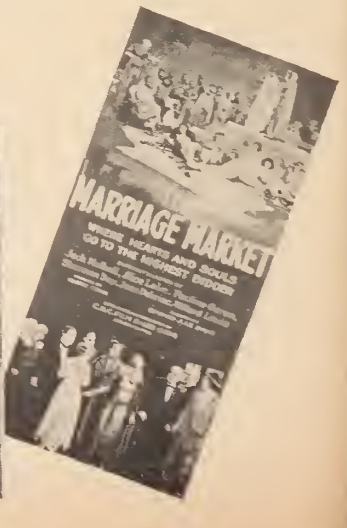
LAST week we had occasion to mention the fact that the independents were right up with the pacemakers when it came to press books. Our statement is further borne out by the receipt this week of the press book on C. B. C.'s "The Marriage Market."

The book is printed in two colors and is complete in every detail. Posters, slides, oil paintings, lobby cards and the like are reproduced, while on other of the book's sixteen pages can be found publicity stories, exploitation suggestions, newspaper ads.—both type and display—reproductions and explanation of heralds, etc.

All in all, the book lives up to the best traditions of the independents.

C. B. C's "dealer helps" have always met a high standard. The line-up on "The Marriage Market" is no exception. Herewith are reproduced the twenty-four sheet and the two threes. Standard stuff—and the sort that will help fill theatres.

"THE MARRIAGE MARKET"
Where Hearts and Souls Go to the Highest Bidder
Jack Mulhall, Alice Lake, Pauline Garon,
Shannon Day, Jean Debriac, Willard Louis



IT was a darned good still from which this drawing was made—a still that formed the keynote of the entire campaign.

EVERY piece of promotional matter on "Anna Christie" stresses the dramatic note sounded by the one "keynote" still. Indicating that an entire campaign can be based on even a very few good stills. Above are reproduced two three and a one-sheet. The twenty-four also features the same dramatic picture of "Anna Christie."

WE are in receipt of the following letter from an exhibitor in a town of 10,000:

"Circus heralds are the only kind that are any good for this small town. We have been getting a lot of little heralds lately, and they don't seem to mean a thing here. People here think, I guess, that if a herald is small the picture is small. So I like the big circus heralds. I dont care how many colors they have, just so long as they are good and strong and BIG."

What do YOU think, Mr. Exhibitor?

IT seems to us that there is a lot in what our friend has to say. On the strength of his letter, we solicited every company in the business for samples of the heralds issued on their recent productions.

We found that the majority of heralds very small affairs—virtually any one of which would easily fit into a small-sized business envelope. And it struck us that every one of these small heralds looked crowded. The type and pictures—where there were any—were small. The former was hard to read and the latter quite uninviting.

The samples of "circus" heralds that we received, on the other hand, fairly screamed their messages. True, the claims of the circus heralds were rather extravagant, but that's a small matter compared to the unpardonable sin of poor "readability."

Then, too, the "circus" heralds "looked like" something—even if the smaller heralds did perhaps cost more. The larger throwaways are more show bills than small heralds, and for that reason perhaps more acceptable to the exhibitor who wrote us and to hundreds of others like him.

Here is another example of a credit line that doesn't mean a thing to the box office. Notice on this six sheet that Jack Coogan, Sr's name is displayed in type almost half as tall as that of the star. Not the ad. man's fault—merely his misfortune. Why, oh, why, are useless credit lines?

AND, speaking of heralds recalls to us that it is a common practise now for many producers to furnish herald cuts so that exhibitors can print their own heralds instead of having heralds printed in advance and placed with the exchanges for sale to the exhibitor. That's all right for the man who books far enough in advance, but how about the little fellow who only uses a thousand or so?

What do you think of that proposition, Mr. "Little Fellow?"

NAT ROTHSTEIN has sponsored some good press books for F. B. O. in the past, but everything hitherto is going to be surpassed by the press book on Emory Johnson's "The Mailman." We say that because we know whereof we speak. We have seen the F. B. O. bunch at work, and have had the opportunity of seeing some of the aids already finished. We'll probably have much more to tell you about it in a few weeks.

METRO has just issued an attractive little booklet on their forthcoming attraction, "The Shooting of Dan McGrew," Robert W. Service's famous poem of the Yukon. It is printed in two colors and will be sent broadcast to exhibitors all over the country as advance notice on the production. The contents of the booklet consists only of the poem itself—a stanza on each page. At the bottom of each page and set in the middle of a double rule are given the big punches of the story as they will be picturized. Looks like good promotional work.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Boy of Mine"

First National Release Starring Ben Alexander Can Be Recommended Without Qualifications

Reviewed by Mary Kelly

Here is a picture that deserves a place among the best of the season. Not because it is one of the most lavish but because it has one of the best stories, is an example of the finest directing and presents acting that is very near flawless. Furthermore, it features Ben Alexander.

It is a gem among pictures because it is amazingly entertaining without any hokum. Just where the dramatic tension is the greatest and one expects one of the time-worn twists, something supremely natural instead takes place. This is perhaps the picture's most distinguished feature.

Booth Tarkington's reputation for creating realistic boy fiction is stoutly upheld. Ben Alexander is a lovable, misunderstood and imperfect boy. He is tremendously appealing because he seems so entirely unconscious of the camera.

The picture is life from a boy's viewpoint. You are made to feel, just as in reading Tarkington, that youth is a detached kingdom with experiences and emotions of its own that very few adults take the trouble to understand. Its tragedies are either insignificant or ludicrous to outsiders. This gives the picture that wonderful blending of comedy and sympathetic interest that reaches any type of spectator.

William Beaudine's directing in this production will be remembered by anyone who is interested in better pictures. He seems to have disciplined a cast of already accomplished players into an interpretation of human character so complete and interesting that nothing is left to be desired. Henry Walthall as the repressed father, without any understanding of his son but possessed of a great love for him, is a new screen study. Irene Rich gives a beautiful performance as the mother and Rockliff Fellowes as the boy's pal is delightful.

The comedy deserves special mention. The scenes in the church are extremely funny and the incidents connected with the boy and the rag picker's son getting hold of the "revolaver" are worth making a second trip to see the picture. "Boy of Mine" is one of those few pictures no one should miss.

Cast

Bill Latimer.....Ben Alexander
Dr. Robert Mason.....Rockliff Fellowes
William Latimer.....Henry B. Walthall
Mrs. Latimer.....Irene Rich
Mrs. Pettis.....Dot Farley
Junior Pettis.....Lawrence Licalzi

Story by Booth Tarkington.
Scenario not credited.
Direction by William Beaudine.
Length, seven reels.

Story

Bill Latimer is the only son of William and Ruth Latimer. His father was a bachelor for many years before marrying and has no understanding of boys. When Bill disobeys him, unintentionally he tells him he is unworthy of the name of Latimer and sends him away to his room to be punished. Bill leaves home but is brought back by Robert Mason, a friendly doctor, who beats off a gang of kidnappers. Bill's mother, with the boy, leaves her husband, but the separation causes Latimer's great love and is shortserved.

FEATURES REVIEWED IN THIS ISSUE

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Mailman, The (F. B. O.)
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Satin Girl, The (Grand-Ascher)
This Freedom (Fox)
To the Ladies (Paramount)
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Wanters (First National)
Whipping Boss, The (Monogram)

"The Satin Girl"

Grand-Asher Production is Wierd Crook Melodrama Featuring Mabel Forrest and Norman Kerry

Reviewed by C. S. Sewell

Grand-Asher's newest feature production "The Satin Girl" produced by Ben Wilson, is a wierd crook melodrama which deals with the exploits of a girl who under strange hypnotic influence of an eccentric master-criminal is forced against her own judgment to commit robberies that baffle the police.

The wierd and uncanny note is strongly stressed and much emphasis is placed on the doings of this arch-criminal, his strange surroundings, mysterious trap-doors, etc. This character is purposely overdrawn and played up for melodramatic effect and the story is naturally unconvincing and belongs to the type that cannot be taken too seriously. Themes of this kind, however, have a strange fascination for a large number of spectators, who will be fascinated in watching the development of the action.

The spectator all along knows which character is "The Satin Girl" and can easily deduct that she is the girl who was kidnapped. The main interest lies in following the manner in which she succeeds in eluding the police, and in the development of the romantic element, as the matter is eventually straightened out by a young doctor who falls in love with her and solves the mystery of her identity.

The story is told in the form of a variation of the dream idea, as you find at the climax that the heroine has been reading a novel and has personified her fiance and herself as the main personages in the story. This solution of the difficulty in which the heroine is placed will doubtless prove disappointing to many patrons, although it affords an easy way out of an embarrassing situation.

Norman Kerry is well cast as the young physician and Marc McDermott is effective as the master-criminal. Mabel Forrest does good work as the girl. The remainder of the cast is satisfactory.

On the whole it is not an especially strong picture from a box-office standpoint and is apt to arouse only mild interest on the part of the average spectator.

Cast

Lenore Vance ..... Mabel Forrest
Dr. Richard Taunton ..... Norman Kerry
Fargo ..... Marc Mac Dermott
Moran ..... Clarence Burton
Sylvia ..... Florence Lawrence
Mrs. Brown-Potter ..... Kate Lester
Norton Pless ..... Reed House
Silas Greeg ..... Wm. T. Turner
Harg ..... Walter Stevens

Story by Adam Hull Shirk
Directed by Arthur Rosson.
Length 5,591 feet.

Story

Soon after receiving a letter of warning, Silas Gregg, a miserly old man is murdered by a mysterious character and his daughter disappears. Not long after this there occurs a series of mysterious robberies which the police blame on an elusive character known as "The Satin Girl." Dr. Taunton, at a party, meets Lenore Vance and becomes interested in her, not knowing that she is really "The Satin Girl," who, against her will, performs the robberies under the strange influence of a man named Fargo. When Lenore takes a ruby from Dr. Taunton she leaves a clue which causes him to unravel the mystery. He discovers that Fargo is the man who murdered Gregg. The police arrive at Fargo's place but find he has killed himself. It develops that the whole story is a novel that Lenore has been reading in which she visualizes herself and Dr. Taunton as the leading characters.

"The Day of Faith"

Eleanor Boardman Is Charming in Goldwyn Picture Which Has Moments of Great Power

Reviewed by Mary Kelly

Although the theme in this Goldwyn picture is the important thing, the dramatic treatment is such that its box-office value should be dependable in a majority of houses. The story is one of power, and Tod Browning has given it skillful directing.

As the original story by Arthur Somers Roche has been conceived without sectarian prejudice, the religious trend should be objectionable to no one. In places where the "faith" angle might easily have been overdone, restraint has been used. The result is a more human production with just enough idealism to arouse a certain degree of wonderment in the average person without becoming at any point ludicrous.

An example of this and an incident which suggests the spirit of the entire picture is the healing of the lame reporter and his subsequent lapse into his former state. First his restoration is brought about by a shock —a desperate effort to save a lame girl from falling. Later when the inspiration is gone and he faces the taunts of an unbeliever, he finds that the old limp has returned. This might be interpreted in a number of ways. It leaves considerable margin for conjecture and in this lies much of the picture's power.

It has been cut in a number of places, sometimes to a disadvantage. It is not entirely clear until almost the end why the chief enemy to the cause suddenly decides to endorse it. Also the revenge which the public metes out against him is conceived rather too suddenly.

The picture should be a strong aid in pop-

ularizing Eleanor Boardman. She is personally beautiful and acts with great charm and ability. Raymond Griffith gives an intensely interesting performance and a number of others excel, also.

"The Day of Faith" will have a momentous appeal for some, a fair interest for others, but is on the whole a worth while box-office attraction for almost any theatre.

Cast

Jane Maynard.....Elcanor Boardman
Michael Anstell.....Tyrone Power
Tom Barnett.....Raymond Griffith
John Anstell.....Wallace MacDonald
Montreal Sammy.....Ford Sterling
Yegg Darby.....Charles Conklin
Granny Maynard.....Ruby Lafayette
Red Johnston's Child.....Jane Mercer
Uncle Mortimer.....Edward Martindel
Bland Hendricks.....Winter Hall
Simmons.....Emmett King
Red Johnson.....Jack Curtis
Marley Maynard.....Frederick Vroom
Based upon story by Arthur Somers Roche.
Scenario by June Mathis and Katherine Kavanaugh.
Direction by Tod Browning.
Photography by William E. Fildew.
Length, 6,557 feet.

Story

Jane Maynard devotes her life to the Bland Hendricks Foundation, an institution for helping the needy, called "Thy Neighbor as Thyself." John Anstell, son of a mighty financial power, falls in love with her but her father disapproves. He fails to affect the girl's work through the press, and then determines to pretend to back the institution to gain public favor. The many who have suffered through his selfishness demand revenge and kill his son. Anstell is awakened to the real purpose of the girl's work and reforms. She finds happiness with another one who has helped her.

"To the Ladies"

Paramount Adaptation of Successful Stage Play Is an Exceptionally Entertaining Comedy

Reviewed by C. S. Sewell

After proving to be a big success as a stage play, "To the Ladies" has been transferred to the screen by Paramount and bids fair to duplicate if not eclipse its stage popularity. It is a bright, snappy comedy, dealing with everyday people, and is entertaining from start to finish. There is hardly a moment when the average spectator will not be enjoying the really fine work of Helen Jerome Eddy, Edward Horton, Theodore Roberts and the other players, the bright, witty subtitles and the clean-cut, delightful comedy.

Here is a picture with a theme that is out of the ordinary. It will appeal especially "to the ladies," for it plays up their influence over their husbands and shows how much assistance a clever wife can be in helping her husband to success; but the men will like it too, although it is a little hard on them. It is tremendously strong in little human interest touches, the characters are familiar types and seem very real, the action is entirely plausible and you seem to be watching the unfolding of an actual and intimate story of people of the kind you come in contact with every day.

James Cruze, who directed "The Covered Wagon" and other successes, and Walter Woods, scenario writer, have done excellent work in transferring this story to the screen. You watch the tremendously sincere efforts of the hero and his clever wife to secure for him the coveted position of factory manager and you feel yourself sharing with them their alternate joys and disappointments. There are a number of delightful scenes in the picture and the situation where after arduous rehearsing of a set speech, the hero finds his rival delivering the same speech at a banquet, is a gem.

Helen Jerome Eddy is unusually fine as the wife of the hero and has never done better work. Hers is the outstanding characterization of the picture; she acts with tremendous sincerity and realism. Edward Horton also gives a very fine and very real portrayal as the hero, and it is on the exceptional work of these two that much of the appeal of the picture depends. Theodore Roberts, Louise Dresser, Arthur Hoyt, and in fact all of the other members of the cast seem to have entered wholeheartedly into the spirit of the picture and there is not a false note in their work.

Here is a picture that you can offer to your audience with the assurance that a great majority will be highly amused and entirely satisfied.

Cast

Leonard Beebe.....Edward Horton
John Kincaid.....Theodore Roberts
Elsie Beebe.....Helen Jerome Eddy
Mrs. Kincaid.....Louise Dresser
Chester Mullin.....Z. Wall Covington
Tom Baker.....Arthur Hoyt
Bob Cutter.....Jack Gardner
Based on play by G. S. Kaufman and Marc Connelly.
Scenario by Walter Woods.
Directed by James Cruze.
Length, 6,268 feet.

Story

Beebe, Baker and Mullin are clerks in the office of the Kincaid Piano Co. They are all excited because a factory manager is to be selected and each one is after the job. Kincaid, the president, depends largely on his wife's judgment and she looks over the aspirants and favors Baker, who is obsequious and seemingly very efficient. Beebe plays up the fact that he put out a small fire in the factory. Kincaid and his wife call on the Beebes at their home and find that they are in financial straits, as he has even mortgaged his piano to buy a farm in Florida. Mrs. Kincaid is much impressed with Beebe's wife. Baker and Beebe are invited to a banquet. Beebe rehearses a speech he gets out of a book and Baker delivers the same speech. Thoroughly nonplussed, Beebe is silent, but his wife makes a speech that is a hit, stating Beebe is sick and that was what he wanted to say. Beebe gets the job, Baker exposes the deception about the speech, and Beebe is demoted. Mrs. Beebe pleads for him and with Mrs. Kincaid's assistance he is reinstated, due entirely to the cleverness of Mrs. Beebe and the help she can be to him.

"The Unknown Purple"

Strong Box-Office Appeal in Sensational Melodrama Offered by Truart, Featuring Henry Walthall

Reviewed by Mary Kelly

A sensational melodrama, which features Henry Walthall to the best advantage, this Truart picture should have a strong box-office appeal. The use of a purple light produces many novel and striking effects. The story is entertaining and mysterious but is without the superabundance of tricks that make some such attractions too baffling for general enjoyment.

Its chief character is an inventor who is able to surround himself with a purple ray that renders him invisible. He uses this power to get his revenge upon his wife and the man who has forced him to serve a prison sentence.

One of the authors of the original stage play, Roland West has directed and adapted the screen production with the aid of Paul Schofield. It is crowded with interesting incidents. There is practically no padding and although the film measures about seven reels, the suspense is so well carried from one scene to another that there is no impression of excessive length.

The only missing element is comedy. There is a frail attempt at this in the character of Freddie Goodlittle, a hen-pecked husband, but it seems lacking in real humor. The picture is intensely serious with the grave performance of Henry Walthall and a theme of quiet, piercing vengeance. Little Frankie Lee introduces a human note now and then but his part is small.

In settings and material appointments, the production is elaborate and impressive. Gorgeous evening gowns are plentiful. Alice Lake has a most unsympathetic part but plays it with dramatic skill. Helen Ferguson is sincere in a lovable role and Stuart Holmes handles the part of a scoundrel with his usual capability.

Cast

Peter Marchmont.....Henry B. Walthall
Jewel Marchmont.....Alice Lake
James Dawson.....Stuart Holmes
Ruth Marsh.....Helen Ferguson
Bobbie.....Frankie Lee
Mrs. Freddie Goodlittle....Ethel Grey Terry
Leslie Bradbury.....James Morrison
Freddie Goodlittle.....Johnnie Arthur
George Allison.....Richard Wayne
Hawkins.....Brinsley Shaw
Burton.....Mike Donlin
Based upon stage play by Roland West and Carlyle Moore.
Scenario by Roland West and Paul Schofield.
Direction by Roland West.
Photography by Oliver T. Marsh.
Length, 6,950 feet.

Story

Peter Marchmont serves a prison sentence because he takes the blame for stealing what his wife's lover really stole. He thinks he is saving his wife but learns of her infidelity while in prison. When he is released he assumes a new name and is disguised so that his wife fails to know him. With the use of a purple light which he has invented he appears at her home and creates great trouble and mystery, baffling the detectives and finally getting his revenge by winning back his wife's love and then forcing her to live with the other man. He finds true love in the girl who has cared for his boy during the years.

"Maytime"

Preferred Pictures Offers Fine Version Rida Johnson Young's Romantic Stage Success

Reviewed by C. S. Sewell

Rida Johnson Young's stage play, "Maytime," which enjoyed great success, has been transferred to the screen by Gasnier and is being distributed by Preferred Pictures. It belongs to the class of extremely sentimental romances and tells of a love affair of years ago which was frustrated but finally finds fulfillment in the romance of the grandchildren of the original lovers.

It is a well-made picture and a faithful adaptation of the play. In keeping with the nature of the story, it has been given a picturesque and pictorially beautiful production which admirably maintains the atmosphere of the story. To those who are sentimentally inclined and intrigued by the idea of undying love, of romance that endures through generations, it will prove a delight, and it should be especially welcomed by female patrons.

There is novelty in the idea of the original romance finding fulfillment in the grandchildren, and while there are naturally breaks in the story and changes in the characterizations through the lapse of years, the ultimate happy ending is brought about and it is a production that should entertain the majority of both sexes, and prove a welcome attraction in the average house.

Running all through the story is a really beautiful song, "Sweetheart," which has proved a distinct hit and can be effectively used by the exhibitor in connection with the picture.

The theme offers unusual opportunities for the leading players, three of whom appear throughout the entire picture. Especially fine is the work of Ethel Shannon, who appears as the young heroine, then as an old lady, again as her young grandchild in rompers and as this girl after she grows up. She carries the largest share of the story and her work is tremendously effective and convincing in each, while her make-up as the old lady is so fine that it is hard to believe it is the same woman. In a double exposure scene which will keep patrons wondering as to how it is done she is shown as both the girl in rompers and the old lady. This is an unusually good bit. Harrison Ford

the hero also does good work in portraying the two types of young manhood and also appears as an elderly man.

There is an excellent comedy element in the person of "Uncle Matthew," portrayed by William Norris, who has about four different types of wives during the course of the story. His work is excellent, although in the early scenes he hardly looks as young as the character he portrays. Clara Bow, Wallace MacDonald, Robert McKim and in fact the entire cast gives thoroughly satisfactory performances.

Cast

Ottilie Van Zandt.....Ethel Shannon
Richard Wayne.....Harrison Ford
Matthew.....William Norris
Alice Tremaine.....Clara Bow
Claude Van Zandt.....Wallace MacDonald
Col. Van Zandt.....Josef Swickard
Mathilda.....Martha Mattox
Ermintrude.....Betty Francisco
Monte Mitchell.....Robert McKim

Based on play by Rida Johnson Young.
Scenario by Olga Printzlau.
Directed by Gasnier.
Length, 7,500 feet.

Story

One Maytime long ago Ottilie Van Zandt, a wealthy girl, and her playmate, Richard Wayne, a gardener, declare their love and bury trinkets and a pledge of undying love under a tree. Ottilie's father forbids the match and Richard goes west where he makes a fortune. Returning later, he finds that that very day Ottilie, unable to hold out longer, has married the man of her father's choice, her cousin Claude. Many years pass. Richard has married, but he and Ottilie continue to love each other. Ottilie has lost her fortune and Richard buys the old home for her. Still more years pass. Ottilie's granddaughter is a sweet, old-fashioned type while Richard's grandson, though he admires young Ottilie, likes jazz and chorus girls. Ottilie is lured to the home of a scoundrel, Richard saves her. Returning home in a severe storm, the old tree blows down and imprisons her. Richard again rescues her. They find the old pledge of love buried by their grandparents. Richard realizes that he really loves Ottilie and they pledge their undying love, thus bringing in the third generation the culmination of the thwarted love of their grandparents.

"This Freedom"

Fox Production Is Unusually Faithful Version of A. S. M. Hutchinson's Widely Read Novel

Reviewed by C. S. Sewell

Another widely read modern novel, "This Freedom," has reached the screen. It is by the author of "If Winter Comes" and is also being distributed by the Fox Film Corporation, but unlike that production, it was made in England and is acted by a cast composed entirely of English players who are unknown to American audiences.

"This Freedom" as a novel has met with great popularity and is one of the most widely discussed of recent books. It tells the story of a woman who continued her business career after she married and became the mother of three children and shows how two of them, deprived of real mother love and home influences, finally met with disaster, blaming her; and points out at what great cost she secured "this freedom." The author, however, calls attention to the fact that this story is not typical of all mothers in business, as many work for their children while the heroine worked for herself alone.

The theme is undoubtedly a powerful one and is presented forcefully in the screen version which follows the novel closely, no attempt being made to bring about a happy ending or to make a heroine out of the woman or make excuses for her action. There is consequently no strong sympathy developed for her.

While the picture will not satisfy those who demand a happy ending or a strongly sympathetic leading role, it is undeniably a powerful character study. It is well made and well acted. It is out of the ordinary and gets away from the beaten path of the majority of screen productions. It is certainly a theme which will arouse discussions and it should have its greatest appeal for the women, though they may not all agree with the conclusions reached. The thousands who have liked the book will certainly like the picture, for it is an exceptionally faithful version even to the atmosphere and incidents surrounding the characters.

While there are touches of comedy here and there, all of which are well done, the general tone of the picture is extremely serious and its denouement tragic. It is more of a narrative than a drama and there is little action, the author's idea being registered in forceful subtitles of which there is a great number, the scenes serving mainly to personify the characters and make them vivid human beings.

It is a picture which because of its nature it is hard to judge by the usual standards or to formulate any definite opinion as to the way it will be received by the average audience; it should, however, prove a strong attraction for discriminating patrons and readers of the book.

Dennison Clift deserves credit for the manner in which he has preserved the idea of the novel. So large is the cast that it is impossible to point out the excellent individual work. Fay Compton in the leading role, Clive Brook as her husband, Athene Seyler as Miss Keggs and Bunty Fosse, who portrays the heroine as a child, are deserving of special mention.

Cast

The Rev. Harold Aubyn...Fewlass Llewellyn
Mrs. Aubyn.....Adeline Hayden-Coffin
Rosalie, their daughter, at 6....Bunty Fosse
Rosalie, 17 to 40.....Fay Compton
Hilda, Flora — Rosalie's sisters — Joan Maude, Faith Garden
Harold, Robert — Her brothers — Percy Field, Mickey Brantford
Aunt Belle.....Gladys Hamilton
Uncle Pyke.....Charles Vane
Laetitia, their daughter.....Julie Hartley-Milburn
Miss Keggs ("Keggo").....Athene Seyler
Rosalie's husband.....Clive Brook
Mr. Sturgiss.....Myddleton Evans
Mr. Field.....Robert English
Huggo, at 8 — Rosalie's children — Maurice Hopkins
Huggo, at 22 — John Stuart
Doda, at 6 — Betty Gardner
Doda, at 20 — Nancye Kenyon
Benji, at 3 — Tony Laing
Benji, at 17 — Albert Brantford
"Darkie" Blake.....Richard Atwood
Prescott, the Governess.....Silvia Young

Based on novel by A. S. M. Hutchinson.
Directed by Dennison Clift.
Length, about 7,000 feet.

Story

Rosalie, one of the many children in the home of the Rev. Harold Aubyn, is adopted by her aunt Belle because her parents are so poor. Even at the early age of six she has strange ideas of life and of the other sex. Growing to womanhood, she decides on a business career for herself. Opposed to men and disdaining marriage, preferring "her freedom," she nevertheless succumbs to cupid and marries Harry Occleve. Within a few years three children are born to them, but Rosalie continues her business career, leaving the care of the children and the home to others. Discovering that the children are getting strange ideas and are drifting away from her, she gives up business, but as she is unable to win back her rightful place in their hearts, she again resumes her career. Years pass, she has achieved great success. The war comes and goes, the older children have grown up. Huggo is caught in a shady business venture and sentenced to prison and Doda is betrayed by a blackguard. Both blame their downfall on her and the fact that she has never been a real mother to them and they have never had a real home. Then Rosalie realizes at what a great price she has purchased "this freedom."

"Fashion Row"

Metro Production with Mae Murray Has Sympathetic Note as Well as Pictorial Splendor

Reviewed by Mary Kelly

Mae Murray's latest Metro production is sufficiently different from the others to startle most of the fans. It gives her a chance for a new characterization. The dual role should mean a definite box-office advantage because "Fashion Row," contrary to the title, has an appeal that goes a shade deeper than lavish material production and exquisite physical beauty.

If this impression could be created earlier in the picture, it would mean improvement. As it is, the production starts out in familiar style, with too much artificiality to indicate the real motive. Mae Murray in the new role, that of the Russian peasant, which is by far the most effective with the average spectator, might easily be introduced earlier.

The idea of the star playing a sympathetic —in fact a human interest role—is novelty well worth capturing for publicity. In one role she is the idol of New York, a dazzling theatrical star, with bewitching poses and clothes. In the other she plays a sister of the star, a forlorn little immigrant of wooden movements, crude but charming. The double exposures are well managed with fine contrasts in the two characterizations.

Extravagant staging, good suspense at the close, the peasant dance and the Russian masked ball are entertaining features. Robert Z. Leonard has given the picture the atmosphere and style that is expected of a Tiffany production, and the photography and lighting accentuate the extreme effects. Elmo Lincoln gives a colorful performance in a heavy role.

Cast

Olga Farinova, Zita, her young sister — Mae Murray
James Morton, a man about town.....Earle Foxe
Eric Van Cortlandt, son of an old New York family.....Freeman Wood
Mrs. Van Cortlandt, his mother.....Mathilde Brundage
Kaminoff.....Elmo Lincoln
Papa Levitzky.....Sidney Franklin
Mama Levitzky.....Madame Rosanova
A Press Agent.....Craig Biddle

Story by Sada Cowan and Howard Higgin.
Direction by Robert Z. Leonard.
Length, 7,300 feet.

Story

Olga Farinova is a New York star, who pretends for the sake of an advantageous marriage to be descended from the Russian nobility. While with her mother-in-law she meets her little sister, Zita, who has come from Russia and has searched in vain for her sister until now. Olga is forced to snub Zita but is summoned to her house on the East Side later by a message that Zita is ill. It proves to be false and only a scheme for an old suitor to get his revenge upon Olga, who had scarred his face in a terrific struggle. Olga dies in her husband's arms but her little sister finds friends at last.

"The Man from Brodney's"

David M. Smith Special for Vitagraph Features J. Warren Kerrigan and Alice Calhoun

Reviewed by Mary Kelly

All of the usual romance and pomp typical of George Barr McCutcheon fiction is found in the Vitagraph picturization of his recent novel, "The Man from Brodney's." It should appeal strongly to his readers—and in fact to the majority of fans. It has color and action without stint in addition to a cast of favorites.

The spectacular angle has been greatly stressed. The are some tremendous scenes showing the storming of a castle, which serve as a big, melodramatic climax. Palatial sets and stunningly gowned women have been provided. Altogether the picture is done in a lavish, ceremonious style deeply impressive

to those who are not too much concerned about the plausibility of the story.

A dauntless American establishing order in some imaginary kingdom and falling in love with a princess is a familiar McCutcheon hero. J. Warren Kerrigan has just such a role here. He makes many thrilling rescues and is a romantic figure in numberless adventures.

The kingdom is called Japat, and the struggle is between the heirs to the throne and a vast army of natives who fancy themselves being cheated. They are shown meeting en masse on the hills, climbing the chateau gates and the walls of the building, tumbling into the rooms and being pressed back by a handful comprising the royal party—and the American. Finally as a last touch consistent with the rest of the melodrama, a United States destroyer sends a crew to conquer the natives. This brings the turmoil effectively to a close.

Alice Calhoun is lovely in a formal, gracious role. Other attractive women are Wanda Hawley, Miss Du Pont and Kathleen Key. Pat O'Malley is also in the cast.

Cast

Hollingsworth Chase....J. Warren Kerrigan
Princess Genevra.....Alice Calhoun
Lady Deppingham.....Wanda Hawley
Mrs. Browne.....Miss DuPont
Robert Browne.....Pat O'Malley
Neenah .....Kathleen Key
Rasnea .....Bertram Grassby

Based upon novel by George Barr McCutcheon.
Scenario not credited.
Direction by David M. Smith.
Length, 7,100 feet.

Story

Hollingsworth Chase, an American, represents Brodney's, a British law firm, attempting to defend the natives' interests in a revolution in Japat. Chase meets the two heirs to the throne who must marry or else sacrifice the kingdom to the natives. He also meets again a charming princess whom he met in the Duchy of Rapp Thorberg. He and the Princess get deeply involved in the various uprisings and Chase has the greatest difficulty in trying to adjust national affairs and is compelled to swing to the side of the royal party when the natives make a terrific attack. The Princess gives up her title and throne because of the great love and courage of the American.

"The Wanters"

Excellent Entertainment in John M. Stahl Picture Which Looks Like a Big Box-Office Winner

Reviewed by C. S. Sewell

Characteristic of John M. Stahl's recent pictures, such as "The Dangerous Age," which is proving a big success, "The Wanters," his newest production for First National, is based on a live-wire theme of everyday life. This time he deals with the universal craving for things we do not possess and seeks to show that happiness does not necessarily result in attaining these things.

The theme i. concentrated in the experiences of a maid in a wealthy household who marries a member of the family and is surrounded by luxury only to be snubbed by the family, made to feel unwelcome and finally discover that hypocrisy and sham are rampant in that class and that she has not found the happiness she dreamed of.

It will be seen that the story proper follows somewhat familiar lines, but the admirable manner in which it has been handled and the fine work of a well-selected cast makes you overlook little inconsistencies. You find yourself interested to an unusual degree in the girl's experiences; there is a lot of strong human interest, dramatic situations that strike home and excellent comedy touches. The story is set in attractive surroundings among the homes of the wealthy and is finely photographed. It is a picture that is strong in the elments that appeal to the masses, even to the melodramatic and thrilling rescue at the climax which brings about the happy ending.

The result is a thoroughly pleasing and satisfying picture that holds your attention throughout and has every indication of providing a big box-office success. In fact, in Paterson, N. J., at the Garden Theatre, when the writer saw this picture at the supper show on the last day of a week's run, the house was filled, and the lobby was jammed the crowd extending out into the street at the beginning of the night show.

Here is a showman's picture. The title is in itself interest arousing and unusually adaptable to exploitation such as teasers and tie-ups. If you get behind it, you can get them in, and once they are in your theatre, you don't have to worry, for the picture will take care of itself.

Marie Prevost proved to be an ideal selection for the leading role and makes the character seem intensely real. Robert Ellis does excellent work opposite her, acting with fine feeling a role that is more true to life than heroic. Hank Mann contributes a particularly well-handled and convincing comedy bit in a situation that has clever and well-sustained suspense.

Cast

Myra Hastings.....Marie Prevost
Elliott Worthington.....Robert Ellis
Marjorie .....Norma Shearer
Mrs. Van Pelt.....Gertrude Astor
Theodore Van Pelt.....Huntly Gordon
Sonny .....Richard Headrick
Mrs. Worthington.....Lillian Langdon
Mary .....Louise Fazenda
The Star Boarder.....Hank Mann
Landlady.....Lydia Yeamans Titus
Chauffeur .....Harold Goodwin

Based on story by Leila Burton Wells.
Seenario by J. G. Hawks and Paul Bern.
Directed by John M. Stahl.
Length, 6,871 feet.

Story

Myra Hastings, one of the maids in the wealthy Van Pelt household, dons her mistress' new gown while the family is at the opera. She is seen by Elliot Worthington, a brother of her mistress, who is struck by her beauty and charm. Mrs. Van Pelt finds her wearing the gown and discharges her. Elliot visits Myra at her home and proposes to her. She accepts because she wants beautiful things. Mrs. Van Pelt and her mother receive her coldly and set out to break up the match. After an embarrassing scene where she falls downstairs at a big reception, Van Pelt makes an insulting proposal to her and his wife blames her. Later Myra finds Mrs. Van Pelt planning to run away with another man. Disillusioned by her ill-treatment and by the hypocrisy she finds among the wealthy, Myra leaves. Elliot, realizing he really loves her, follows and saves her life as her foot gets caught in a switch while a train is approaching.

"The Mailman"

Emory Johnson's Latest for F. B. O. Has Thrilling Climax and Many Heart Touches

Reviewed by Mary Kelly

Generous in heart interest and thrills, Emory Johnson's latest production for F. B. O. will bring entertainment to the many who enjoyed "The Third Alarm" and "Westbound Limited." It is dedicated to the United States mail service in much the same spirit as the others were, to fire departments and railroad employees. It has the same sincerity and simplicity of theme with an undercurrent of drama, terminating in an exciting climax.

Like its predecessors, "The Mailman" makes its great appeal to the masses. It tells a rather plain story with homelike details and without many of the subtleties that an intellectual audience demands. Probably the only exceptional scenes are those showing the capture of the yacht, by the Government fleet. But these combined with a sympathetic story sincerely set forth make an excellent box-office attraction for the average theatre.

Ralph Lewis gives another of his appealing performances. In the character of the mail carrier, faithful to his work in all kinds of weather and taking a heart-felt interest in all that he meets on his daily rounds he emphasizes again those qualities that have endeared him to the public. The scenes in his home have the sentiment and kindly humor that appeals generally. The little cripple girl next door as played by Josephine Adair is a pathetic bit. This and similar touches are not new but they play upon age old emotions in a way that is affecting to a majority.

The robbery of the mail ship furnishes an excellent climax. A fight on board ship between the mail clerk and the robber followed by the clerk being thrown over board where he is saved by clinging to the suitcase containing the registered mail and the searchlight which signals to captain of the rum-running vessel has good suspense and spectacular value. Johnnie Walker plays with an abundance of spirit. These are the best scenes in the picture and would have made a better final impression than the familiar, melodramatic twist which has been given at the end.

Cast

Bob Morley ..... Ralph Lewis
Johnnie ..... Johnnie Walker
Betty ..... Martha Sleeper
Mrs. Morley ..... Virginia True Boardman
Jack Morgan ..... Dave Kirby
Virginia ..... Josephine Adair
Harry ..... Taylor Graves
Captain Kranz .....Hardie Kirkland
Admiral Fleming ..... Richard Morris
Mrs. Thompson ..... Rosemary Cooper

Story and Seenario by Mrs. Emile Johnson.
Direction by Emory Johnson.
Photography by Rose Fisher.
Length, 7160 feet.

Story

Bob Morley and his son Jack both receive commendations for their faithful service in the United States Mail and Jack is assigned to "The Enterprise," a ship containing registered mail. He is attacked, the mail is stolen but on another ship he sends a wireless for help so that the mail is recovered but he is accused of theft. He is sentenced to hang but the real criminal confesses in time to save him.

"The Whipping Boss"

Monogram Offers Picture Based on Inhuman Use of the Lash in Convict Camps Where Leasing System Prevails

Reviewed by C. S. Sewell

It is very evident that the theme of "The Whipping Boss" the second Monogram picture is based on the case of a lad who was the victim of the lash in a lumber camp in a state where the convict leasing system prevailed; a case which obtained a large amount of space in the newspapers and resulted in arousing public opinion and bringing about a reform in this system.

In the main, the picture story follows the actual case, particularly in so far as the treatment of the boy is concerned, although certain changes have been made, a romance introduced for dramatic effect, and a happy ending given the picture.

The outstanding point in the picture and the apparent reason for its production is the inhuman treatment of the convicts. There are scenes where the hero, sick from working in the muck of the cypress swamp is cruelly beaten with a heavy lash, also where the hero just saves an old man from such treatment. A climax has also been introduced in which the whipping boss at the instigation of the villainous superintendent sets fire to a stockade in which the convicts are chained in their bunks. Although the convicts are saved by the timely arrival of members of the American Legion, the effect of these scenes is distinctly depressing and will cause the spectator to become indignant at the thought of such inhuman treatment, which is evidently the intention of the producers.

Introduced into the story are several familiar melodramatic situations, and great stress has been placed on the power of the American Legion for good in a community. The seal of the legion appears on the film.

(*Continued on page* 576)

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Breaks Record

"'Why Worry' at Grauman's Million Dollar Theatre broke every record for the house during the first and second weeks of its showing and is now on the way to a new high-water mark for the third week," reads a dispatch received this week from Los Angeles.

The telegram adds that the new Lloyd feature comedy for Pathe has proved a sensation and "has surpassed all of Grauman's expectations."

Over 300 Exhibitors Want "Rosita"

More than three hundred exhibitors have placed their orders through United Artists Corporation with Mary Pickford for her latest picture release, "Rosita," according to a statement just arrived at the Pickford-Fairbanks studios.

Having played, it is said, to excellent business at this season of the year at the Capitol theatre, New York, and set new record figures at the Orpheum in Chicago, "Rosita" also showed simultaneously with these two cities in Los Angeles and San Francisco, as well as being held over for a second week in Milwaukee.

Fox Sales Manager on Tour

Richard A. White, sales manager of Fox Film Corporation, is making a visit to all the Fox Canadian branch offices. Conferences will be held at all the exchanges regarding new features of next year's sales campaign. Mr. White will also visit the West Coast branches and return to New York by way of Salt Lake City and Chicago.

During his absence the general sales manager's office is in charge of Clayton P. Sheehan, the Fox Eastern District manager.

New Metro Film for Release Dec. 10

Viola Dana's latest Metro starring vehicle, "In Search of a Thrill," adapted from Kate Jordan's story "The Spirit of the Road," will be released December 10.

Supporting Miss Dana in the principal roles in "In Search of a Thrill" are such well known players as Warner Baxter, Mabel Van Buren, Templar Saxe, Robert Schable, Walter Lewis, Rosemary Theby, Billy Elmer and Leo White.

Boston Press Praises Metro's "Scaramouche"

The press of Boston was enthusiastic over Rex Ingram's "Scaramouche," which was presented at the Park Theatre there on November 12 last. The premiere was a brilliant affair with many of Boston's prominent people present as well as good sized representations from Lowell and Worcester and the surrounding towns.

"'Scaramouche,' wrote the critic of the Boston Times, "reminded us of a great painting. It is a great story written by a great writer, filmed under the great hand of Rex Ingram, aided by his great cast." The Boston Record: "It has a sweep and power." "Ingram has given the screen as fine a picture as his other triumph, 'The Four Horsemen,'" wrote the critic of the Boston Post. "'Scaramouche' is as complete and polished as experience and genuine art can make it," wrote the critic of the Boston Globe.

The Boston Daily Advertiser wrote: "'Scaramouche' is a great picture, greatly acted." "Rex Ingram has done it again!" enthused the critic of the Boston Traveler. The Boston American: "Eloquence, revolutionary gatherings, bloodshed, dragoons, luxury, poverty, the cruel aristocracy, and the fiendish rabble, beauty, ugliness, chivalry and honor, love and coquetry, the bullet and the sword—all lend their bit to the picture."

The Boston Herald: "'Scaramouche' is an excellent picture, intelligently produced and acted."

Lloyd's "Why Worry" Is Given High Praise

"Why Worry?", Pathe's feature comedy starring Harold Lloyd, continues to score heavily in prominent key city runs throughout the country. Newspaper critics have been enthusiastic in their reception in every instance.

During the recent engagement of "Why Worry?" at the Liberty Theatre, Kansas City, the Post of that city commented in part as follows: "Why Worry?—when movie fans, and who isn't one, can depend upon Harold Lloyd's coming out about once every so often with a can of celluloid, every flicker of which drags their minds farther and farther away from the drab reality of things—Why Worry, indeed?"

The Kansas City Star reviewer wrote: 'Why Worry?' is a 'whiz when it comes to entertainment and completely satisfying."

In Detroit during the engagement of "Why Worry?" at the Adams Theatre, the Free Press calls attention to the extended run of the picture: "So many Detroiters have laughed over the antics of Harold Lloyd in his latest comedy, 'Why Worry?' that this popular comedian and his clever company of funmakers will remain at the Adams Theatre for a third week."

The Public Ledger of Philadelphia, commenting on the presentation of "Why Worry?" at the Aldine, expresses the opinion that this production is "Harold Lloyd's greatest comedy."

Sennett Comedy Subjects for Release by Pathe

At the Mack Sennett Studios Earl Kenton has just completed a two-reel comedy, titled "Inbad the Sailor," in which are cast Harry Gribbon, Billy Bevan and Madeleine Hurlock. Roy Del Ruth, who recently completed "Look Pleasant," in which Harry Langdon plays the featured role, supported by Jack Cooper and Albert Vaughn, has started work on a new two-reel comedy with the same cast that appeared in "Inbad the Sailor." Kenton, on the other hand, is directing the same company that appeared in "Look Pleasant" in his latest production just started.

Del Lord, after recovering from a recent illness, is back on the job. The Sennett scenario staff is hard at work rounding out the details for the new comedy scripts for forthcoming pictures to follow those now in process.

Daily rehearsals of new players and directors are progressing under the supervision of Richard Jones, production manager of the Mack Sennett Studios.

Big Circuits Book "America" Series

Another important booking contract on the "Chronicles of America" series was closed this week when the Ascher Brothers Circuit of Chicago signed with Pathe for the entire thirty-three subjects embraced in this group of thrilling historical dramas. The closing of this deal assures a wide showing for this important series in all of the Ascher Bros. theatres located in Chicago and its suburbs.

The Loew Circuit in New York has also contracted for the showing of the entire thirty-three subjects embodied in this group of thrilling historical dramas.

Pre-Review of "Black Oxen"

"Black Oxen," Frank Lloyd's first independently produced picture for release as a First National picture, was given a test preview at the Strand Theatre, Pasadena, Calif., recently and despite the fact that the picture was given only a one sheet in front of the theatre an overflow crowd resulted.

The showing, arranged at four-thirty in the afternoon, was announced in the lobby only and the screening began at seven-thirty sharp. The news of the preview spread rapidly and when the initial title was flashed on the silver sheet the theatre was filled.

New Ince Film for First National

Thos. H. Ince's next production for First National will be a drama with the temporary title of "Against the Rules." Based on a story by Frank R. Adams, it is declared to be a worthy successor to "Anna Christie" in point of theme and emotional strength.

An elaborate production is planned, with Leatrice Joy, Percy Marmont and Adolphe Menjou in the principal roles and John Griffith Wray directing.

Vitagraph Film to Be at Rialto

"The Man from Brodney's" will be given its Broadway premiere at the Rialto Theatre, New York, on December 16. This super-feature is a picturization of the famous novel by George Barr McCutcheon and was produced by David Smith for release by Vitagraph.

Immediate Release on "Broadway Broke;" Mary Carr and Percy Marmont the Leads

Coming closely upon the success which marked "Rupert of Hentzau" and "The Common Law," the screen version of "Broadway Broke," from the Saturday Evening Post story by Earl Derr Biggers, will be released to exhibitors immediately by Selznick Pictures Corporation. It is a Murray Garsson production with Mary Carr in the leading role and was directed by J. Searle Dawley.

Playing opposite Mary Carr, who will always be remembered for her inimitable work in "Over the Hill" as well as for her talent on the legitimate stage, is Percy Marmont, star of "If Winter Comes." The balance of the cast is of the calibre to harmonize with the principals. Among the well-known names are those of Gladys Leslie, Dore Davidson, Maclyn Arbuckle, Macey Harlan, Edward Earle.

Pierre Gendron, Billy Quirk, Henrietta Crosman, Sally Crute, Leslie King, Albert Phillips, Frederick Burton and last, but playing an effective role, "Lassie" Bronte, the dog, known in the picture as "Chum."

The story concerns a once popular Broadway star who finds, as the lines of her face deepen and the color of her hair lightens, that she is no longer able to interest the booking agents. Remembering a manuscript left by her husband, she succeeds in convincing a motion picture producer that it would make a wonderful film. So successful is she in the part she has to play to convince him, that the producer not only buys the manuscript but casts her in a prominent role as the screen "mother."

The millions who remember Mary Carr from her interpretations of "mother" roles, will be quick to grasp the fact that "Broadway Broke" affords her another remarkable opportunity. And remembering how capably she handled other roles, it follows that they will expect no less in this instance. The producers express complete satisfaction with the picture which has been given unqualified praise by all who have seen it at private exhibitions.

Percy Marmont, the lovable Mark Sabre of "If Winter Comes" from the novel by A. S. M. Hutchinson, has a sympathetic part in "Broadway Broke." He portrays Tom Kerrigan, one time leading man for Nellie Wayne, the down and out actress, played by Mary Carr.

A picture of the throbbing life of Broadway in the days when the "roaring forties" roared, "Broadway Broke" introduces characterizations of P. T. Barnum, greatest showman of them all, played by Maclyn Arbuckle; Mark Twain, of the shaggy hair and big heart, presented by Leslie King; General U. S. Grant, with the inevitable cigar, played by Albert Phillips; Augustin Daly, brought to screen life by Frederick Burton.

J. Searle Dawley, who directed, is known as a pioneer director, having forsaken the legitimate stage almost with the inception of motion pictures. Accompanying the release of "Broadway Broke" is one of the most complete lists of accessories ever compiled. Elaborate posters and window cards tell the story in most effective art work. The lobby displays are more lavish than usual. The press book is serviceable and complete. A Broadway picture puzzle is one of the novelties among the accessories. There also are a music cue and a trailer gratis.

"Merry Go Round" Will Excel, Says Laemmle

"'Merry Go Round' will break every record for popularity ever established in the film industry," states Carl Laemmle, president of the Universal Pictures Corporation. He bases his opinion on the unusual booking of the big feature and on the fact it is being rebooked by many exhibitors, although it is still in the first twelve weeks of its run.

Mr. Laemmle compared "Merry Go Round" with "The Storm," another Universal picture, which is boosted as the most widely shown ever released. Today more than 8,000 exhibitors have shown "The Storm" and Universal exchanges report it still is being booked to an appreciable extent. "The Storm" is less than two years old. "Merry Go Round," in its twelfth week after release date, is far ahead of "The Storm" in its bookings, and promises to go far beyond the former picture in the number and extent of its screenings.

"I am satisfied that more exhibitors in the United States and Canada booked and played 'The Storm' than ever played any other picture," said the Universal chief. "But I am dead sure from present indications that even the record set up by 'The Storm' will be shattered by 'Merry Go Round.'"

"Ponjola" Had Good Run in Manhattan

"Ponjola," Sam Rork's picturization of Cynthia Stockley's novel, which is a current First National release, finished its run at the New York Strand on November 24 after a week of big business. The picture duplicated the success it achieved when it played in San Francisco, Detroit, Chicago and Los Angeles.

The New York Mail called the picture "a drama that reaches the heights of emotional intensity in a logical manner." New York Times: "The story is equipped with good suspense and is compelling. Anna Q. Nilsson is especially effective when she covers her masquerading clothes with a cape taken from another woman in order to make Druro think that Gay Lypiatt still loves him."

The Evening Telegram: "Director Donald Crisp has drawn every ounce of entertainment out of the original story, and has even supplemented it with some valuable touches of his own. With Miss Nilsson is presented a fine cast." The Sun and Globe: "'Ponjola' packed the house at the Strand yesterday with one of the largest crowds we have seen there."

World Premiere of "The Wanters"

The Garden Theatre in Paterson, N. J., was the scene of the world's premiere of "The Wanters," John M. Stahl's latest production for First National distribution, recently. Like its predecessor, "The Dangerous Age," this picture brought unprecedented crowds to the Garden. It features Marie Prevost and Robert Ellis.

Two Warner Films Soon Coming to Broadway

Warner Brothers have two Broadway premieres early in December. "Tiger Rose" will open at the Rivoli Theatre on December 2 and "Lucretia Lombard" will open at the Strand on December 9. It is said to be quite likely that both of these pictures will be held over, in which case Warner Brothers will have two of their Screen Classics playing first runs on Broadway at the same time.

Director Hugo Riesenfeld of the Rivoli, following a private screening of "Tiger Rose," was lavish in his praise of this production. He was particularly pleased by the brilliant performance given by Lenore Ulric. Mr. Riesenfeld also spoke in highest terms of the direction of Sidney Franklin in this picture.

At the Strand, Joseph Plunkett is very enthusiastic about "Lucretia Lombard," a story of flaming passion, produced by Harry Rapf, in which Kathleen Norris' famous novel of the same title has been adapted to the screen. He believes that this picture will make a tremendous hit with Broadway audiences, and is planning special presentation.

Warner Brothers have adopted a unique method in releasing "Lucretia Lombard." The innovation consists in releasing the picture under two titles and giving exhibitors a choice of either. The original title reads "Lucretia Lombard, a story of flaming passion." The extra title reads, "Flaming Passion, from the novel, 'Lucretia Lombard.'" Exhibitors can thus decide which title will make the greater appeal in their respective towns and use that one.

"Lucretia Lombard" was directed by Jack Conway and features Irene Rich and Monte Blue. The supporting cast includes Marc McDermott, Norma Shearer, Alec B. Francis, John Roche and others.

New Company to Star Baby Priscilla Moran

Priscilla Moran Productions were incorporated this week to star Priscilla Moran, the five-year-old child actress, who became nationally known over a year ago when Jackie Coogan's parents took her to live with them upon the death of her mother and illness of her father. She was not legally adopted and is now with her father.

A year's lease for stage and office space has been signed with the Hollywood Studios and a complete new unit building is being erected for the offices.

Millarde Webb, for the past five years associated with Sidney Franklin as co-director and production manager, is president of the new company and will direct the productions. Leo Moran, the child's father, is vice-president. Ollie May Baker, with Charles Chaplin and Jackie Coogan for past four years as financial secretary, is secretary and business manager.

Feature length pictures are planned to star the little girl.

As Accuracy Measure, Carroll Enlists Denver's Historians

Frank J. Carroll, who is now in Denver, Colorado, making preparations for the production of "The Birth of the West" has enlisted the aid and support of numerous prominent Denver citizens and authorities on pioneer days in the West.

Officials of the Colorado library and the state historical societies are working closely with the picture producer to insure the utmost accuracy in depiction of details in connection with the story. "The Birth of the West" is the initial production of the Colorado Motion Picture Corporation and the sponsors declare it their intention to see that the picture is a true record of pioneer history aside from its value as picture entertainment.

Discussing the details of preparation in connection with the picture Mr. Carroll said:

"It is one thing to make what the industry calls a 'Western' production on a studio lot and with reckless disregard of accuracy, and another thing to stage a picture that you will not be ashamed to show to men who really know the birth days of their great country.

"And it is the latter kind that the present day demands. The time is past when an author or director can take any liberties he desires with history. The class of patrons and critics attending the picture theatre of today make exacting demands—and they must be met.

"That is the public's side. For another, think of the money we spend nowadays compared with only four and five years ago. Well, when you get into hundreds of thousand of dollars isn't it only good sense to see that the job is done right? It is hard work digging into history, hunting up individuals who have a first hand memory of the early days, searching for properties that have actually played a part in such action as your story depicts—but it is all worth it.

"I will say it is quite a bit different from the old days though. Then, as soon as we had a story we could start to work. But what a difference now. Here I have spent weeks in research and travel solely on the task of preparation. But the real difference is that when we are ready to start under this method we will do it right. And that is the chief requisite."

Starts on Tour of Inspection

Henry Ginsberg, general sales manager for Preferred Pictures Corporation, has left New York on a tour that will take him to each of the twenty-eight Preferred exchanges in the United States.

The object of Mr. Ginsberg's trip is to aid the exchanges and salesmen in the sales and exploitation drive that Preferred is putting back of "The Virginian" and "Maytime," both of which are just being released. While in Los Angeles, Mr. Ginsberg will confer with B. P. Schulberg, producer of Preferred Pictures, regarding the new schedule for the coming year.

First National Annual Sales Drive Set for All January

Under the guilding hand of E. A. Eschmann, general manager of distribution, Associated First National Pictures, Inc., will start its annual sales drive on the first day of the New Year. The entire month of January will be devoted to the campaign and it is planned to make "First National Month" of 1924 the biggest and most effective sales effort ever conducted by the company.

"For a prosperous New Year book First National first" is the slogan which will prevail throughout the industry during the month of January. Preparations for the campaign have been in progress over a period of many weeks, special accessories including slides, banners and one-sheets are ready, and a publicity drive has been waged through the photoplay columns of the leading newspapers.

"First National Month" will present to the industry five new First National pictures. They are: "Boy of Mine," A. K. McDonald production from the story by Booth Tarkington; "Black Oxen," Frank Lloyd's production of Gertrude Atherton's novel, featuring Corinne Griffith and Conway Tearle; "The Song of Love," the newest Norma Talmadge picture; "The Eternal City," Samuel Goldwyn's independently produced picturization of the Sir Hall Caine novel, directed by George Fitzmaurice with a featured cast; and "The Swamp Angel," presenting Colleen Moore.

Although only the opening guns of the drive have sounded over the industry's horizon, First National franchise holders are responding. Play dates on all these five pictures are pouring in and it is probable that each of the five will set unusual records in the number of simultaneous play dates throughout the country.

Music and "Maytime"

Preferred Pictures Corporation has arranged a profitable song tie-up for exhibitors who will book Gasnier's production, "Maytime." G. Schirmer, Inc., publishers of the music score that accompanied the stage presentation of Rida Johnson Young's play, have gotten out a special photoplay edition of the "Sweetheart" song.

This new edition, carrying illustrations from the film production, is designed for special music store tie-ups to be made in co-operation with Schirmer's twenty-two branch offices.

To Direct Again

Al Ray, cousin of Charles Ray, who has been in the scenario department of the Jack White-Mermaid forces, will do his first directing in four years when he starts production on Cameo Comedies, for release through Educational Film Exchanges, Inc.

Wildman Made Head

Truly B. Wildman, Kansas City branch manager of Enterprise Distributing Corporation, was recently elected president of the Kansas City Flm Board of Trade.

"Mailman" Given Gala Los Angeles Premiere

Emory Johnson's production, "The Mailman," dramatizing the lives of United States postal workers and projecting one of the biggest exploitation tie-ups in the annals of the film industry, had its world's premiere Saturday, November 17, at Loew's State Theatre, Los Angeles.

The opening was a gala occasion, the mail workers' band of sixty pieces serenading the postmaster of the city, P. P. O'Brien, and other notables, including Mayor Cryer and Harry M. Berman, general sales manager of F. B. O., who was among the interested spectators.

In connection with the premiere, a monster radio jollification was held by Los Angeles mail workers at the powerful broadcasting plant of the Los Angeles Times. Two million listeners scattered throughout the country heard the speeches of many prominent postal workers, as well as songs sung by postal employes and brief talks by Ralph Lewis, Johnnie Walker, Dave Kirby and others of the "Mailman" cast.

The postal workers of Los Angeles joined with F. B. O. and the West Coast theatres in making the opening of "The Mailman" a civic event of high importance.

Renews Contract

Olga Printzlau has renewed her contract with B. P. Schulberg to write screen adaptations exclusively for Preferred Pictures. She is now working on Edwin Balmer's story, "The Breath of Scandal," and will later do the script for several of the biggest stories on Preferred's program. Miss Printzlau has held a place of prominence among the best known screen writers since her first affiliation with William de Mille whose productions she adapted for several years. Her latest task for the Schulberg organization has been the screen version of Rida Johnson Young's play, "Maytime."

"Long Live the King" Has Unique Showing

In the little town of Ojai, nestling in the wooded hills of Ventura County in Southern California, Jackie Coogan's first Metro picture, "Long Live the King," had a unique presentation last week.

Without the blare of the press agents' trumpets and with only gratitude, good will and prayers flowing into the Coogan coffers, the little Metro star appeared in person at the little village theatre and greeted the favored audience, while his picture was thrown on the screen.

It happens that Father John Moclair, who is stationed at Ojai, is a life long friend of Jack Coogan, Senior. The latter took this opportunity to show his respect and esteem for Father Moclair, a man of exceptional abilities and opportunities, who nevertheless chooses to stick to the little parish of Ojai. The proceeds of the sale of seats went without deduction of any expenses whatsoever to the needs of the Ojai parish. With Thanksgiving and Christmas rapidly approaching, it is hard to think of any greater gift that could be rendered in behalf of Jackie than the presentation of "Long Live the King" and his personal appearance which at once delighted and rendered practical aid.

"Long Live the King" will be released November 26.

Three New Goldwyns Due for Production

With the announcement that Rupert Hughes, author-director, had completed the continuity on his next picture-story, and would begin work upon it as soon as his cast is selected, Abraham Lehr, vice-president of the Goldwyn Company, spiked rumors that his studio would join the general shutdown. Hughes will film an original screen story, written and adapted by himself, to be called "True Steel." He now is considering players. Hughes recently completed editing of his last picture, to be released in the near future under the title, "Reno." It is a study of the divorce problems in America, produced on an elaborate scale with an all-star cast.

Victor Seastrom, Swedish director, who recently made his first picture in America for Goldwyn, also is preparing a story for the screen and will begin work as soon as the continuity is finished.

Two companies now are working for Goldwyn, one headed by Alan Crosland, filming Elinor Glyn's "Three Weeks," the others under the direction of Emmett Flynn, making "Nellie, the Beautiful Cloak Model."

Still a third Goldwyn unit is to begin production in the near future, when June Mathis and Charles Brabin start "Ben-Hur," the immortal Lew Wallace story, which he will make in Italy. The director is now in Italy with his technical staff, and Miss Mathis will leave soon.

Erich von Stroheim's "Greed," from Frank Norris' novel, "McTeague," is being titled, while Victor Seastrom's "Name the Man!" from Sir Hall Caine's novel, "The Master of Man," King Vidor's "Wild Oranges," from Joseph Hergesheimer's novel, and Rupert Hughes' "Reno" are completed and awaiting release.

"The Virginian" Scores Triumph on West Coast

B. P. Schulberg's Preferred picture, "The Virginian," has just closed two more successful first run engagements, at the Granada in San Francisco and at the Colorado in Denver. The West Coast premiere at the Granada brought tremendous business to that house, according to telegraphic word received from the manager. In Denver, "The Virginian" set a new box-office record for the Colorado Theatre. Moreover, the local press proclaimed it as one of the thoroughly worth while pictures of the season.

The Denver Post said: "It has plenty of blood and thunder to keep the most blasé theatregoer breathing hard, yet the story is told without unnecessary posturing and gives the effect of being a true picture of the old hair-raising days. Has abundant humor and a love story which gives relief whenever the excitement threatens to come in too big doses."

The Denver Times commented: "The plot is along the lines of the typical western picture but the directing and acting are both on a high level. Excitement prevails but there is an entertaining love story in which Kenneth Harlan and Florence Vidor are the principals."

Chicago Critics Laud Big Universal Picture

Chicago film critics, recently reviewing the Chicago opening of "The Hunchback of Notre Dame" in the Harris Theatre, waxed as enthusiastic over the big Universal spectacle drama as their New York brethren. They unite in characterizing the picture as a "screen masterpiece" and Chaney's work as the "greatest screen characterization ever done."

The following excerpts from Chicago reviews indicate the high praise meted out to the big Victor Hugo adaptation. The Chicago Evening American said: "Chaney has given a truly marvelous characterization, which, if not imperishable, is astonishingly durable. Director Wallace Worsley has done a rare piece of work. 'The Hunchback' is a photo-drama masterpiece."

The Chicago Daily Journal, wrote as follows: "The claims for greatness lie in the hands of Lon Chaney, whose mind must surely have borne a spectre for his work as the hunchback. With Rabelaisian power, he makes a study of the grotesque, which is the greatest the screen has given."

The Journal of Commerce said: "Here is a picture that is worthy of minute attention, for it has been screened so carefully, it measures up so fully to one's expectations, that it comes near occupying a place apart."

The Chicago Evening Post, also hailed the picture as remarkable, in the following terms: "One more has been added to the truly great gigantic spectacular productions with the completing of 'The Hunchback of Notre Dame.' Victor Hugo's pulsating story has been vividly transplanted to the screen in a lavish manner which will call forth your whole hearted admiration even while you shudder."

"Innocence" Has Been Completed by C. B. C.

Production has been completed by Harry Cohn, producer for C. B. C. Film Sales Corporation, of that company's newest feature, "Innocence," in which Anna Q. Nilsson heads an all-star cast, it is announced this week.

The production is a picturization of Lewis Allen Browne's famous magazine story, "Circumstances Alter Divorce Cases." Edward J. LeSaint, who directed many other C. B. C. successes, directed "Innocence" also.

The story is said to be especially timely in that it embodies in the working out of its theme a strong plea against conviction on circumstantial evidence—a woman's honor and future happiness being involved. It is said to have aroused much enthusiasm at a special showing on the Coast to which were invited many well known lawyers and several prominent judges.

Harry Cohn expresses his opinion that it is the biggest C. B. C. production yet made. Earl Foxe, Wilfred Lucas, Marion Harlan, Freeman Wood, Kate Lester, William Scott, Jessie Arnold and Vera Lewis are in the cast which supports Anna Q. Nilsson.

Davies Film Grosses $123,110 at Capitol

The engagement of Marion Davies in "Little Old New York" was brought to a close last Saturday night at the Capitol Theatre, New York, after two weeks of the most sensational success that has been recorded in the history of that theatre. During its first two weeks at popular prices, it has attracted 202,682 persons, who paid $123,110 to see it.

When it is considered that "Little Old New York" earlier in the season had a run of twelve capacity weeks at the Cosmopolitan Theatre, the tremendous appeal that the picture has for New Yorkers is a fact of which the Cosmopolitan Corporation may well be proud.

"Little Old New York" is now in its thirteenth week at the Empire Theatre, London. It is in its seventh crowded week at the Roosevelt Theatre, Chicago. Reports from the Imperial Theatre, San Francisco, where it opened last Saturday, state that house records were broken there Saturday and Sunday. In its first week at the Rialto Theatre, Washington, it established records in receipts and attendance.

Indefinite engagements started this week in Philadelphia, Baltimore, Milwaukee, Detroit, St. Louis and Seattle.

Big Exploitation Force Behind "Big Brother"

When Allan Dwan's Paramount production, "Big Brother," which was adapted from Rex Beach's story and features Tom Moore, Edith Roberts and Raymond Hatton, reaches the screens of the country the latter part of December, it will have behind it as a mighty exploitation force the combined power of all the organizations, both national and local, allied with the Big Brother Movement.

This work involves the co-operation of local organizations of the Rotary, Kiwanis, Lions and Civitan Clubs; Elks, Knights of Columbus, Y. M. C. A., B'nai Brith, etc., to the number of more than four thousand, and the promotion of Big Brother Nights in every community where the picture is shown.

This is made possible by the active and enthusiastic co-operation of the Big Brother Movement, Inc., through its secretary, Rowland C. Sheldon, who is now at work lining up the 143 local Big Brother committees in the United States and Canada which are directly allied with the central organization.

Universal Xmas Special Includes Six Good Ones

Universal is putting out six pictures during December, two of which are Universal Jewel productions.

In the order of their release they are: "The Darling of New York," a Universal Jewel action drama in which Baby Peggy is starred; "The Near Lady," a comedy starring Gladys Walton; "White Tiger," Priscilla Dean's latest Jewel production; "The Red Warning," a Jack Hoxie picture; "His Mystery Girl," starring Herbert Rawlinson, and "Pure Grit," featuring Roy Stewart.

"The Darling of New York" is Baby Peggy's first feature length picture. It is said to be one of her best bets and shows her in a role entirely new to that to which she has been accustomed.

"Hunchback" Makes Big Hit in London

Reports to the Universal home office from London indicate that "The Hunchback of Notre Dame" has taken London by storm, and is hailed by critics and public in the British metropolis as a great picture and worthy of hearty support. It opened last week.

The London presentation was in the Empire Theatre, which Universal obtained for a run of considerable duration. The opening, according to cablegrams, was one of the most outstanding premieres ever held in Great Britain. The first night audience was composed mostly of distinguished Britishers, including an unusual representation from royal circles, and many from the nobility.

The theatre was packed for the opening. The presentation followed along the lines set by the world's premiere in the Astor Theatre, New York City. Marc Lachmann, Universal exploiteer, went from New York to London especially to present "The Hunchback."

Following the initial screening, the London first-nighters gave the picture a remarkable ovation.

Warners Reunited as Jack Arrives in East

Jack L. Warner reached New York this week from the West Coast studios, bringing with him Ernst Lubitsch, the famous producer; his wife, Eric Locke; Hans Kraely, special writer, and Frank Cassidy, exploitation expert. Mr. Warner brought with him several important prints to be released on Broadway in the near future.

His arrival here constitutes the first reunion of the four Warner Brothers in several years, as one or two members of the firm have generally remained on the West Coast, in charge of production, while the others stayed in the East. His visit is expected to be of short duration and several pressing production problems once disposed of, and a conference held on new material which the Warners are considering, he will return to his post as production manager of the West Coast studios.

Mr. Cassidy is remembered for his feat in piloting the Warner truck, advertising the Seven Classics for 1922-23, on its transcontinental trip from New York to Hollywood, when he visited exhibitors and effected excellent publicity. He will join the Warners' eastern publicity department.

Metro Will Release "Fashion Row" Dec. 3

Mae Murray's newest Metro starring picture, "Fashion Row," will be released December 3. Arrangements are now under way to give it an elaborate Broadway presentation after which it will have a general release throughout the country.

"Fashion Row" reveals a wealth of striking gowns, some of which, it is said, were imported especially for this production from the shops of Paris and others were made after designs and sketches made by Miss Murray. The picture will also reveal a series of dances.

"Fashion Row" was written for Miss Murray by Sada Cowan and Howard Higgin. It was photographed by Oliver Marsh. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions, of which Mr. Leonard is director-general and M. H. Hoffman, general manager.

Mrs. Crawford Opens Casting Studios

Mrs. O. T. Crawford, wife of the late O. T. Crawford, St. Louis theatrical magnate, has opened the United Casting Studios at 262 West 99th street, New York City, which is only a temporary address. She will handle publicity, plays and scenarios, and the casting of pictures and legitimate productions.

"The Arizona Express" Started on the Coast

The days of the Pony Express, early Indian uprisings and the building of the first railroad across the United States to the Pacific Coast form the colorful historical background for Lincoln J. Carter's famous melodrama, "The Arizona Express," which has just been started at the William Fox West Coast Studios. Carter himself who has been called the "father of the melodrama" in America, is assisting in transferring his stage success to the screen.

Tom Buckingham is directing the screen version of "The Arizona Express." The following cast has been selected to portray the characters who always used to bring the gallery gods to their feet in the days of the play's stage career: Pauline Starke, Evelyn Brent, Anne Cornwall, Harold Goodwyn, David Butler, Francis MacDonald, Frank Beal and William Humphrey.

Burton King Starts Production

With a production now being released by the Film Booking Offices under the title of "The Fair Cheat," starring Dorothy MacKaill, Edmund Breese and Wilfred Lytell, Burton King announces this week that work will be started on his next series of eight pictures of feature length December 1.

The title of the first production has not been announced but the theme deals with blood transfusion and has a country doctor as its principal character. The technical scenes dealing with the actual transfusion will be made under the supervision of the Rockefeller Institute.

Warner Brothers Finish Belasco Play "Daddies"

Warner Brothers announce the completion of "Daddies," the screen version of the David Belasco stage success of the same name. This is the third Belasco play produced by Warner Brothers this year.

"Daddies" boasts a fine cast. Mae Marsh, Harry Myers and Claude Gillingwater are starred. Others are: Willard Lewis, Claire Adams, Crauford Kent, Otto Hoffman, Boyce Combe, Georgia Woodthorpe, Milly Davenport, Priscilla Dean Moran, King Evers and the De Briac twins.

The picture was made under the direction of William Seiter, with Tenny Wright and Lewis Milestone assisting. John Stumar was behind the camera.

"Shadows of Paris" Is Completed

"Shadows of Paris," Pola Negri's fourth American picture, has been completed at the Paramount studio in Hollywood. Herbert Brenon, who produced the picture, began work September 20 and finished in eight weeks, which was the exact scheduled time.

The story of "Shadows of Paris" was taken from the French play, "Mon Homme." It had a remarkable run in Paris and the French provinces.

Keith Books "The Virginian"

The United Booking Offices have contracted for B. P. Schulberg's picturization of "The Virginian," by Owen Wister, to be shown in eighty-one Keith, Moss and Proctor houses throughout Greater New York. This circuit will have immediate play dates on the production, the first of which will be a week's engagement at Moss's Broadway Theatre, beginning November 26th.

Niblo Finishes New Metro Picture

Fred Niblo has completed his newest production, "Thy Name Is Woman," It is now being assembled and edited and should be in the East for pre-viewing some time during the next several weeks. Ramon Novarro played one of the big roles in this picture.

Timely News Story Boosts Picture

The Ashland Theatre at Ashland, Oregon, took advantage of a news story and booked "Loyal Lives," the Whitman Bennett production based on the life of United States post office employes. A mail train was held up in the Siskiyou Mountains south of Ashland.

The newspaper reports showed the local robbery to be almost identical in method with that employed in the picture, which was shown while the news of the hold-up was still fresh in the public mind. The post office authorities and mail carriers co-operated in exploiting the picture.

Block Resigns from Famous Players

Ralph Block, former New York dramatic critic, has resigned his position as editor and supervisor of productions for Famous Players-Lasky. Block is at present negotiating with a prominent producer to direct a number of feature productions.

Prior to his association with Famous Players, Block was in turn director of publicity and editorial director for Goldwyn Pictures Corporation.

Barthelmess Picture Progressing

The construction of the big cottage set in John S. Robertson's production of "The Enchanted Cottage," starring Richard Barthelmess, was completed at Inspiration Studio in Fort Lee, last week.

Work on the picture, which is a First National release, is progressing rapidly and it is expected that the film will be completed by the first of the year.

Considering Two Witwer Series

Two Witwer series are under consideration for early filming by Mal St. Clair, director, who recently rejoined the F. B. O. production forces after a brief excursion into features with Wesley Barry.

One series is "Alex the Great." The other is "The Telephone Girl."

Begins Tenth Year as Art Department Head

Vincent Trotta, pioneer art manager of the motion picture industry, has just entered upon his tenth year as head of the art department of Paramount. One of the real veterans of the Famous Players-Lasky organization, Mr. Trotta began his term of continuous service even before the formation of that company, for it was with the old Paramount Pictures Corporation that he first assumed the duties of his present position, when the Paramount headquarters were in the World Tower building in West 40th street.

A year previous to his association with Paramount Mr. Trotta had organized for the Gaumont Company the first art department in the industry. His work with Gaumont was largely confined to posters. His connection with Paramount, where he assumed charge of all the art work on the trade and newspaper advertising, heralds, booklets and other advertising accessories, marked the beginning of the use of the modern art lay-outs in motion picture advertising and he was also one of the pioneers in the creation of colored inserts in trade paper advertising.

Mr. Trotta's department is not only said to be the largest in the motion picture industry but it is one of the largest in any line of commercial business outside the art specialty houses and some of the leading advertising agencies and engraving concerns. An aggregate of between seventy-five and one hundred men have worked under his direct supervision since the department was organized and the personnel averages between ten and fifteen artists, including apprentices. All of the work is supervised by Mr. Trotta himself and many graduates of the so-called Trotta school are now in charge of art departments of motion picture companies and in other branches of the business.

The Paramount advertising department's colored inserts on the special seasonal announcements in the trade papers have long been looked upon as models of advertising art and never fail to draw favorable editorial comment, not only in the picture trade publications themselves but in the advertising and printing trade journals. The same is true of the direct-by-mail booklets, one of which issued in connection with the Paramount "First Forty-one" and entitled "Your Contract for Paramount Pictures," won second prize against hundreds of entries in a contest at the International Advertising Exposition at Springfield, Mass., for the best piece of direct-by-mail advertising submitted.

Fox Releases for the Week of December 2

"The Net," the latest William Fox special production, two star series pictures and one Sunshine Comedy are announced for release the week of December 2 by Fox Film Corporation. "Johnny's Swordfish," an Educational Entertainment, will be released December 9.

"The Net" is an emotional drama of mystery and thrills adapted from the book and play by Maravene Thompson. J. Gordon Edwards directed. Barbara Castleton, Raymond Bloomer and Albert Roscoe are the three principals in the notable cast.

"Cupid's Fireman" is the Charles Jones feature on this week's release. It is adapted from the Richard Harding Davis story, "Andy McGee's Chorus Girl," and presents Jones in a series of dramatic situations behind the footlights. William Wellman directed the picture.

Life in the interesting and dramatic days of 1849 in the South and West is pictured in Dustin Farnum's latest starring picture, "Kentucky Days." Margaret Fielding, who plays Mabel in "If Winter Comes," Bruce Gordon and William DeVaull are the principals in the cast.

The Sunshine Comedy on this week's release is "The Income Tax Collector."

Pickford—Fairbanks Studios Hum with Work

Great activity is going on at the Pickford-Fairbanks and Chaplin studios.

Mary Pickford in "Dorothy Vernon of Haddon Hall," is reported as being nearly one-half under way, while Marshal Neilan, the director, is making great progress on the exterior scenes surrounding Haddon Hall.

Douglas Fairbanks' "The Thief of Bagdad" is more than three-fourth completed. The biggest mob scenes are scheduled for shooting this week. "The Thief of Bagdad," Mr. Fairbanks asserts, will show some of his greatest screen work, both dramatically as well as from the athletic standpoint.

Charles Chaplin, the creator of "A Woman of Paris," has gone into seclusion and is preparing the story for his next picture which, his associates say, will be a rip-snorting comedy of possibly not more than three reels.

Goldwyn Spectacle Goes Into Capitol

Goldwyn's Emmett Flynn production, "In the Palace of the King," a dramatic motion picture spectacle directed by Emmett Flynn and based upon F. Marion Crawford's popular novel, will be screened at the Capitol Theatre, New York, next week. This picture is Goldwyn's biggest contribution to the costume-spectacle films. In the beauty of settings and photography and excellence of acting and directing it ranks among the year's best offerings.

June Mathis made the adaptation and has kept the spectacular subservient to the very human and highly emotional drama in which the King of Spain, his brother, one of his generals and the latter's two daughters are the principal actors. Filming this story was a tremendous and costly undertaking, it is stated, involving the construction of a palace 280 feet high and 300 feet long and one of the greatest sets yet constructed for motion pictures.

Blanche Sweet heads the cast as Dolores and others are Edmund Lowe, Pauline Starke, Sam de Grasse, Hobart Bosworth, Aileen Pringle, William V. Mong and Lucient Littlefield.

"Call of the Wild" Cut to Six Reels

In line with his recent pronouncement in favor of a maximum of six reels for feature productions, Hal Roach has cut "The Call of the Wild" from seven to six reels.

This production was adapted from Jack London's famous dog story of the same title and made under the direction of Fred Jackman. The picture was released by Pathe on September 23 and has since been played by leading first-run houses throughout the country.

Continues Run

The Preferred picture, "The Virginian," continues its successful run. Max Allen, manager of the Allen Theatre, Windsor, Ontario, wired B. P. Schulberg: "Absolutely broke all records."

Will Film "The Yoke"

Announcement comes from the Warner Brothers home office that screen rights have been procured to "The Yoke," Hubert Wales' novel.

This story is to be adapted to the screen by Warner scenarists for production by Harry Rapf.

Kiwanis Club Endorses "Michael O'Halloran"

That the Kiwanis Club endorsement of "Michael O'Halloran," the screen version of Gene Stratton-Porter's popular novel, is proving a boon to exhibitors, is evidenced by the marked increase in bookings on this picture reported by W. W. Hodkinson Corporation.

Mr. G. A. Falkner, branch manager for Hodkinson at Washington, D. C., reports private advance reviews of "Michael O'Halloran" by the Kiwanis Club of Richmond, Va., the Kiwanis Club of Norfolk, Va., and the Baltimore, Md., Kiwanis Club. The Columbus, Ohio, Kiwanis Club has also asked permission to review "Michael O'Halloran" with the view of co-operating with the exhibitor in his showing at Columbus. From the Lufkin Chamber of Commerce, Lufkin, Texas, comes a request to Hodkinson that "Michael O'Halloran" be given a special showing at the first-run house there. Reports from the Orpheum Theatre, Quincy, Ill., state that the Quincy Kiwanis Club will co-operate with the Orpheum in its showing of the picture.

Many new exploitation aids are now in course of preparation by Hodkinson on "Michael O'Halloran," among them a special broadside showing the various Kiwanis tie-ups now in operation, and containing many novel and attractive exploitation stunts. These will be available for the exhibitor at an early date.

"Grit" Has Premiere at Greenwich, Conn.

Crowds which taxed the capacity of the Greenwich, Conn., theatre at three performances on Wednesday, witnessed the world premiere presentation of the Film Guild feature production, "Grit," starring Glen Hunter, scheduled for early January release through W. W. Hodkinson Corporation.

"Grit" is from an original screen story by F. Scott Fitzgerald. Clara Bow, Osgood Perkins, Dore Davidson are also members of the cast.

"Grit" is the fourth of the Film Guild productions with Glenn Hunter to be distributed through Hodkinson.

Hodkinson to Distribute Four Kirkwood—Lila Lee Features

What is regarded in film circles as one of the most important feature distribution contracts entered into in many months, is the announcement from the W. W. Hodkinson Corporation that it has just closed with a producing unit operating at the Thomas H. Ince studios, for four super-features, co-starring James Kirkwood and Lila Lee, two of screendom's most popular favorites.

The first of these features, bearing the title of "The Painted Woman," has been virtually completed, and will be ready for preshowing shortly after the first of the year.

James Kirkwood and Lila Lee each has won individual fame in the field of the silent drama.

The popularity of James Kirkwood, one of the outstanding leading men of the screen, has been growing with leaps and bounds, and has been made more secure by his two latest pictures, "Human Wreckage" and "Ponjola," his current feature now playing the leading first run theatres. Mr. Kirkwood has recently played in productions of the following companies: Goldwyn, Fox, Famous Players and Associated First National. Some of his best known productions include "The Struggle Everlasting," "In the Heart of a Fool," "The Scoffer," "Man—Woman—Marriage," and "Bob Hampton of Placer."

In addition to his prestige as a screen luminary, James Kirkwood was one of the foremost actors of the legitimate stage, with which he was identified for upwards of eighteen years. His most recent triumph was with Channing Pollock's much-talked-of play, "The Fool."

Lila Lee, until recently a Paramount star, first came into the public eye at the age of ten, when as "Cuddles" she made her stage debut in a Gus Edwards Revue. Joining Famous Players, her initial vehicle was "A Daughter of the Wolf." Her reputation grew rapidly and her work drew much favorable comment in such productions as "Male and Female," "The Prince Chap," "Heart of Youth," "Midsummer Madness," "The Charm School," "The Easy Road" and "Dollar-a-Year Man." For some time she was leading woman for Thomas Meighan, their last productions being "The Ne'er-Do-Well," "Homeward Bound" and "Woman-Proof," the latter just recently released. She played the leading female part opposite Rodolph Valentino in Blasco Ibanez's production of "Blood and Sand."

"The Kirkwood-Lee co-star productions will be made at the Thos. H. Ince studios in Culver City, California, and will be super-features in the fullest sense of the word," W. W. Hodkinson states. "These features, following our recent announcement of the Harry Carey series, now in production, is an earnest indication to the trade of our intention to furnish the exhibitors with worth-while pictures from the best independent sources during the coming year."

SIGNED TO APPEAR IN HODKINSON RELEASES
James Kirkwood and Lila Lee, who will star in a series of four pictures for distribution by W. W. Hodkinson, Inc.

New Picture Titled "Boy of Mine"

The new Booth Tarkington story, produced by J. K. McDonald for First National distribution, will be issued under the title of "Boy of Mine." The picture has had two working titles, "Old Fathers and Young Sons" and "Misunderstood."

McDonald is the producer of "Penrod and Sam," the First National Picture which created a sensation when released several months ago.

Jones in New Film

"Not a Drum Was Heard," a story by Ben Ames Williams, has been selected as the next Fox vehicle for Charles Jones. William Wellman is directing.

Franklin Seeking Big Film Plots

Producer-Director Sidney Franklin is making the rounds of New York for literary material for his forthcoming productions under the Warner Brothers banner. Scenarist Paul Bern accompanies Mr. Franklin and both are looking over all of the available dramatic material along Broadway.

It is understood that a number of popular plays and stories have been purchased, but no definite announcements can be made yet in this regard until matters pertaining to copyrights can be settled.

Callaghan-Amsterdam Transaction

Andrew J. Callaghan, president of Monogram Pictures Corporation, closed a deal with Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia, for the Fred Thomson series of six Western pictures for Eastern Pennsylvania, Southern New Jersey and Delaware.

The deal includes that part of Pennsylvania east of and not including counties of Potter, Clinton, Center, Mifflin, Huntington and Fulton; that part of New Jersey south of and including Burlington and Ocean counties and city of Trenton in Mercer County; entire State of Delaware.

Jackie Coogan Fills Holiday Need

That First National's Jackie Coogan pictures are perennial holiday favorites among exhibitors and public is again proved by the requests for such productions as "Oliver Twist," "My Boy," "Trouble," "Daddy" and his latest release, "Circus Days," for bookings during the forthcoming Christmas season.

According to First National exchanges, exhibitors find that the holiday period, primarily belonging to the children, just as surely belongs to the children's favorite screen player.

SCENES FROM INSPIRATION PICTURES' "THE WHITE SISTER," STARRING LILLIAN GISH

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Secrets of Life" Given Extensive Article in Scientific Magazine

Popular Science Monthly, a magazine which publishes news regarding the latest scientific inventions and other items of scientific nature written in non-scientific language, and which is read by over a million people, has devoted two pages of reading matter and photographs to a write-up on the Louis Tolhurst microscopic camera and cool light process of photography and to the "Secrets of Life" series of microscopic subjects released by Educational Film Exchanges, Inc.

This closely follows a three-page article on these interesting subjects published in the December issue of the Motion Picture Magazine, one of the largest and most popular of the "fan" publications and which has a tremendous national circulation.

Editors of large newspapers and magazines are giving exceptional publicity to this series of pictures, hailing them as something new to the screen, and as the pioneers in a new land of promise for the motion picture theatre-goer.

Previous attempts to market subjects of a scientific nature have failed, mainly because the subjects lacked that human interest quality which is so necessary to carry the appeal to picture audiences. It is because the "Secrets of Life" series is built primarily to entertain and to instruct in the form of entertainment, that these pictures have met with success both in theatres and in the public prints.

The series has not only gained the hearty endorsement of scientists at the American Museum of Natural History as well as prominent educators throughout the country, but also has won the approval and recommendation of the owners of large representative theatres playing the series.

Will Rogers in "Uncensored Movies" Prominent on Pathe's Dec. 9 List

Prominent in the list of short subjects arranged for release by Pathe, the week of December 9, is "Uncensored Movies," the third of a series of two-reel comedies starring Will Rogers, produced by Hal Roach.

Once again Will Rogers offers to the screen audiences a delightful treat of original humor and wit. In this subject, Rogers engages in a line of entertainment for which he has already become famous on the stage. In his own inimitable way the comedian caricatures such well-known players as "Bill" Hart, Tom Mix and Rudolph Valentino. There are satirical allusions, charming and unoffensive in force, to the prowess of DeMille, Griffith and Fairbanks in their respective fields; and also some amusing sidelights on that necessary ingredient to every screen success—the human touch. In "Uncensored Movies," Pathe promises an attraction of a decidedly novel and distinctive character.

"Why Elephants Leave Home" is a two-reel actionful adventure picture, depicting for the first time on the screen the perils and thrills experienced in the hunting, capturing and training of wild elephants.

"The Lava Crusher" is the title of Episode No. 5 of "Ruth of the Range," Ruth Roland's serial for Pathe.

Speed-up action, peppered with humor, makes "Scorching Sands," featuring Stan Laurel, one of the funniest of this Hal Roach series of one-reel laugh-provokers.

The current issue of Aesop's Film Fables series illustrates in a decidedly funny way how "The Best Man Wins."

Mark of Approval

Pointing to it as a distinctive mark of approval, Pathe announces that four series of "Our Gang" comedies, beginning with "Derby Day," have been booked by the Fenway Theatre in Boston. The Fenway is a first-run house and has been designated as a Paramount demonstration theatre in Boston. It is managed by S. Barrett McCormick, one of the country's leading showmen.

Review Board Praises "Secrets of Life"

The highest mark of approval has been placed upon Educational's new "Secrets of Life" series by the National Board of Review of Motion Pictures in the selection of one of these single reel pictures for showing at the Town Hall, New York City, as an Exceptional Picture.

"The Spider," the third release in this series of microscopic subjects, produced by Principal Pictures Corporation with the new process perfected by Louis H. Tolhurst, was selected by the National Board to run in conjunction with "Anna Christie" at the showing given by the National Board Wednesday, November 28, before a selected audience.

Universal to Release Four Century Comedies in December

With four Century Comedies set for December release by Universal, a most successful year for Stern Brothers' organization will come to a close.

For December 5th Jack Earle's latest subject, "A Corn Fed Sleuth," will be released to theatres all over the country.

December 12th has been designated as the date of release for "My Pal," a comedy starring Pal the dog.

"Buckin' the Line," with Buddy Messinger, will be released nationally on the 19th of December. This is an ideal subject for this month, since it deals generally with football as played by the back-yard kids. A juvenile Army and Navy game is one of the outstanding features of this film.

"Hansel and Gretel," starring Baby Peggy, will conclude the year. In this delightful fairy tale Peggy portrays the part of winsome Gretel of age-old fame.

Big Circuit Books Rogers Series

West Coast Theatres Circuit has contracted for the entire series of two-reel Pathe comedies starring Will Rogers, for showing in over twenty cities in Southern California including Los Angeles, Santa Barbara and San Diego. The series includes thirteen subjects to be released one every four weeks, beginning with "Just Passin' Through," released October 14.

"You're Next" Is Latest Century

Al Herman's latest opus for Century Film Corporation, has been turned over to Universal for a release date. Instead of "Next Please," which was the original title of the story by David Bader, publicity representative of Stern Brothers, the comedy has been called "You're Next."

The action of the story is unusual. In a fight to win the same girl, one of the rivals opens an outdoor barber shop.

The story is carried to a fast and furious finish by Mr. Herman. Henry Murdock, William Irving and Helen Stocking, as well as Joe Bonner and Bernard Hyman, make up a cast of popular Century comedians.

"Go West" at Strand

Following the showing of "The Knockout" two weeks ago at the Mark Strand Theatre, New York, another of the Hal Roach series of "Dippy Doo Dad" single-reel comedies for Pathe release was presented this week at the big Broadway house. The latest of this series of clever comedies with all-animal casts to be shown at the Strand is "Go West."

McCoy to Co-Star

Harry McCoy, whose work in Century Comedies has created considerable interest, has been elevated to co-stardom and with the youthful giant star, Jack Earle, will be featured as a team in six Century comedies. McCoy is a veteran of the screen, having appeared with Mack Sennett even before Chaplin.

Unique Distinction

At the request of the director of the National Father and Son movement, the National Committee for Better Films has drawn up a list of pictures that may be used in connection with National Father and Son Week. The Educational-Christie comedy, "Be Yourself," is said to be the only two-reel subject included in the list.

Two Titles Changed

Two title changes are announced by Century Comedies, the Buddy Messinger comedy, "Boys Will Be Boys," has been changed to "The Caddy" and "Own a Home," featuring Harry Sweet and the Follies Girls, will be known as "The Tourists."

Earle Film Finished

Century announces completion of "Keep Moving," starring Jack Earle, assisted by Harry McCoy and a cast of well-known players.

Books Another

Following the announcement that the new Paramount demonstration theatre in Boston has booked Pathe's "Our Gang" comedy series, comes word that the Fenway adds further to its program of Pathe bookings by signing up the Will Rogers comedy attraction, titled "Uncensored Movies."

Lewis Buys His Own Own Stories

Ralph Lewis, the F. B. O. star, has secured two stories for the first of his new series of Ralph Lewis productions.

Charles Kenyon made the adaptation, the title of which has not been decided upon.

"The Ghost City"

Universal Serial Features Pete Morrison and Margaret Morris
Reviewed by C. S. Sewell

Two episodes of Universal's newest serial, "The Ghost City," shown for review indicate that it has a story of average serial strength with unusually thrilling and well-handled climaxes. It is a "western" with Pete Morrison and Margaret Morris in the featured roles and the opening chapters indicate that the story deals with a plot of a certain unknown clique to obtain money under threat of draining a reservoir on which the village depends.

Chapter one, "The Thundering Herd," gets away from what appears to be the main theme and deals with the attempt of the heroine to reach the scene of action in time to prevent foreclosure of a mortgage on her father's ranch. This introduces some good aeroplane scenes and ends with an exceptional thrill where a herd of cattle stampedes and the infuriated animals seem to pass directly over the hero and heroine and also the camera.

In the second chapter, "The Bulldogger," the reservoir theme again comes to the fore and the action introduces a final thrill where the villain, seizing important records, escapes on a motorcycle, followed by the hero on horseback. The hero jumps onto the machine which plunges over a cliff onto a ledge and thence into the reservoir below. This is an exceptionally well handled scene.

In addition to the featured players, there is a competent cast including Al Wilson, a stunt aviator of note.

Judging by the opening episodes, this serial should furnish entirely satisfactory entertainment for the average serial fan.—C. S. S.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Black and Blue (Educational)
Corn-Fed Sleuth (Universal)
Dark Horse, A (Pathe)
Exit Caesar (Educational)
Great Outdoors, The (Pathe)
Ghost City (Universal,
Join the Circus (Pathe)
Matter of Policy, A (Universal)
Pathe Review 48 (Pathe)
Pathe Review 49 (Pathe)
Scorching Sands (Pathe)
Universities of the World (Fox)

"Universities of the World"

(Fox—Educational—One Reel)

Famous universities and colleges from different parts of the world are pictured in this exceptionally interesting group. Oxford, the University of Paris, Harvard, Yale, Princeton, Dartmouth, Vassar and some of the most celebrated state universities are included. Glimpses of their buildings, campuses and presidents afford entertaining subject matter. —M. K.

"Scorching Sands"

(Pathe—Comedy—One Reel)

Stan Laurel's adventures on the desert where he is held by a hostile tribe provide a fair measure of fun in this Hal Roach comedy. He saves his head by agreeing to wed a foreign princess without beauty as an asset. But after various escapes he flees with a beautiful tourist, aided by a rather temperamental camel. It should be entertaining to most fans.—M. K.

'The Corn-Fed Sleuth'

(Universal—Comedy—Two Reels)

Jack Earle, the young Century giant, is featured in this comedy which is built of the familiar idea of a boob detective. The hero, a farm boy, learns by correspondence how to be a detective. Going to the city, he becomes the prey of a gang of crooks who use him to obtain his own brother-in-law's furniture. He succeeds, however, is getting it back. There are some amusing situations and it is a comedy of average audience appeal.—C. S. S.

"A Dark Horse"

(Pathe—Cartoon—One Reel)

Farmer Alfalfa's cider combined with the mule has such a terrific punch that the famous turf champions, dubbed Zev and Papyrus, have no chance after the mule joins the race. It turns out to be a dream but is highly amusing while it lasts. A good representative of Paul Terry's Fable series. —M. K.

'The Great Outdoors'

(Pathe—Comedy—Two Reels)

This is the snappiest number of the "Spat Family" series yet released. The personalities of the three combatants, the woman, her husband and her brother, are exceptionally well pointed, and the situation, showing them trying to win a wager in the pine woods, where they are to live one week without servants, provides any number of amusing and some hilarious incidents. An excellent choice for any theatre.—M. K.

'Pathe Review No. 48'

(One Reel)

Modern methods of candy-making is a rather tempting study in this review. Other attractions are pictures of the peacock and his family; the grape gardens in Michigan, and tinted views of "The Valley of the Giants," in Crecy, France.—M. K.

"Join the Circus"

(Pathe—Comedy—Two Reels)

There is plenty of action here, but nothing sufficiently new or clever to distinguish it. Snub Pollard and Paul Parrott are circus performers of the "ham" variety and their acrobatics, riding and chariot racing are a medium for most of the comic effects. The circus scenes have some appeal, but most of the number is ordinary.—M. K.

"Black and Blue"

(Educational—Comedy—Two Reels)

A plot which is closely adhered to, good work on the part of the principals, headed by Jimmie Adams, rapid-fire action, much of which is of the knockabout type, keeps the spectator amused and makes this Christie comedy one which will thoroughly entertain the average patrons. The story is a farce, dealing with the attempts of a rival suitor to prevent the hero's marriage. He resorts to all sorts of devices, even to shaving the other fellow's head and staining him black.—C. S. S.

"A Matter of Policy"

(Universal—Comedy—One Reel)

This comedy is based on the oft-used idea of a man who tries to get hurt in order that he may collect accident insurance. It ends by his succeeding and finding out his policy is only a sample. Neely Edwards is the star and the manner in which he handles the situations will provide quite a number of laughs.—C. S. S.

"Exit Caesar"

(Educational—Comedy—Two Reels)

An amauteur theatrical performance in a rube town is broadly burlesqued in this Mermaid comedy, giving opportunities for a lot of slap-stick which will cause considerable amusement for the majority of spectators. As is often the case with comedies of this kind, the action gets away from the main idea, there is a fake diamond hunt and the familiar chase in which the villain gets covered with tar and feathers. While there are quite a number of amusing situations, it is not up to Jack White's best and lacks the originality which is so evident in many of his comedies.—C. S. S.

'Pathe Review No. 49'

(One Reel)

The picturesque is a strong element in this review which shows fantastic glimpses of sea gulls in flight; charming wax reproductions of life in the Arctic zone; difficult feats of mountain climbing in the Cumberland Mountains, England; and some particularly beautiful color scenes showing the ceremony of a Japanese girl taking religious vows.—M. K.

The Whipping Boss

(*Continued from page 567*)

the hero is the head of the local post, and it is the legion that is shown as being responsible for the rescue of the boy and the bringing to justice of the guilty parties.

The playing up of the American Legion offering opportunities for tie-ups with that organization, and the wide publicity secured by the case on which the story is based, gives opportunities for attracting patronage and should be of great assistance to the exhibitor showing this picture.

The cast is composed largely of well-known players who acquit themselves creditably, including Lloyd Hughes, Barbara Bedford, J. P. McGowan, Clarence Geldert and Wade Boteler.

Cast

Jim ..... **Eddie Phillips**
The Whipping Boss ..... **Wade Boteler**
Livingston ..... **J. P. McGowan**
Dick Forrest ..... **Lloyd Hughes**
Grace Woodward ..... **Barbara Bedford**
Spike ..... **Billy Elmer**
Timkins ..... **Andrew Waldron**
Brady ..... **George Cummings**
Jim's mother ..... **Lydia Knott**
Jacknife Woodward ..... **Clarence H. Geldert**

Story by Jack Boyle and A. W. Caldeway.

Scenario by P. J. Hurn.

Directed by J. P. McGowan.

Photographed by Walter Griffen.
Length, about 5,800 feet.

Story

Jim, while riding a freight trying to get back home, passes through a town, is arrested, sentenced to imprisonment, and under the convict leasing system is turned over with others to a lumber company and made to work in unsanitary surroundings in a cypress swamp where he becomes ill and notwithstanding his sickness is cruelly whipped by the company's whipping boss. His mother has sent money to pay his fine, but not getting a reply she comes from a distant state to the lumber camp. Forrest, head of the local American Legion post, seeking to abolish the use of the lash on convicts, helps her and they secure an order for Jim's release. Livingston, head of the company, seeking to destroy evidence that he has had Jim whipped, has the whipping boss set fire to the stockade in which the prisoners are chained. Forrest and the Legion boys save the prisoners. Jim, who has been spirited away by friends, is brought on the scene. Livingston and the whipping boss are sent to prison. Woodward, president of the company, wipes out the inhuman conditions in the camp. Forrest, who has saved Woodward's daughter from a convict, patches up the difficulty he had with the girl when he fought her father's treatment of convicts, and they become engaged. Jim finally regains his health.

PROJECTION

EDITED BY F. H. RICHARDSON

Making Good Bad

When, after an enormous expenditure of effort and money, a really high grade photoplay is finished, the director swells out his chest and hides not his admiration for his work under a bushel, or under anything else for that matter. The Cameraman ditto: the "Stars" ditto—several times and then some, while the producer—oh well, he blushingly (?) admits that the thing is not at all bad.

The production is projected before studio folks and friends in the screening room at the studio, or at office of the producer, and is pronounced good. It is next projected in a large theatre filled with invited guests. The applause is generous, since the production seems to be nearly all its boosters have claimed for it—I say "nearly all," because nothing human could possibly quite equal the claims of the dyed-in-the-wool booster. To all who have seen it up to this time, however, including the somewhat critical audience assembled in the theatre, it has seemed worthy of enthusiastic praise.

It is now "released," and shortly is shown in a theatre near the home of friends with whom the director is stopping for a week end, whereupon the director, with vest buttons popping with the strain and hat band as taut as a fiddle string, herds the aforesaid friends into the theatre to view the wonderful "child of his brain."

It Is Wonderful

And he finds it to be indeed wonderful. For an hour and a half he squints at the screen wrathfully, while his friends look at him curiously, wondering why he was so insistent upon them visiting the theatre. For what they saw was at times a bit hard to see at all; also, as a whole it did a bit of a shimmy, with an occasional time when a whole row of stone and brick buildings would jump bodily into the air a few inches, settling down with an inaudible slam; also there were two breaks in the film, with complete stoppage of the show each time.

At regular intervals the screen was decorated with "End Part One," "End Part Two," etc. The actors did not move as they had moved at the studio, but with unnaturally quick, jerky steps. They all appeared to be in a terrific hurry about something. A horse, which the director had caused to trot through a scene at carefully calculated speed, went through as though it had swallowed a stick of dynamite and expected it to go off real soon. At regularly recurring intervals flashing spots of white were seen, where some enterprising genius punched from one to a dozen holes in the end of each reel of film to save him the burden of having to watch the action for a change-over cue; also recurring marks where the owner of the film had rammed a punch, composed of well up to a hundred small holes, through from two to three frames, in order that the said owner (and the audience) might know who the film belonged to.

There are whole scenes which have a crazy-quilt, mottled appearance, due to oil thrown on the film from the moving parts of an over-oiled projector. As to focus, the picture is real sharp in the center only, and the blacks in the lower portion of the screen are light gray, because enterprising tooters of wind instruments and wielders of rosined bows just MUST have sixteen-candle-power lights in order to see black notes on white paper not more than eighteen inches from their liquid-brown soul windows.

Can good be bad? There seems to be but one reply, Viz: in the case of a photoplay it certainly can, and very often is.

The possible faults in the projection of a photoplay before an audience is not in the least overdrawn in the foregoing, except that only in the worst cases do we find all the faults spoken of present in any one show. To see a goodly number of them is, however, a very common occurrence.

When I attend a motion picture theatre it is usually my custom to jot down a record of the projection faults observed. September 10th, according to my note book, I attended a certain theatre in Mt. Vernon, New York, concerning which I find the following record: Discoloration of light at bottom, gradually getting worse until corrected in one and a half minutes; "End Part One" showed for few frames; constant movement of picture as a whole—worse on one projector than on other—probably due to badly worn intermittent sprocket or movement, or both; discoloration of light at bottom—very bad, one minute; "End Part Four" showed; dirt in aperture shows badly; picture out of frame two feet until corrected after whistling, hand clapping and stamping by audience; projection speed entirely too fast for most scenes, not altered at all; slight flicker tendency and a trifle of travel ghost; slides advertising future shows very dirty and badly handled.

That, mind you, is the record of one show, projected by a man getting the union minimum scale.

JUST OUT

A Brand New

LENS CHART

By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

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Let us now examine into the matter of what is necessary to really high class projection, imagining no vain imaginings, but setting forth only those things imperatively necessary to high class projection—those things which must be provided if the audience is to get 100 per cent. value for its money, and the box office therefore to have the maximum possible drawing power for the class of show given.

First, there MUST be a skillful, CAREFUL projectionist. I say "skillful," because to high grade projection real skill, or knowledge, if you prefer the term, is imperatively essential, particularly if the projection is to be done efficiently from the viewpoint of cost. I say "careful" because no matter how wide is the range of knowledge possessed by the projectionist, if he be careless or slovenly in his work—if he be one of those well known "Aw-that's-good-enough" chaps, his knowledge will count for very little; his work will be mediocre.

Second, there must be first class, high grade projectors, without which it is extremely unlikely, not to say impossible, that a photoplay will be projected at its full possibility of value. Also, while it may be possible that full value be got to the screer with an old, out-of-date projector in the hands of a very skillful projectionist, still it is unlikely, even though the projector mechanism may have been kept in excellent repair. The reason for this is partly psychological, the average projectionist feeling that if his employer does not place sufficient value on high grade projection to supply him with up-to-date projectors, why should he, the projectionist, expend mental and physical energy in an attempt to compel back-number equipment to equal the performance of up-to-date projectors. And, except possibly in small village theatres, the man is in a measure right, too.

Back-number Projectors

"What would I call back-number projectors," you ask?

A fair question! I would call any projector more than three years old a back number, for two reasons.

First, in that time there will have been more than sufficient improvements to fully justify installing projectors:

Second, the improvement in screen results due to up-to-date, new projectors will only have to be sufficient to sell an average of two or three additional seats a day to not only pay for new projectors every three years, but also to pay six per cent. on the money invested, and surely no sane man would seriously question the proposition that sufficiently improved results will be had to increase seat sales by that amount, considering the thousands of seats you have for sale every day many of which often are NOT sold:

Third, there must be ample direct current available. Granted that a very bright screen may be had with A. C., still the light quality is not there, and the result is never equal to D. C. projection.

Fourth, there must be a projection room of sufficient size to allow the men to work comfortably, and the room must be well-located from the point of view of projection results. It must be well-ventilated and well-equipped with all essential things, including toilet and wash basin. The observation ports must be large enough to allow the projectionist to have a full view of the screen when standing or sitting in working position beside the projector.

Fifth, the auditorium must be intelligently lighted. A photoplay just simply cannot be made to appear at its full value to an audience if the screen be light-struck. In the language of the immortal poet, there ain't no such animal! If light from any other source than the lens reaches the screen, then it will smear itself over the blacks as well as the whites, and will make the blacks gray, exactly in proportion to the amount and quality of the stray light. It may or may not turn the whites yellow, but it injures the contrast of black and white, and in many instances entirely ruins the more delicate shadings of photography.

Sixth. I have left one most important factor till the last, viz.: The equipment incident to projection must be kept in the very best possible repair, and the repairs for projectors should be bought ONLY from the projector manufacturer or a responsible agent.

Given these various things I have named, there is no good reason why the high grade photoplay cannot be put on the screen as a brilliant, beautiful thing which will bring good prices and enjoy liberal patronage, or the photoplay of mediocre merit be at least placed before audiences at its full value.

Lacking any of the things I have named there will be an inevitable reaction on the screen and in the box office. The high grade production will have its value to the audiences lowered in exact proportion to the aforesaid lack, while the photoplay of less merit will have little or no merit at all.

Carbon Flaming

Some while ago I asked the engineers of the National Carbon Company to give the reason for flaming at the carbons, saying that I believed it to be caused chiefly by impurities in the carbon.

I have just found on my desk the following, which I believe is the reply from the National, though there seems to be no letter with it, nor any notation on the sheet itself. It reads:

Flaming or chasing of the projection carbon arc is a phenomenon which caused considerable annoyance to projectionists and to audiences during the earlier stages of the motion picture industry. Intensive scientific research has isolated the cause of flaming, and careful manufacturing control of materials and products has practically eliminated this cause of annoyance from the better class carbons.

Today the occasional case of "chasing" may be found only when the so-called "neutral" carbons are used with alternating current, but this combination is gradually being superseded by two combinations non-conductive to flaming. These are the usual direct projection arc trim and the White Flame alternating current trim.

The phenomenon was caused by impurities in the carbon shell, such as iron, calcium and sodium, which were oxidized to an ash in the intense heat near the arc. The ash formed near the crater and had a tendency to halve the anode voltage, thus pulling the arc to the side of the carbon. The arc would flicker and chase around the side of the carbon for about two seconds, until all the ash had been volatilized. When the current passing through the carbon was increased to an overload, the rate of formation of ash was accelerated, with consequent increase in flaming.

Flaming was noticeable to audiences only as an unsteadiness, or flickering of the light on the screen. To the projectionist, however, a chase was characterized by a long, yellow, unsteady arc, moving about the side of the carbon.

There is some misunderstanding here, if this is the National engineer's reply. The information is valuable; also I think that to projectionists it will be new. The flaming I had reference to, however, is not of this nature, but a long, constant, steady blaze coming from the crater and, with the ordinary projection arc, shooting up and forward. It makes for unevenness of heating of the condenser, dirties the collector lens very fast and sets up excessive lens breakage. What we want to know is the why and wherefore of this "flame," which often is present in highly objectionable degree in one case, and not in another where the same amperage is used and the same make of carbon. We thank whoever it may have been that sent in the above, but want further light.

To Make a Shutter

R. C. Higgins, Projectionist, York Theatre, Toronto, Ont., says:

In the issue of September 15 an unnamed party requests the correct procedure for making a rotating shutter. This may be done, without trouble, in the following manner:

First—Measure distance center of shutter shaft to center of projection lens, and mark these two points in position on paper;

Second—Strike an arc and, with correct size of spot in correct working position, project light to the screen;

Third—Place a piece of tin, preferably black in color, in the light beam at the plane at which the shutter is to operate—at the aerial image if practicable;

Fourth—Measure diameter of light beam;

Fifth—At the point on the paper representing the lens center, designated as "B," draw in, carefully, the rectangle (if using slide carrier) of light, or with a compass, the circle if not using a slide carrier. Be sure to have point B as the center of rectangle or circle;

Sixth—Draw two straight lines from point representing center of shutter shaft, designated as "A," to extreme edges of circle or rectangle of light at B. With a protractor measure the degrees between these two lines, which we will assume to be ten degrees;

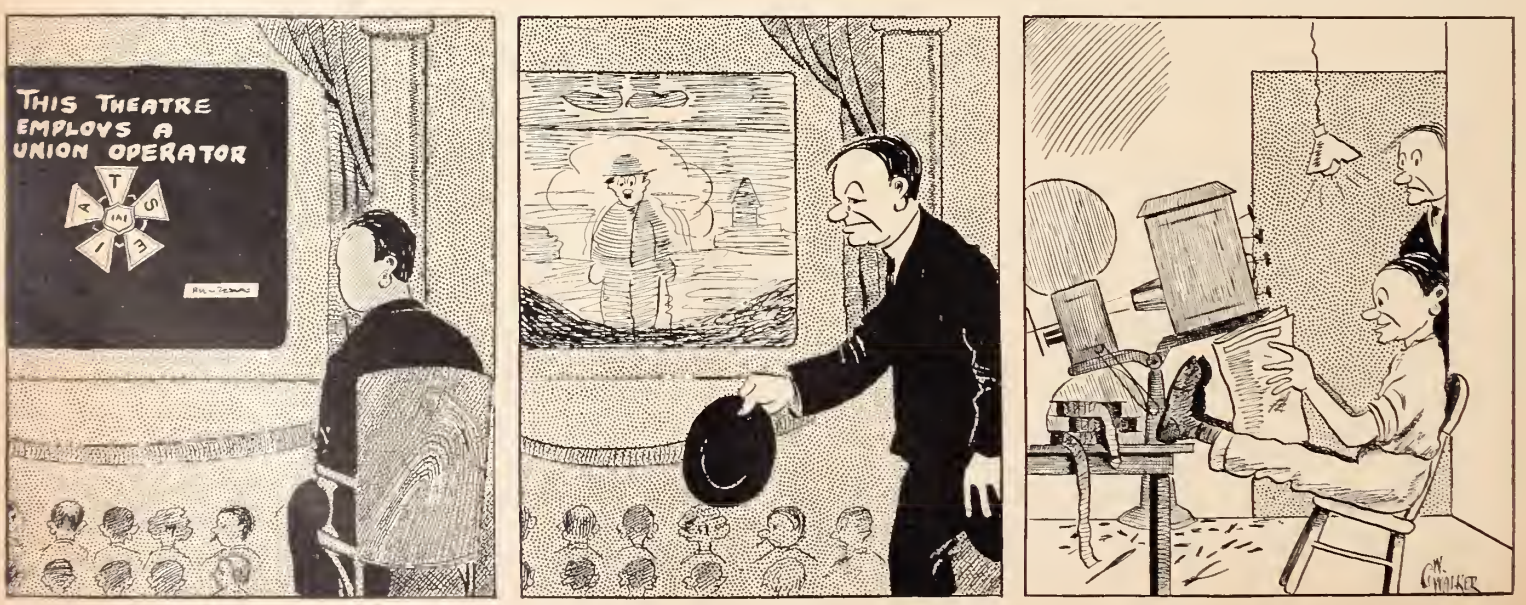
Seventh—All projectionists know the ratio of the various standard professional projectors (Huh! Do they?—Ed). Well, if we were using a projector having a 60 degree time for movement of the film, we would just add the width of the light beam (10 degrees in our case) to the 60 and would have, as a result, a 70 degree master blade width.

This of course allows nothing for lost motion due to worn gears, etc., but I have used this method and found it very successful. As to my observation regarding the intercepting blades, if you have a heavy amperage and a rather slow projection speed, it is necessary that all blades be the same width if flicker-tendency is to be reduced to its lowest limit. However, up to and including 60 amperes, projecting 75 feet and up, per minute, it is permissible to make the intercepting blades a full ten per cent. less in width than the master blade, with all light spaces equal.

Friend Higgins sends a diagram, but I think it hardly necessary to reproduce it. I see nothing wrong with his procedure, except that if the intercepting blades of a three-winger be made narrower than the master blade, then it is impossible to make all light openings the same. The better practice under this condition is to make the two openings next the master blade equal, and the center one of less width.

Possible

It is entirely within the range of possibility that within the year you may be called upon to handle a proposition radically different from anything you have ever dreamed of. How would you like to project films something like two and one-half inches wide, huh? Well, maybe you won't—also maybe you will, and if it really does come through it'll be a stem-winder. It's a Chicago stereoscopic proposition. I've seen samples of the film and would "poo-poo" the whole thing, but I'm not prepared to cast an altogether frozen eye at anything sponsored by so able a man as George K. Spoor, of the old Essanay, particularly when I happen to know he has been working on this particular proposition for more moons than you would care to spare time to count! Well, we'll see what we'll see byemby. Meanwhile don't get all het up and excited. If it comes through at all it'll be quite a spell yet.



This represents exactly what the editor saw in a theatre recently. What do YOU think of it? The person with the hat on is supposed to be me. Did not this man DISGRACE the union he belonged to? Ought not the union slide to be TAKEN AWAY FROM HIM and he be fined in a good, substantial sum for such a disgraceful performance? WHAT DO YOU THINK ABOUT IT?

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Thirty-five New Houses Building and Twenty-one Old Ones Being Improved

IN the following list of thirty-five picture theatres projected, but nineteen furnish definite information regarding the contemplated cost of the houses.

The highest figure given is $750,000, at which figure the house planned for erection on Belle Plain Avenue and Lincoln Robey Streets, Chicago, ties the new Saenger house, at Shreveport, La.

From this figure, the anticipated expenditures run down to as low as $10,000, at which latter cost a two-story house will be erected in Dickson City, Pa.

Between the maximum and minimum figures given above, there is a wide variety of costs. One house will be erected at an expenditure of $500,000, one house at $400,000, one at $350,000 and one at $300,000.

Another will cost $150,000, while two prospective builders figure theirs at $100,000 each.

Getting below $100,000, there are one at $80,000, one at $70,000, one at $60,000, one at $50,000, one at $45,000, one at $40,000 and one at $32,000.

Where They Will Be Built

In regard to location, the score for the various states is as follows:

California 3, Illinois 2, Indiana 1, Kansas 2, Louisiana 1, Massachusetts 1, Michigan 2, Missouri 1, Nebraska 1, New York 5, Ohio 3, Oregon 1, Pennsylvania 7, Rhode Island 1, Tennessee 1, Texas 1 and Wisconsin 2.

By which it will be noted that in this particular list, the Keystone beats the Empire State by two houses.

But all the building activities shown in this issue are not confined to the erection of new houses. In twenty-one already existing theatres improvements will be made, on which the expenditures involved range from $88,000, on the Pittsburgh Camerphone, down to $1,000 on Harry Schwartz's Gerard Avenue house, Philadelphia.

Theatres Projected

OAKLAND, CALIF.—New brick and concrete theatre and store building will be erected on Grove street, near 54th, by Murphy Hamilton.

SAN LEANDRO, CALIF.—New theatre is under construction, to cost approximately $100,000.

SANTA ROSA, CALIF.—Proctor & Cleghorn have contract to erect up-to-date theatre at Fifth and Davis streets for Tocchini Brothers.

$750,000 House for Chicago

CHICAGO, ILL.—J. Horwitz, 10 South La Salle street, has plans by Oman & Lillienthal, 64 West Randolph street, for six-story brick North Center Theatre, store and office building to be erected at Belle Plaine avenue, Lincoln, Robey streets, to cost $750,000.

ELMHURST, ILL.—John Deis, 225 Cary avenue, Wheaton, has plans by E. N. Drydges, 64 East Van Buren street, Chicago, for two-story brick and terra-cotta moving picture theatre and store building, 50 by 160 feet, to be erected at 120 East York street, to cost $80,000.

INDIANAPOLIS, IND.—Market City Realty Company has plans by A. W. Johnson, 247 Park avenue, New York, for brick theatre and store building to be erected at Market and Monmouth Circle, to cost $1,500,000.

COLUMBUS, KAN.—N. W. Huston has let contract for new moving picture theatre, to cost $6,000.

TOPEKA, KAN.—Ralph J. Gabriel, connected with Cozy Theatre, plans to erect suburban theatre at 1251 Seward avenue.

$750,000 Saenger House

SHREVEPORT, LA.—Saenger Amusement Company, care Simon Ehrlich, Grand Opera House, will erect brick, stone and reinforced concrete fireproof theatre, with seating capacity of 2,000, to cost about $750,000.

BOSTON, MASS.—William R. Ross, 305 West 42nd street, New York, and Dr. I. P. Ross, 7 Chambers street, Boston, will erect one-story brick fireproof theatre, 70 by 150 feet, at Washington and Prospect streets, to cost $200,000.

FLINT, MICH.—Lester E. Matt, 415 East First street, has plans by G. J. Bachman, 512 E. P. Smith Building, for six-story brick theatre and office building to be erected at 509 South Saginaw street, to cost $150,000.

NORTH BRANCH, MICH.—W. A. Sinclair and F. Deal have plans by Cowles & Nutscheller, 114 North Washington avenue, Saginaw, for one story brick moving picture theatre, 27 by 115 feet, to cost $12,000.

KANSAS CITY, MO.—Ground has been broken for new Waldo Theatre at northwest corner 75th and Washington streets. Building will occupy site 90 x 110 feet, with entrance on 75th street, with seating capacity of 750, to cost about $50,000.

GIBBONY, NEB.—Rockfellow Theatre is nearing completion.

NEW YORK, N. Y.—H. H. Oddie, Inc., 130 East 44th street, has contract for three-story brick theatre, 137 by 100 feet, to be erected at 302-12 West 45th street, for M. Beck, 13 East 67th street, to cost $400,000.

NORTH TONAWANDA, N. Y.—Business block bounded by Webster, Main, Tremont and Goundry streets, has been purchased for $125,000 as site for theatre, store and office building.

ONEIDA, N. Y.—Oneida Development Company, Inc., proposes to erect five-story concrete fireproof theatre and hotel building on site of present Madison Hotel. New theatre will be one of the finest and most up-to-date in country, with seating capacity on first floor of 900 and 600 in balcony. Construction work is scheduled for January 1, 1924, to cost $350,000. Pipe organ costing about $35,000 will be a feature.

SENECA FALLS, N. Y.—James Maize, of Waterloo, will erect up-to-date fireproof moving picture theatre on East Main street, with seating capacity of 600.

TOMPKINSVILLE, N. Y.—Staten Island Construction Company, 206 Bay street, has contract to erect two-story brick and terra-cotta moving picture theatre, 30 by 134 feet, on Richmond Turnpike for Tompkinsville Amusement Company, to cost $60,000.

HUNTINGTON, O.—New moving picture theatre is being erected on south side Fourth avenue, between Tenth and Eleventh streets. It will be known as the Strand and operated by Strand Amusement Company.

KENTON, O.—Kenton Amusement Company plans to erect theatre, with seating capacity of 1,200.

STEUBENVILLE, O.—Tri-State Amusement Company has plans by C. Howard Crane, Detroit, Mich., for two-story brick theatre to be erected at Fourth and Adams streets, to cost $500,000.

NORTH BEND, ORE.—Contract has been awarded for new theatre for Albert Banks, to cost about $200,000.

BETHLEHEM, PA.—City has plans by Riter & Shay, North American Building, Philadelphia, for one-story brick Garden Theatre, 25 by 118 feet, to be erected on Linden street, between Laurel street and Elizabeth avenue.

The $10,000 Theatre

DICKSON CITY, PA.—Frank Razoyeski has plans by Theodore Preitz, 313 Lackawanna avenue, Scranton, for two-story brick moving picture theatre to be erected on Main street, to cost $10,000.

ERIE, PA.—George Eichenlaub, Commerce Building, is preparing plans for two-story brick moving picture and vaudeville theatre, 50 by 150 feet.

LIBRARY, PA.—P. J. Burke will erect three-story brick moving picture theatre, 45 by 92 feet, to cost $32,000.

NEW CASTLE, PA.—Abraham Baltimore has purchased site on East Long avenue for moving picture and vaudeville theatre.

PHILADELPHIA, PA.—R. R. Beeley and E. W. Martin, 2301 Spruce street, are preparing plans for one-story brick and concrete moving picture theatre, 60 by 133 feet, to be

erected at 18th and Jackson streets, to cost $70,000.

TAMAQUA, PA.—P. J. Higgins & Son, 43 West Independence street, Shamokin, will erect five-story brick theatre and hotel building at Broad and Pine streets, to cost $300,000.

AUBURN, R. I.—William R. Walker & Son, 49 Weybosset street, Providence, are preparing plans for two-stock brick theatre and store building to be erected on Park avenue, to cost about $100,000.

LAFOLLETTE, TENN.—Palace Theatre Company, now located on Tennessee avenue, will erect new moving picture theatre on Central avenue. House will have seating capacity of 500. There will be 400 upholstered opera chairs on first floor and 100 in balcony. Balcony floor will include projecting room, ladies' rest room, men's smoking room, etc. Modern heating, lighting and ventilating systems will be installed. Also large pipe organ. Investment will represent approximately $40,000.

LUFKIN, TEXAS.—Lufkin Amusement Company has purchased site on South First street for an up-to-date theatre, with seating capacity of 1,000.

CHILTON, WIS.—Pfeffer & Pichler, 548 Wentworth avenue, Milwaukee, has plans by W. F. Neumann, 432 Caswell Block, Milwaukee, for one-story concrete moving picture and vaudeville theatre, 45 by 124 feet, to cost $45,000.

MILWAUKEE, WIS.—Vernon Realty Company, 1359 Forty-first street, will erect two-story brick moving picture theatre, store and office building, 60 by 120 feet, at 47th and Center streets.

Improving Theatres

WALNUT RIDGE, ARK.—New Swan Theatre has been redecorated.

CARLINVILLE, ILL.—Owners of Grand Theatre plan to expend about $25,000 to remodel building.

CHICAGO, ILL.—Interior alterations will be made to Auditorium Theatre at 56 East Congress street.

GIBSON CITY, ILL.—Lyric Theatre has been remodeled and reopened under management of Speer and Whallon.

NEW ALBANY, IND.—Grand Theatre has been renovated, newly equipped and reopened with first-class picture policy. Photoplayer organ has been installed.

NORTH ADAMS, MASS.—Richmond Theatre has been redecorated and new equipment installed.

WORCESTER, MASS.—Rialto Theatre has been redecorated and new ventilating system installed. Reopened with daily change of pictures.

BIG RAPIDS, MICH.—Fitzpatrick-McElroy Company has renewed lease on Colonial Theatre, and plans to make many improvements to house.

PONTIAC, MICH.—Renovating process has given practically new interior to Rialto Theatre, formerly the Howland, on West Pike street. Improvements which cost about $10,000 include new furnishings, carpets, redecorated ceiling and side walls; new pipe organ features; new stage setting built around screen, with appropriate draperies and curtain finished in gold and black and colored artificial flowers; new ventilating system; two new Simplex machines; operator's booth enlarged and improved; marquee and electric sign erected. Will show only first-run pictures.

OMAHA, NEB.—Improvements have been made to New Empress Theatre at 1516 Douglas street and house reopened.

SIDNEY, NEB.—Paul L. Guthrie will make improvements to U. S. A. Theatre.

DOVER, N. J.—Buckley Stone, 15 East McFarlan street, has contract to make alterations and erect one-story brick addition, 15 by 88 feet, to moving picture theatre on South Morris street for Playhouse Theatre, to cost $25,000.

SPRINGFIELD, O.—Ornamental marquee will be erected in front of Fairbanks Theatre.

URBANA, O.—Chakeras Amusement Company of Springfield, operating Majestic and Princess Theatres, has leased Dial Building adjoining the Majestic on South Limestone street and plans for an enlargement into 2,500-seat house, including balcony. Company hopes to put on Keith vaudeville in connection with first-run pictures.

*ENID, OKLA.—O. N. Mayberry has leased Criterion Theatre. House was burned about a year ago, but since has been repaired, remodeled, refurnished, and will reopen about December 1.

PHILADELPHIA, PA.—G. J. Reich has contract for alterations to moving picture theatre at 2940 Frankford avenue for S. Hyman, to cost $2000.

PHILADELPHIA, PA.—George W. Wagner has contract to make alterations to moving picture theatre at 1200 Girard avenue for Harry Schwartz to cost $1000.

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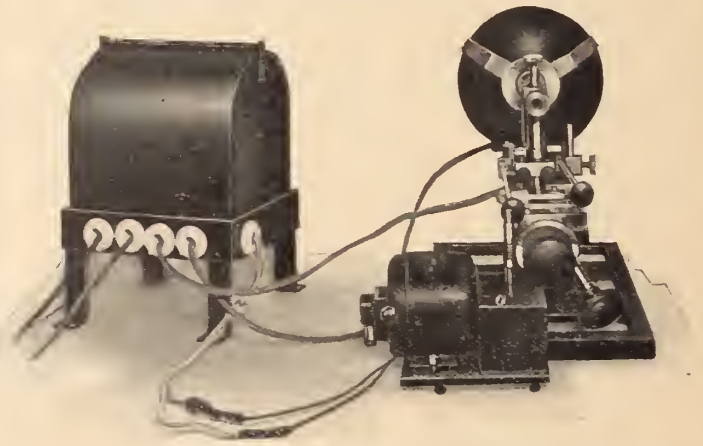

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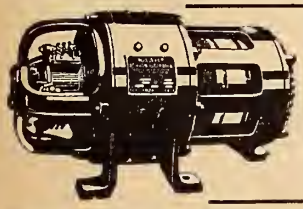
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PHILADELPHIA, PA.—Girard Realty Company has contract for alterations to moving picture theatre for L. Kofner, to cost $6,000.

PITTSBURG, PA.—Cameraphone Theatre, 6202 Penn avenue, has plans by Peter M. Hulsker, Domestic Building, Lima, O., for remodeling and erecting an addition to moving picture theatre at 6202 Penn avenue, to cost $88,000.

MEMPHIS, TENN.—Orpheum Theatre will rebuild burned theatre. Address V. Taylor, manager.

KAUFMAN, TEXAS.—J. N. Stewart has purchased Wonderland Theatre. He will remodel the front and redecorate the interior.

NORWALK, O.—John Stall, a well-known exhibitor of Lorain, has purchased Linwood Square Theatre. New owner will conduct house with high-class picture program.

AUSTIN, TEXAS—Thomas Nidelson succeeds J. H. Thompson as manager of Crescent Theatre.

The Week's Record of Albany Incorporations

Albany, Nov. 26.—Each day during the week ending November 24 brought the incorporation of a motion picture company in New York state, resulting in a total of seven charters being issued by the secretary of state to companies incorporating in the business.

The largest company incorporating was the Logan Motion Picture Productions, principal office located in Syracuse, and showing a capitalizing of $200,000. The incorporators were E. W. Logan, E. H. Walrath and Roland Fitch, of Syracuse.

Other companies formed during the past few days were: Reputable Pictures Corporation, $20,000, Sydelle Newman, Maxwell Plotkin, Max Cohen, New York city; Jimmy Aubrey Productions, Inc., $5,000, Joseph Rock, Los Angeles, Cal.; Jacques Kopfstein, Henrietta Schiffman, New York; Favorite Song Films, Inc., $5,000, C. K. Harris, J. J. Geller, Ben Karger, New York; Lee Productions, Inc., $10,000, Max Moses, Irving Frankel, R. A. Wicksel, Brooklyn; Cent Amusement Corporation, $10,000, David Blum, B. E. Weil, Matie Hammerstein, New York; Repeatoscope Corporation, capitalization not stated, Robert Aird, H. N. Taylor, New York; W. E. Kiefer, Brooklyn.

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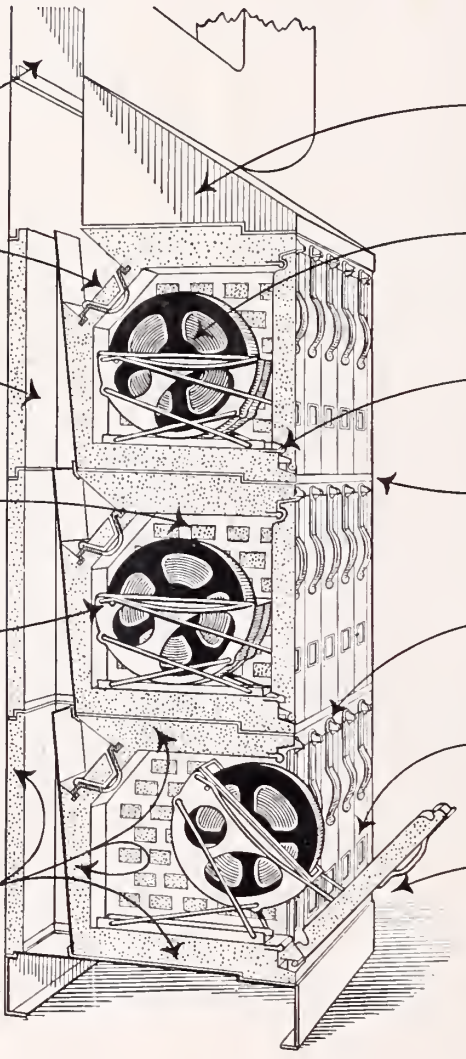

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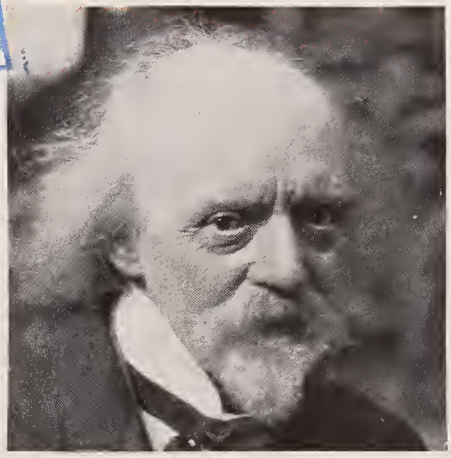

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says Reginald Denny to Billy Sullivan

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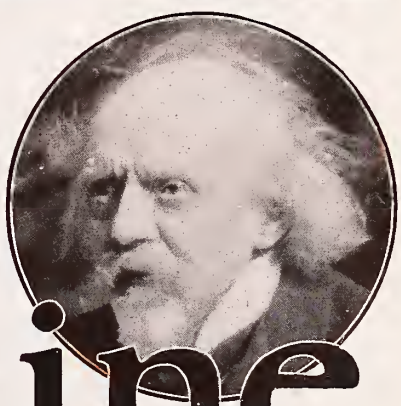

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No human heart can escape the Drama and the Emotion which Seastrom has lifted from life and transferred to the screen. It speaks the universal language of the heart, no matter how noble or ignoble that heart may be.

See it and be convinced how great a miracle the mechanism known as a motion picture camera is capable of, when there is Heart, Intelligence, Humility and Sincerity in the driving force back of it —the mind which directed it.

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Screen adaptation by Paul Bern

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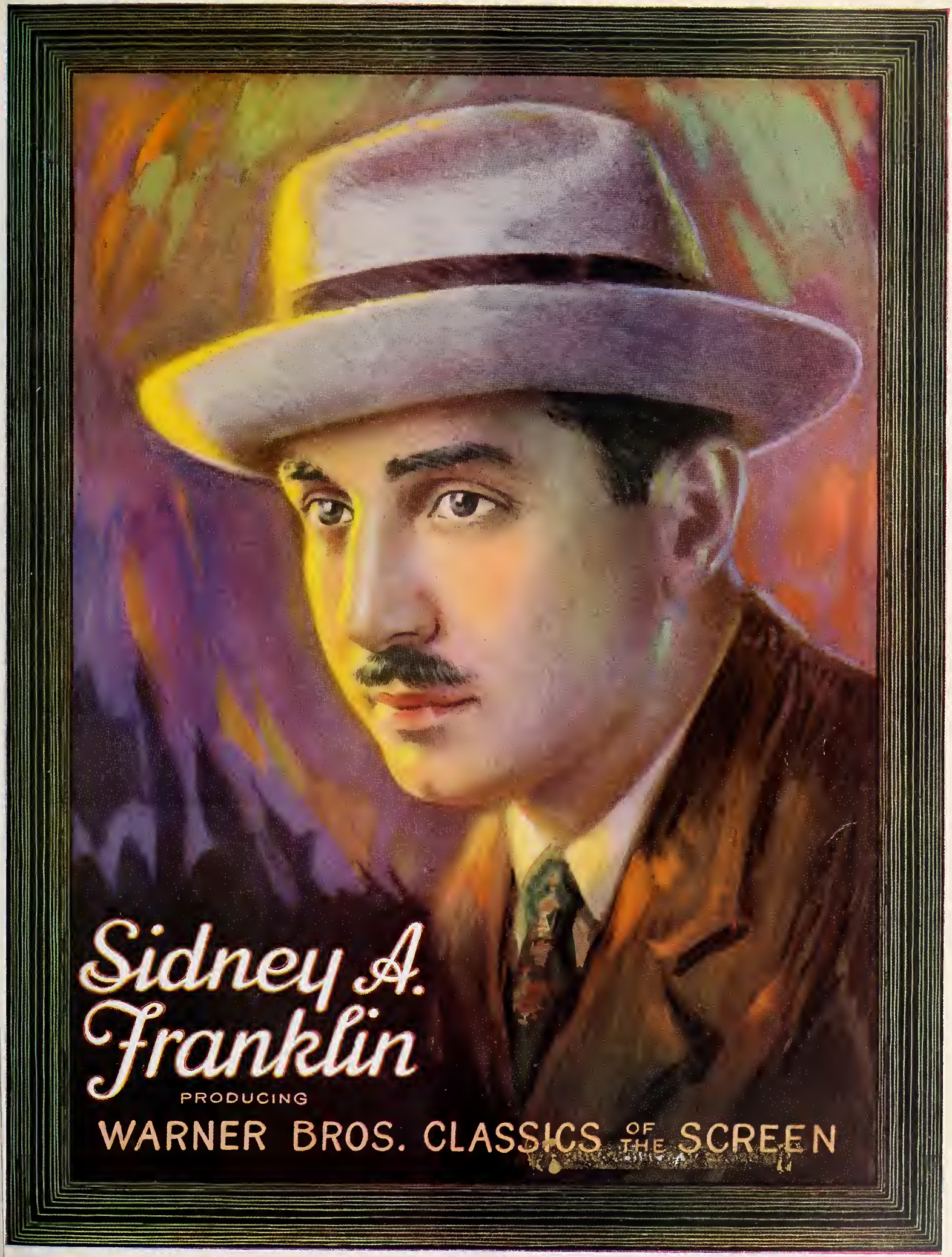
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The closing week's business broke the house record by **$1,624** —a record established also by "The Covered Wagon."

"The Covered Wagon" ran 34 weeks at Grauman's Egyptian and is being taken off to allow for the presentation of "The Ten Commandments."

The total house capacity in money for the Egyptian Theatre is **$25,068.** "The Covered Wagon," in its 34th week at the Egyptian Theatre, grossed **$25,133.**

In the 34 weeks in which "The Covered Wagon" played at the Egyptian Theatre the gross business was **$712,045,** and **697,717** persons saw the picture there.

The average weekly business for 34 weeks of "The Covered Wagon" run at the Egyptian Theatre was **$20,942.20.**

The run of "The Covered Wagon" at the Egyptian Theatre is without equal in the entire history of the entertainment business.

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December 8th issue

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"The comedy is worth more serious consideration than the feature at Loew's this week, not because Griffith has stamped Lloyd Hamilton with approval by starring him in a full-length picture, but because 'The Optimist' is a priceless snatch of whimsical burlesque. Hamilton is due to be 'discovered', even as Chaplin, as a comedy genius of laughable ability."

The *Los Angeles Times* says:

"Praise be! There is also a cracking jazz comedy starring Lloyd Hamilton, called 'The Optimist,' good for a laugh a minute..."

The *Cleveland Plain-Dealer* says:

"Lloyd Hamilton registers several laughs a minute with his new comedy, 'The Optimist,' now in the Allen. His 'gag-man' seems to have been working overtime thinking up good ones for this picture. It shows a lot of hard work, and the results are worth it... Unlimited possibilities.

"'The Optimist' is honest and honorable slapstick. It certainly cinches Hamilton to his often quoted place in the trio of Chaplin, Keaton and Hamilton."

"MY FRIEND"

Is Coming Soon. Watch for it

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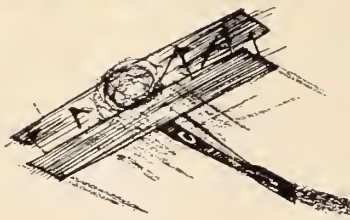

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"Best on the market!"
Palace Theatre, Buffalo, N. Y.

"Have run about every other kind and consider Century the best of the bunch."
Victory Theatre, Union City, Mich.

"For clean entertainment they cannot be beat."
Brooklyn Theatre, Detroit, Mich.

"Consistently good all the way through."
Opera House, Lenora, Kans.

"Exceptionally consistent in quality. Highly profitable. My patrons enjoy and look for them."
Midway Theatre, Montreal, Que.

"Best two-reel comedies I have ever shown."
U. S. Theatre, Cleveland, O.

"Consistent attractions. Please the majority of audiences."
Grand Theatre, Rochester, N. Y.

"Any exhibitor who is not using these is cheating himself."
Radio Theatre, Ozark, Mo.

BUDDY MESSINGER

SADIE CAMPBELL

HENRY MURDOCK

MARJORIE MARCEL

FOLLIES GIRLS

ADVERTISED IN THE SATURDAY EVENING POST

CONSISTENTLY GOOD

Released Thru UNIVERSAL

MARY PICKFORD

in

"Rosita"

A Spanish Romance

with HOLBROOK BLINN

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An ERNST LUBITSCH PRODUCTION

NOW BOOKING
UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin

Douglas Fairbanks — D.W. Griffith

Hiram Abrams, President

"Pep and Flavor, No False Touch"

"'Rosita' has pep and flavor and bouquet. It is not treacle. It is not swooningly saccharine.

"Our Mary makes no false touch. She is tremendously accurate, and artistic. There is no single jarring note. It is all perfectly admirable.

"The cast is simply uncriticisable. It had no weak spot. Holbrook Blinn is perfection.

"'Rosita' is a most affable entertainment all the way through and is wholesome without being tapioca, or rice pudding, or mere milk."
—Alan Dale, N.Y. American.

Coming!!

The first of the Palmer photoplays "JUDGMENT OF THE STORM," backed by the biggest advertising campaign in the entire history of the industry.

Ponder over these factors—

Twenty-five nationally circulating magazines reaching more than 40,000,000 people per month with the campaign running nearly three full months.

50,000 Palmer students and over 300,000 interested people banded together into one mighty force to advertise the picture.

$48,000 worth of special newspaper advertising for exhibitors to back them up and insure the huge success of their showings.

These are a few of the colossal forces behind this first Palmer photoplay—

"JUDGMENT of the STORM"

It's an F. B. O. Picture

Besides this, being one of the really big time productions of the year with a cast as fine as any that ever appeared before the American public, this picture as a box office "draw" will set new standards, for millions will flock to see this great story written by a plain Pittsburg housewife.

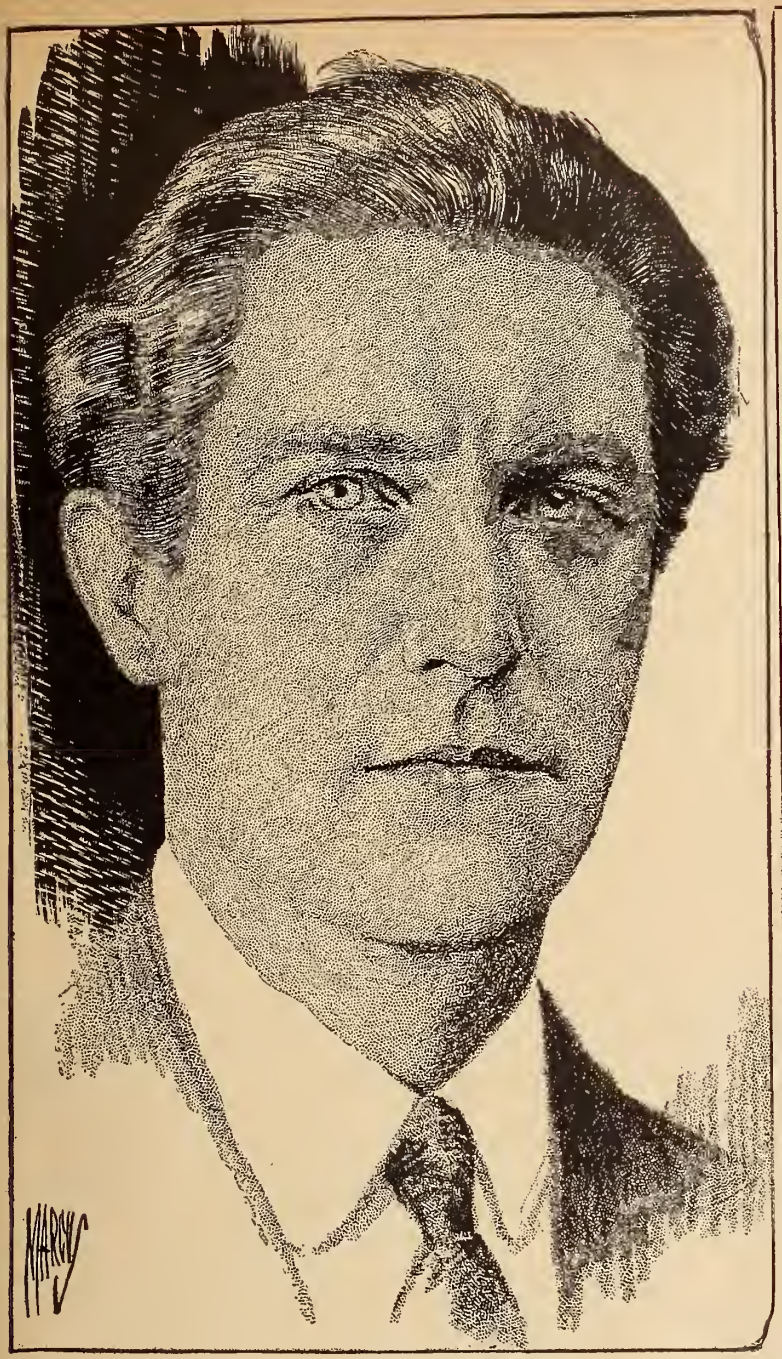
You'll hear a lot more about "JUDGMENT OF THE STORM" in the coming weeks. Watch the tradepapers. Keep open time for this one.

You're going to experience something entirely new in film business, something every exhibitor has asked for and wanted for years. To be distributed by—

FILM BOOKING OFFICES OF AMERICA, Inc.

723 SEVENTH AVENUE, NEW YORK, N. Y. EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp, 26-27 D'Arblay St., Wardour St., London, W. 1, England



LOU TELLEGEN

PAULINE FREDERICK

PAULINE FREDERICK and LOU TELLEGEN, famous stars of screen and stage, play leading roles in "Let No Man Put Asunder," the J. Stuart Blackton Production which will be released by Vitagraph. This super-feature is an adaptation of Basil King's famous novel on divorce. Leaders of social thought of today stand aghast at the spread of domestic discontent throughout the world. Basil King's story of three couples, gifted with riches and social position, who find life tasteless and who seek in vain for happiness over luxurious roads of idleness is one of the strongest arraignments of social folly that has ever been written. The screen drama, a highly emotional and gripping translation of the author's indictment of frivolities which lead to unhappy marriages, by its frank presentation, points the way to a cure for marital discord.

The picture provides for Pauline Frederick the greatest emotional role she has ever essayed. Miss Frederick is noted for her dramatic interpretations of women torn by conflicts of love. In Mr. Blackton's new picture all of her artistic prowess is given full flight in the gamut of emotions she is called upon to translate in moving film. Petrina Faneuil, the character she plays, will undoubtedly take its place at the head of all of the screen portraits this remarkable actress has contributed to motion pictures.

The part of Dick Lechmere, awarded to Mr. Tellegen, famous as "the great lover" of the screen, is one for which this actor is exceptionally fitted. Lechmere's marriage, divorce and the tragedy that ensues, lifts the role out of the conventional "third-in-the-triangle" class into one of appealing sympathy. He is married to an opera singer and after their separation weds Petrina, whose union also has been smashed through modern follies, and in the end makes the supreme sacrifice and Petrina is restored to happiness with Harry Vassall, the man she first married.

Vassall is played by Leslie Austen, one of the most popular young leading men of the day. Like Mr. Tellegen he is an actor schooled on the legitimate stage and makes a splendid foil for "the great lover."

The opera singer is played by Helena D'Algy, a beautiful young Spanish actress. Miss D'Algy is a striking brunette and a dancer of marvelous ability. One of the most sensational episodes in the picture is that in which she dances as a lure to Dick Lechmere.

Others in the all-star cast selected by Mr. Blackton are Pauline Neff, whose distinguished personality fits perfectly the role of Lady Emmy de Bohun, Violet de Barros, who plays Polly, Martha Petelle, Gladys Frazin, Clifton Webb and Homer Lind.

Vitagraph has provided gorgeous scenic investure for "Let No Man Put Asunder." Especially designed sets have given full play to Mr. Blackton's famous artistic photographic compositions and he has evolved a score of new effects in lighting which promise to add to his fame as an originator of revolutionary methods.

Every scene in this gripping drama of the marriage problem is one of luxury. The play deals with men and women of wealth and leisure. It shows life as it is lived in society; the sordid by-ways have no place in this drama of human emotions.

Every element of fan appeal and box-office value has been drafted by Vitagraph for this great special. In cast, in direction, in mounting, and in drama the qualities are sure fire winners. There is no subject so much discussed today as the divorce problem —"Let No Man Put Asunder" presents it with frank finality.

A Continuous Line

TO SEE

A Great picture
Beautifully Directed
Perfectly Acted
by A Great Cast !

"The UNKNOWN PURPLE"

presented by TRUART

A Carlos Production

from the Sensational Stage Success by

Roland West and Carlyle Moore

directed by Roland West

photographed by Oliver T March

HENRY B. WALTHALL
ALICE LAKE
STUART HOLMES
HELEN FERGUSON
ETHEL GREY TERRY
BRINSLEY SHAW
JOHNNY ARTHUR
FRANKIE LEE
JAMES MORRISON
RICHARD WAYNE
MIKE DONLIN
In the distinguished Cast

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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M H HOFFMAN
TIFFANY PRODUCTIONS LOEW STATE THEATRE BUILDING 1540 BROADWAY
NEWYORK NY

THE UNKNOWN PURPLE OPENED AT THE CALIFORNIA THEATRE TODAY TO CAPACITY AT EVERY SHOW STOP A CONTINUOUS LINE WAITING OUTSIDE ALL EVENING STOP A GREAT PICTURE BEAUTIFULLY DIRECTED AND PERFECTLY ACTED BY A GREAT CAST CONGRATULATIONS

FRED MILLER MGR CALIFORNIA THEATRE

Truart Films

FRANCHISED ON THE
INDEPENDENT MARKEY BY
TRUART FILM CORPORATION
M. H. HOFFMAN
VICE PRESIDENT
1540 BROADWAY N.Y. CITY

ROBERT Z. LEONARD presents
MAE MURRAY
in
FASHION ROW
A Metro Picture
REG U S PAT OFF
By SADA COWAN and HOWARD HIGGIN
Photographed by OLIVER T. MARSH
HORACE JACKSON
Art Director
A TIFFANY PRODUCTION
M.H. HOFFMAN
GENERAL MANAGER
ROBERT Z. LEONARD
DIRECTOR GENERAL

The First to Book It Will Be First to Cash In—Be First

"Fashion Row" is the greatest hit Mae Murray ever put over — a box-office attraction that has everything to insure record-breaking business.

The star has a universal draw—this picture will build her vast following and will build business for you. In a terrific melodromance, pulsating with peril and passion, Miss Murray radiates genius, discloses amazing versatility, dominates every scene.

Robert Z. Leonard has given "Fashion Row" a production more elaborate even than his preceding Tiffany triumphs. Scenes like the society frolic at a Russian masked ball on a Long Island estate, like the packed theatre audience frantically cheering great Farinova, and scenes like the sumptuous society haunts on "Fashion Row, will dazzle audiences.

And the Murray gowns!—scores of gorgeous creations worth a king's ransom—that the women would walk miles just to see! The cast supporting the star has such well known names as Earle Fox, Elmo Lincoln and Freeman Wood. Every factor combines to make "Fashion Row" a sizzling success that will sky-rocket the exhibitor into record receipts. Be the first to book it!

Picked at Random

"Mae Murray will get the business and fill the cash box."
—Criterion Theatre, Oklahoma City.

"Mae Murray great money-maker."
—Grand Theatre, Bethlehem, Pa.

ONARD *presents*

RRAY

ROW

Jury Imperial Pictures Ltd., Exclusive
Distributors thruout Great Britain.
Sir William Jury Managing Director

You'll Smash Into "Dough" With "Fashion Row"

Here is the landslide you've been waiting for—a whale of a box-office picture with a different Mae Murray than you've ever seen before. You'll see her do the most amazing work of her career, in the dual role of two sisters, one a Russian peasant girl and the other a famous actress.

The fans will marvel at her as a whirlwind dancer in a Russian dive—they'll love her as Zita, the innocent immigrant girl who is made the pawn in a man's revenge—they'll rave over her as Olga Farinova, great tragedienne and idolized mystery woman of Broadway—until a man with a scar and an errand of vengeance came out of her past to solve the mystery!

"Fashion Row" is the story of Beauty and the Beast in a setting of New York's smart set—of a beautiful woman who built around her a world of fame and luxury and castles that touched the skies, and of the beast that made them all come tumbling down!

"Fashion Row" is a sure-fire box-office wallop. It will make money for every exhibitor who plays it. See that it makes money for you!

A Metro Picture

REG U.S. PAT. OFF.

Robert Z. Leonard *presents*

MAE MURRAY *in* FASHION ROW

Metro Picture

REG U.S. PAT. OFF.

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain Sir William Jury Managing Director

An Exhibitor's Picture

You can put over "Fashion Row" to a barrel of profits by using the Metro press sheet, exploitation ideas and the great array of high class accessories. Eight pages devoted exclusively to exploitation. Double the number usually supplied. That's what Metro thinks of this production.

All ready for you. The finest and most extensive line of advertising material ever made available on any picture.

You don't have to ask for newspaper space on Mae Murray—all you have to do is to fill it. You can grab columns on this star and this picture.

The title means merchant tieups galore. Every angle of exploitation can be played to the limit on "Fashion Row"—and Metro shows you how.

It's Different!

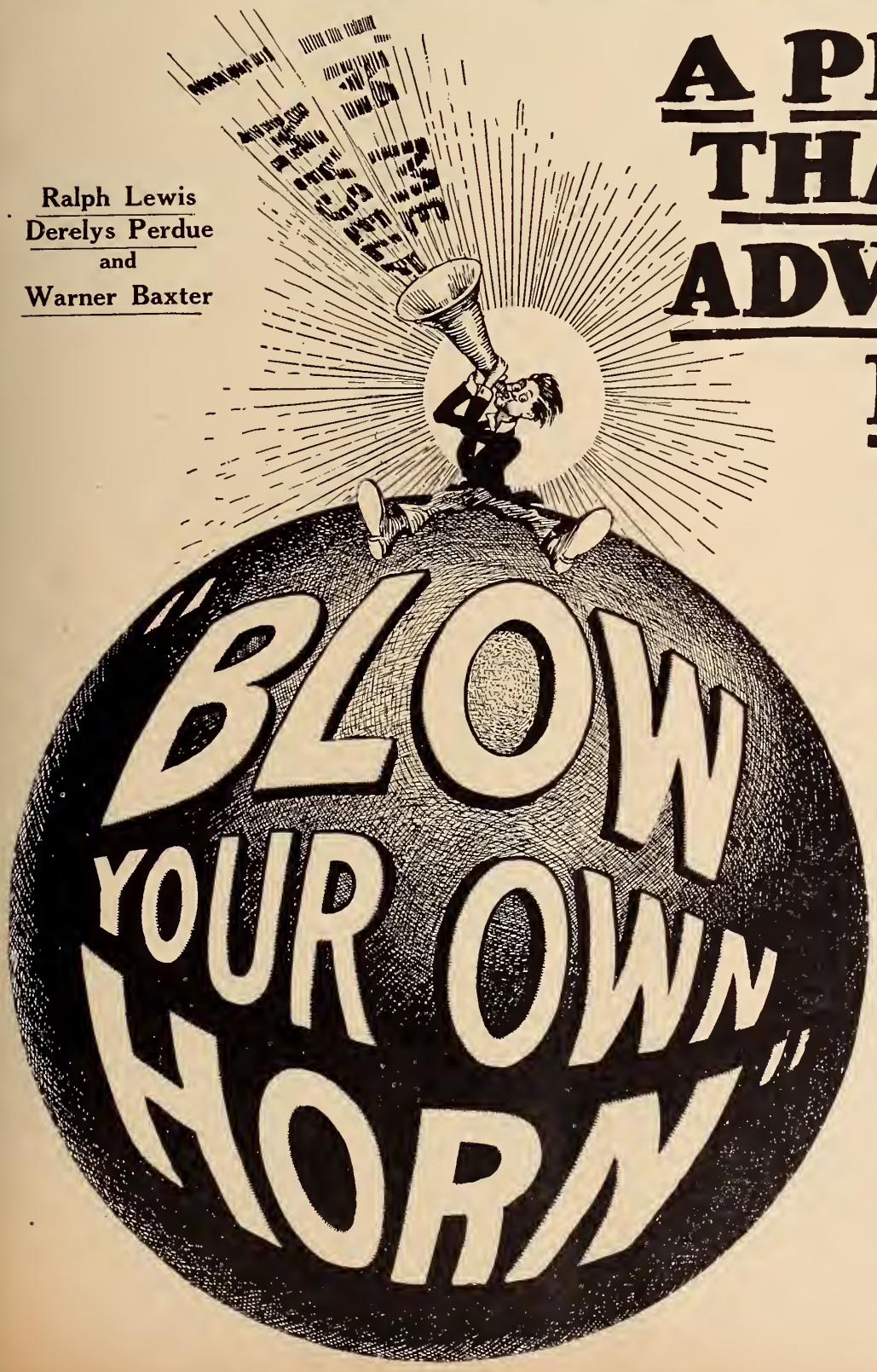
An actress worshipped by the world, married to the scion of an aristocratic family, but tricked by her avenging pursuer into a trap from which there was no escape—that's Mae Murray as Farinova, whose life was a lie that hounded her, but whose love was honest.

A peasant girl seeking her sister in a strange land, made the tool of a hate-scarred villain — *that's* Mae Murray as Zita, the drab blossom who bloomed into a lovely flower.

The picture public will go wild over "Fashion Row." It's jammed with fighting action — thrills-a-plenty — and Mae Murray at her ravishing best!

Marvelous Exploitation !!

Rotary Clubs—Kiwanis—Lions—Chambers of Commerce—Civic Bodies—Cities and Towns—all in one Grand Booster Event



Ralph Lewis
Derelys Perdue
and
Warner Baxter

A PICTURE THAT ADVERTISES ITSELF!

See the Big Press Sheet packed with ideas

Get a copy of F. B. O.'s gold mine press sheet that shows you how to get everybody in town behind this picture, merchants, and everybody. Just a little push and over goes this F. B. O. picture for a big net profit to you.

Every exhibitor in America knows what theatres have done with F. B. O. exploitation pictures and F. B. O. exploitation.

We top the industry with our high pressure showmanship. It is making money for exhibitors. And the stuff behind "BLOW YOUR OWN HORN" is no exception. See it. Book it. Boost it.

Distributed by **F. B. O.**

723 Seventh Ave., New York, N. Y.

EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England

Plays RIALTO THEATRE, New York
Week of Dec. 9th — We told you it was a corker!

Joseph M. Schenck presents

Constance Talmadge in "The DANGEROUS MAID"

Directed by Victor Heerman
Continuity by C. Gardner Sullivan
From the Novel by Elizabeth Ellis
Photography by Glenn MacWilliams

She Charms Los Angeles

Los Angeles Express: "Constance dominates the picture. She brings to the medieval period the dash and verve that makes the twentieth century miss so captivating."

Los Angeles Examiner: "Casts charm over all. Crowded audiences laughed gayly at Connie's comedy, and sat amazed at the fine display of dramatic power afforded in some of the more serious moments. The picture sparkles with adventure."

Los Angeles Record: "Is real story. It moves briskly, is convincingly dramatic and doesn't forget to chuckle now and then."

Illustrated News: ". . . undoubtedly the best thing Connie has done in some time."

FIRST NATIONAL PICTURES

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL MONTH JANUARY 1924

27,000 men toiled 79 years building one of the sets for

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents

George Fitzmaurice's

PRODUCTION OF HALL CAINE'S
EPISTLE OF PASSIONS

"The ETERNAL CITY"

Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS

FIRST NATIONAL PICTURES

A First National Picture

—You've got something

Do you realize as keen

231 newspapers—running

BLACK

reaching the staggering

5,000,

day in and day out—with it's

publisher's promotion work—you

of saleable merchandize this

we say the world is waiting for

NATIONAL "BIG 10"

to the truth there is no

A FRANK LLOYD PRODUCTION

here!-Mr. Picture Buyer,

usiness men - that with
a serialization of

OXEN,

sum of more than

OOO readers

tremendous book sales and
are getting the greatest piece
industry has ever seen! When
this one of the FIRST
we're hitting so darn close
oom left for argument.

We promised a winner — We're delivering a winner!

MOVING PICTURE WORLD

"Boy of Mine"

First National Release Starring Ben Alexander Can Be Recommended Without Qualifications

Reviewed by Mary Kelly

Here is a picture that deserves a place among the best of the season. Not because it is one of the most lavish but because it has one of the best stories, is an example of the finest directing and presents acting that is very near flawless. Furthermore, it features Ben Alexander.

It is a gem among pictures because it is amazingly entertaining without any hokum. Just where the dramatic tension is the greatest and one expects one of the time-worn twists, something supremely natural instead takes place. This is perhaps the picture's most distinguished feature.

Booth Tarkington's reputation for creating realistic boy fiction is stoutly upheld. Ben Alexander is a lovable, misunderstood and imperfect boy. He is tremendously appealing because he seems so entirely unconscious of the camera.

The picture is life from a boy's viewpoint. You are made to feel, just as in reading Tarkington, that youth is a detached kingdom with experiences and emotions of its own that very few adults take the trouble to understand. Its tragedies are either insignificant or ludicrous to outsiders. This gives the picture that wonderful blending of comedy and sympathetic interest that reaches any type of spectator.

William Beaudine's directing in this production will be remembered by anyone who is interested in better pictures. He seems to have disciplined a cast of already accomplished players into an interpretation of human character so complete and interesting that nothing is left to be desired. Henry Walthall as the repressed father, without any understanding of his son but possessed of a great love for him, is a new screen study. Irene Rich gives a beautiful performance as the mother and Rockliff Fellowes as the boy's pal is delightful.

The comedy deserves special mention. The scenes in the church are extremely funny and the incidents connected with the boy and the rag picker's son getting hold of the "revolaver" are worth making a second trip to see the picture. "Boy of Mine" is one of those few pictures no one should miss.

The most human picture ever made

"Now tell me the real story, son."

J. K. McDONALD presents

"BOY OF MINE"

by

BOOTH TARKINGTON

featuring

Ben Alexander, Henry Walthall Irene Rich *and* **Rockliffe Fellowes**

Directed by WILLIAM BEAUDINE
Scenario by HOPE LORING
and LOUIS D. LIGHTON
assisted by REX WEIL

The surest way to make a profit is to let First National supply the pictures and you supply the theatre

For a PROSPEROUS NEW YEAR book FIRST NATIONAL FIRST

FIRST NATIONAL MONTH JANUARY 1924

Foreign Rights Controlled by Associated First National Pictures, Inc. 383 Madison Avenue, New York

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

"Get the Habit"

ABOUT this time a year ago there was considerable agitation regarding the excessive length of feature productions.

Letters from exhibitors were numerous; producers and distributors came to the front with frank opinions.

Then the hub-bub died. And it cannot be said that this season's productions gave any encouragement to the exhibitor seeking to BUILD a programme of varied entertainment.

Here is a thought: Production plans for Filmland's "second half of the season" are now under way. Book and play scouts are scouring Broadway; studio gates are swinging wide.

Now is the time to set it down flat and plain as a dictate: No more padded eight—and nine-reel specials.

A good picture in six and seven reels is still a good picture—if it IS good. While many a corking piece of entertainment in seven reels has been made a colorless flivver by the tricks that extend it to nine reels.

* * *

EARL HAMMONS, of Educational Films, pointed out one very interesting angle on this question of excessive feature length in his last week's Moving Picture World interview.

While on the subject of curtailing production costs, declares Mr. Hammons, why not give some thought to the waste footage that serves no good purpose and very often proves harmful?

After viewing most of the pictures of the season the writer is strongly inclined to the belief that there comes a point in the life of every continuity when the production board says:

"Here is where we will have to put in a ball scene, a midnight bathing party, a mob or a wreck. Something to carry the action over two more reels —and it must be big or the audience will get wise to us."

Being "big"—it must be costly.

The result is that a story which probably had a real reason for existence at the outset, by the introduction of the time-tried devices becomes what the daily critics term, "Another one of those things."

* * *

THE matter of initial production cost, serious as it may be, is but a minor evil in comparison with the real crux of the waste footage problem.

Excessively long features are dulling and killing the exhibitor's opportunity to provide entertainment.

The appeal, the pull, the one vital factor in the growth of the motion picture theatre is the thought in the mind of the average patron: "There is sure to be SOMETHING on the bill that I'll like."

That thought built the motion picture.

That thought created the picture-going HABIT —and the habit is no more when would-be patrons look up the title of the feature and reach their "yes" or "no" decision solely on that basis.

Let's "get the habit" working for us again.

Let's get the public thinking: "There is sure to be SOMETHING on the bill that I'll like."

It's money in the box office.

* * *

ALL of which brings us back to our starting point.

Last year saw much more discussion of the excessive length question than there is at this moment. And nothing was done.

Production schedules of roseate hue were under way; all you had to do was to make "bigger and better" pictures and you would get "Covered Wagon" money.

In the twelve months that have intervened a number of us have learned sad lessons. Quite a few of our most untrammeled imaginations are willing to admit that "it is still the picture business."

We are down to earth. This is stock-taking time. Don't let it pass without serious thought and ACTION on the subject of proper feature length.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

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Oklahoma Men Condemn Tax; Talbot Re-elected President

OKLAHOMA CITY, Dec. 4.—The Oklahoma Managers and Exhibitors Association convened in annual session at Oklahoma City yesterday and today, with the largest attendance in its history. Morris Lowenstein, vice-president, presided in the absence of President Ralph Talbot, who was unable to attend. A new constitution, set of by-laws and code of ethics were adopted, and slides recommended for both national and service associations. Resolutions requested United States Senators and Congressmen to vote for the admission tax repeal and work for the abolition of the music tax. The selling of films to non-theatrical institutions charging an admission was condemned. The employment of an attorney by the executive committee was authorized. The Far East movement was endorsed.

S. A. Handy, attorney, of Kansas City, spoke on the music tax and L. J. Lally of the same city on reciprocal insurance as a savings proposition. It was voted to investigate the insurance proposition. Tom Ryan, representing the F. I. L. M. Board Adjusting Bureau, and L. W. Brophy of Muskogee were other speakers. A grand ball was given Monday night and the convention adjourned Tuesday night with a banquet. The next annual meeting will be at Oklahoma City on the first Monday in December, 1924.

The following officers were elected:

President, Ralph Talbot, Tulsa; vice-president, Morris Lowenstein, Oklahoma City; secretary, L. W. Brophy, Muskogee; treasurer, Harry Brutton, Norman. Executive committee: John Feeney, Henryetta; Fred Pickerel, Ponca City; A. B. Momand, Shawnee; J. H. Moulder, Sapulpa; William Smith, Tulsa.

Music Tax Truce Is Ended

Exhibitors in general throughout the country have been misinformed regarding the merits of copyrights on music belonging to the American Society of Composers, Authors and Publishers, according to that organization's special advisor, E. C. Mills. Conferences with the executive board of the M. P. T. O. A. are terminated, says Mr. Mills, who declares that it is obvious that no adjustment, amicable to both sides, could be reached through them.

The old condition now exists and will exist, states Mr. Mills. Under it the exhibitor cannot use the society's music unless he obtains a license from the society's headquarters in New York. Using such music without the license he faces prosecution which, according to Mills, has a minimum fine of $250 for those adjudged violators.

Fines totaling over $125,000 have been imposed upon 500 exhibitor violators, according to Mr. Mills. About 1,000 other defendants in this category effected an adjustment of their cases before trial, he states, adding that at the present time charges are being preferred against from 400 to 500 exhibitors in the United States for this alleged copyright infringement.

Robertson Visiting

South American Movie Official in New York Conferring with Manufacturers

Juan Robertson, official of the Sociedad General Cinematografica, one of the leading film distributing and exhibiting companies of Buenos Aires, Argentina, arrived in New York a few days ago. He is here to close several deals with the moving picture manufacturers of this country in co-operation with Mr. Juan Kunzler, the local representative of the South American corporation.

Mr. Robertson is an authority in matters of film booking and distributing, and is well known all over the southern hemisphere. He intends to stay in New York for a few weeks and then will visit coast studios before returning to Argentina.

Sociedad General is, at present, the sole distributor in South America of the Metro, Pathe, Warner Brothers and Al Lichtman pictures.

Lesser on Way West

Irving M. Lesser, vice president of and Eastern representative for Principal Pictures Corporation, has left for the Pacific Coast to hold a conference on production, distribution and general activities of Principal.

To Paint Town Blue

Klan in Youngstown, Ohio, Against a Liberal Sunday

It looks as though the recent Ku Klux Klan political victory in Youngstown, Ohio, whereby the man they supported for mayor was elected, will mean the blues for the movie shows after January 1. Charles Scheible is the mayor-elect. He publicly received the support of the Ku Klux, whose head, Col. E. A. Watkins, led the fight for his election. Watkins was supported by a number of ministers who sought enforcement of the blue laws.

Since the election Scheible has been on the fence as regards enforcement of these laws, and as a result Watkins got the ministers together and forced his way into a position of power, also putting himself in line for the office of chief of police. The first of December the ministers called Scheible into a conference at which a recall was threatened unless Scheible reaffirmed his pledges to enforce all the laws, and gave evidence of his sincerity in considering Watkins for police chief.

A number of business men interested in Sunday amusements and the sale of gasoline have arranged a meeting to prepare a legal defense in the event the blue laws are enforced.

Made "Big U" Sales Head

Al Lichtman Succeeds E. J. Smith as General Sales Manager

E. J. Smith, general manager of sales for the Universal Pictures Corporation, has resigned, and Al Lichtman, who recently joined the Universal home office staff, has been appointed by Carl Laemmle as the new general manager of sales.

Mr. Smith has two propositions under advisement but is anxious to take a short rest before plunging again into the business in which he has spent the last ten years of his life. Lichtman takes over the Universal sales organization at a time when it is contemplating its most active period.

Manhattan Exceeds $7,000

Just 261 of the 287 theatres in Greater New York have deposited a total of slightly over $7,000 as their share of National Motion Picture Day proceeds. National President Sydney S. Cohen expressed his enthusiasm over these returns, saying they are but representative of the co-operation he received throughout the country. The final report will probably not be made until within the next few weeks, as Mr. Cohen now is daily receiving checks from different sections of the States.

Rogers Leaves Mastodon

Charles R. Rogers announces his resignation as an officer of the Mastodon Films, Inc., and Burr-Rogers Producing Corporation. "I find that I cannot give these two companies as much of my time and attention as they require, owing to the fact that I am so entirely engaged in the Corinne Griffith and Hunt Stromberg, Harry Carey units," he writes.

President Coolidge Recommends Repeal of Admission Tax

WASHINGTON, D. C.—Repeal of the admission tax on theatre tickets is recommended to Congress by the President in his message transmitting the budget estimates for the fiscal year beginning July 1, next. With the President's recommendation behind it, the success of the move for the abolition of these and certain other of the war taxes seems assured.

"We have now reached a point in our financial program where we can lighten the tax burden of the people," it is declared, "which is an added reason for taking a firm stand against any and all programs of spending that would tend to absorb the expected margin between receipts and expenditures.

"Having in mind that the Budget and Accounting Act, 1921, contemplates that the Chief Executive, under the fortunate situation in which we now find ourselves, shall make such recommendations as in his opinion the public interests require, I recommend a revision of tax laws along lines which will effect a reduction of income taxes by taxing earned income more lightly than income from business or from investments; by reducing the percentages of the normal tax, and by reducing the surtax rates, with commencement of their application at $10,000 instead of $6,000. I also recommend repeal of the tax on telegrams, telephones and leased wires, and of the tax on admissions, and revision of the miscellaneous taxes which are a source of inconvenience to taxpayers and difficult to collect. On the other hand, amendments which would cause some increase of revenue should also be made to existing income tax laws relative to deductions of capital losses; deductions from gross income for interest paid and non-business losses sustained, where income from tax-exempt securities is involved; and the manner of taxing community incomes. These changes would reduce taxes by more than $300,000,000, which is safely within the probable surplus.

"I know of nothing," continues the President, "which will give the people of this nation greater assurance that we are unalterably committed to a campaign of economy in public expenditure than a reduction of our present taxation. It will take from the realm of debate plans which contemplate extravagant expenditures or expansions of the business of Government beyond those necessary to keep pace with a growing nation, and fix as the measure of our requirements an amount which will represent what is actually necessary to carry on efficiently the proper business and functions of Government and meet our fixed debt charges payable out of current revenue."

Ordinary expenses of running the Government during the coming fiscal year will total $1,645,791,971, it is indicated in the estimates, while an additional $1,985,371,158 will be required for interest payments and reduction in principal of the public debt, making the total appropriations required $3,631,163,129. This is a reduction of slightly less than $200,000,000 in the departmental expenses, as compared with appropriations for the current fiscal year, and of approximately 230,000,000 as compared with the present appropriations for all purposes.

While no specific appropriations are asked for moving picture activities by the War or Navy Departments, the funds for recreation carried in the estimates contemplate continuation of the moving picture entertainments furnished the men in those services, while the Department of Agriculture and the Interior Department expect to continue their moving picture activities. The Department of Commerce, which experimented with moving pictures last year, has discontinued production.

Grainger Returns

Goldwyn Cosmopolitan Sales Manager Back from Tour Predicts Favorably

James R. Grainger, general manager of sales for Goldwyn Cosmopolitan, returned recently from his trip to the Goldwyn studios in Culver City, Cal., and to many of the Goldwyn Cosmopolitan exchanges. He reports that the exhibitors throughout the country are enthusiastic about the quality of the big pictures which they have had from the distributing corporation, and that many of the films are breaking records in various of the big cities.

Many Bills in Congress Affect Industry

WASHINGTON, D. C.—Repeal of the admission tax was one of the first matters to come before the 68th Congress at the opening of the session on December 3, House Bill No. 2, introduced by Representative McGregor, of New York, and referred to the House committee on ways and means, providing for the repeal of this tax. It is expected that similar measures will be introduced within the next few days by members of Congress who have been urged by their constituents to give their assistance to the removal of this tax.

Representative Johnson, of Washington, introduced in the House of Representatives a bill to free places of amusement from the payment of the so-called music tax. This is to be accomplished by an amendment to the copyright law striking out the words "except in case of public performance for profit" from the sentence reading, in full, as follows: "The payment of the royalty provided for by this section shall free the articles or devices for which such royalty has been paid from further contribution to the copyright except in case of public performance for profit."

Several other measures dealing with moving pictures were also introduced at the opening of the session, even before the House was able to organize so as to transact any business. Representative Sanders of Indiana reintroduced his bill, which failed of passage in the last Con gress, prohibiting the interstate transportation of inflammable moving picture films, which was referred to the committee on interstate and foreign commerce.

Representative Knutson, of Minnesota, has introduced a bill repealing the admission tax on entertainments, including moving picture exhibitions, when all of the proceeds inure exclusively to the benefit of religious, educational or charitable institutions or organizations or the American Legion.

There are also several bills providing for the repeal of the tax on telegrams and long-distance telephone messages, and measures dealing with the copyright law, but in the rush of bills introduced in the first days of the session it was impossible for the Government Printing Office to keep current the work of printing them, and their details are not yet available.

Production Possibilities in South Stir Ernest Shipman

The purpose of Ernest Shipman's present tour of the Southeastern states, which was veiled with mystery at the time he left New York about a week ago, has been definitely explained by this letter received from him. It follows:

Jacksonville, Fla., Dec. 3.

LAST week was one of kaleidoscopic action for my moving picture camera eye. At Washington, D. C., Theodore Roosevelt, Jr., cut through the official red tape so effectively that, within a few hours, the acceptance of our request for Governmental co-operation in connection with the making of our first Long Island picture, "The Romance of the Coast Guard Patrol," was on the records over the signature of Rear Admiral W. E. Reynolds, Commander of the United States Coast Guard. This action insures a moving picture which should be a credit to the industry and a lasting monument to the splendid traditions of the U. S. Coast Guard.

At Richmond, Va., I had the honor of meeting Governor E. Lee Trinkle, Mayor George Ainslee, W. T. Dabney, manager and Charles M. Montgomery, secretary of the Chamber of Commerce. Words cannot express the solidity of purpose, the clearness of vision and the exalted ambition which animates the leaders of state and community interests in this part of the country. I found here considerable discussion of the Drinkwater stage version of the life of Robert E. Lee, and a growing sentiment for a moving picture which would do greater justice to events of his period. This may result in a picture creation for Virginia which will include Lee and the other foremost figures of his day.

Charleston, S. C., teeming with material for no end of motion picture possibilities, has a wealth of messages for the public of the world. Here I found actual preparations for my coming, fully scheduled and arranged for by Dr. R. S. McElwee, in charge of the Bureau of Foreign Trade and Port Development, and Meigs B. Russell, energetic manager of the Chamber of Commerce.

Mayor-elect Tom Stoney, whose ancestry dates back for 300 years in Carolina patriotism, was most enthusiastic in tendering the co-operation of the city in the making of one or more big feature pictures. Locations for a studio have been offered with a view to establishing definitely our fourth industry in this cradle of Southern civilization. Here, in Charleston, as in Richmond, a superficial survey of the untouched and untold film possibilities overwhelms me, and to hurry through seems nothing short of a sacrilege.

The business-like air and generally progressive attitude I have found in Jacksonville was just as I had expected from the splendid letters I had received from the Chamber of Commerce. On my arrival I found nearly 1,000 photographs of almost every kind of scenery and background, together with types of people, location addresses and other invaluable information. This file makes it possible for a producer in his headquarters at Jacksonville to select his locations without leaving his office. This is my first experience with such practical efficiency outside of the regular film producing organizations, and it has "sold" me on Florida.

The two days of research work here have already proven that I am making no mistake in committing my associates to Florida for future film activities. After a trip south, I will return here to complete such arrangements as are necessary for the establishment of this fourth industry in this part of the country.

The Paramount exchange here is one of the most efficient I have ever had the pleasure of visiting. Because of the excellent results it is obtaining with the co-operation of the energetic mayor of Jacksonville, I am going to distribute all my new features in Florida from Jacksonville.

Decision Affects All Interstate Trade

Omaha, Neb.—The United States Supreme Court decision which upheld the contention of Attorney Dana Van Dusen of Omaha in the case of Charles G. Binderup, against the Pathe Exchange, the Omaha Film Board of Trade, and other exchanges, will affect every big industry in the nation doing an interstate business according to Attorney Van Dusen.

The Supreme Court held that dealing with a branch house within a state is interstate traffic, if the home company of which that branch is a part is outside the state. This was the bone of contention.

Binderup, owner of a string of more than thirty theatres in Nebraska, sued the various exchanges and the Omaha Film Board of Trade for $700,000 damages charging that they had violated the Sherman Anti-trust law in refusing to ship him films as per his order.

The exchanges charged that he had violated his contract in showing films in more than one theatre, and further held that they were not subject to the Sherman Anti-trust law in that Binderup who lived in Nebraska, had dealt with a Nebraska branch, after the films had come to rest in the state.

Pathe Denies Rumor

A statement this week from the Pathe home office emphatically refutes the rumor that its branch-office in Spokane is about to be closed.

Martha Mansfield Dies of Burns

Martha Mansfield, popular actress of the Fox Corporation died in San Antonio, Texas, November 30, as the result of burns received while she was playing the leading part in the Fox production, "The Warrens of Virginia."

Miss Mansfield had just finished her acting for the day, and had stepped into an automobile, when the costume of the time of the Civil War she was wearing, suddenly burst into flames. It is thought the flames originated from the match of a careless cigarette smoker.

Several actors rushed to Miss Mansfield's assistance. She was hurried to a hospital where she died 24 hours later.

Miss Mansfield was born 23 years ago in Mansfield, Ohio, but was reared in New York where her mother now lives. Miss Mansfield gained prominence in "Dr. Jekyll and Mr. Hyde" in which John Barrymore starred. She appeared with Eugene O'Brien in "The Perfect Lover," and recently was seen in "Potash and Perlmutter."

Bob Dexter Resigns

Versatile First National Official Will Write Fiction

Bob Dexter, advertising and publicity director for Associated First National Pictures, Inc. has resigned, effective December 29th, in order to devote all his time to fiction writing.

Dexter enjoys the distinction of being one of the youngest and at the same time one of the most successful advertising men in the motion picture business. His career started in Australia, where after several years' experience as a reporter and cartoonist he became assistant to C. L. Yearsley, in charge of the advertising and exploitation for J. D. Williams' enterprises.

When Yearsley came to America, Dexter was appointed his successor, although he had just passed his twenty-first birthday. A few years later Bob followed his former chief to New York and joined the advertising department of First National. His exceptional aptitude for the work resulted in rapid advancement and last June, when Yearsley left for a three months' vacation, Dexter took over the entire direction of the department. In September he was formally appointed director of advertising and publicity.

But along with motion picture work, particularly during the first year of his stay in America, Dexter found time to write considerable fiction, which was so well received that he was offered a contract by one of the largest publishing combines in the country. Recently this offer was renewed and accepted at an even more attractive figure.

Dexter will leave First National with a fine record of accomplishment behind him and with the best wishes of all his associates. No man in the organization has more friends.

M.P.T.O.A. Devises Definite Plan for Repeal of the Admission Tax

WASHINGTON, D. C.—A definite plan of action looking to the repeal by Congress of the admission and seating capacity taxes, and for the amendment of the copyright law in such manner as to free those furnishing entertainment involving the use of music controlled by the Composers Authors and Publishers Association from royalty liability to the members of that organization, was promulgated at the two days' session of the national board of directors of the Motion Picture Theatre Owners of America. The meeting was held at the New Willard Hotel and was well attended. The sessions were presided over by Sydney Cohen.

The activities of the directors were not confined to the discussions of the sessions, for they took advantage of the opportunity afforded them by their presence in the National Capital to visit the congressmen from back home. It is understood that they found a great deal of sympathy among the men they visited for the repeal of the burdensome and aggravating taxes placed upon them by the existing revenue law.

Assurances have come, for instance, from Senator James A. Watson, of Indiana, a member of the Senate Finance Committee and a power in Congress, that he is heartily in favor of eliminating from the tax law the provisions complained of. However, the Senator has declared, he is not favorable to any plan to bring repeal legislation before Congress—and that would be a part of the program promulgated by Secretary of the Treasury Mellon—unless there was considerable assurance of its adoption. He is against giving an opportunity for such a measure to become the football of politics during the session, and here, it is pointed out, is the opportunity for exhibitors and other business men throughout the country to become active in their own behalf.

It was the sentiment of the meeting that there is much hard work to be done in the immediate future. The exhibitors of the country must present a solid front if they are to gain their point, and they must centralize their efforts in the Washington campaign. With this in mind, a resolution was adopted extending a hearty and cordial invitation to any and all organizations which may desire to help present a united front to the end that the repeal of the admission taxes may be effected.

On the House of Representatives side of the Capitol, Representative John Garner, of Texas, ranking minority member of the Ways and Means Committee, who has made a long study of general conditions, has expressed himself as of the belief that in order to secure the repeal of the so-called nuisance tax provisions of the present law, in which are included the admission and seating capacity taxes, it will be desirable for the theatre owners to secure from and give to other lines of business co-operation leading to a united front with respect to all industries thus discriminated against.

Friends of the picture industry in Congress have indicated that it will be only by the "pack" method that repeal action will be secured. It must not be overlooked that there is considerable opposition to the repeal of the theatre taxes, and there are men prominent on the Ways and Means Committee who are frowning on that portion of the Mellon recommendations. Some of the Congressmen have been very frank in expressing themselves to their interviewers, others have hedged and some have openly come out in favor of tax repeal. Much of this information was presented by the individual members of the conference in the shape of reports from the various States.

At the conclusion of the meetings the following prepared statement was issued:

A meeting of the National Board of Directors of the Motion Picture Theatre Owners of America was held at the Hotel Willard, Washington, D. C., on Friday and Saturday, November 30 and December 1. The meeting was attended by representatives from all parts of the country, and among those were Harry Davis, Pittsburgh; J. S. Phillips, Forth Worth, Texas; E. J. White, Montana; William Bender, Jr., South Bend, Indiana; R. F. Woodhull, Dover, N. J.; Fred Seegert, Milwaukee; W. A. True, Hartford; G. C. Schmidt, Indianapolis; Joseph Mogler, St. Louis; H. J. Schad, Reading, Pa.; Julian Brylawski, Washington, D. C.; George Aarons, Philadelphia; Martin G. Smith, Toledo, O.; Jules Greenstone, Rochester, N. Y., Charles Rappaport, Philadelphia; Tom Moore, Washington, D. C.; John McGuirk, Philadelphia, and Sydney S. Cohen, New York.

The first day's session was devoted to a report of the activities of the men in their various states with their members of Congress, and there was general discussions of both local and national importance on questions touching the film industry in general and more particularly with the repeal of the various taxes, viz: the admission tax, seat tax, music tax, and other national legislative affairs. Many of the members present had the opportunity of meeting their representatives at Washington.

The second day's session was devoted to a discussion of the report of the activities of the National Legislative Committee, which had been appointed some time ago for the purpose of securing legislative relief and the repeal of the above taxes. All work of the Legislative Committee was approved and they were instructed to proceed with their endeavors and to do such things as would bring about the success of their efforts along these lines and the following resolution was unanimously adopted:

Whereas the officers and directors of the Motion Picture Theatre Owners of America in meeting assembled at the Hotel Willard, Washington, D. C., November 30 and December 1, 1923, having received the report of the activities, work and accomplishments of the National Legislative Committee of the Motion Picture Theatre Owners of America since the last meeting, looking toward the repeal of the burdensome admission taxes, and invitations having previously been extended to any and all interested in this problem to co-operate with the Motion Picture Theatre Owners of America; Now, then, be it:

Resolved that the Motion Picture Theatre Owners of America at this time again extend a hearty and cordial invitation to any and all organizations which may desire to help present a united front to the end that the repeal of the admission taxes be effected.

Japanese Educator Here as Student of the Cinema Art

By TOM WALLER

SLOWLY and quietly, in accord with its usual policy for accuracy rather than speed, Japan is absorbing the fundamental detail and basic principle of the successful American producer. Unheralded, S. Kubata, a college professor, arrived from the Far East several months ago. It was not until the other day when he visited James O'Neill at Will Hays' office that a letter of introduction from the Consulate General of Japan revealed his mission.

Methodically, Kubata is surveying the American field. Deliberately he is tracing the whys and wherefores as to how the American filmed love scene is so realistic and how the American director goes about to void it of that stiffness which is the primary cause of the Japanese film being so low rated in its home territory, O'Neill was told. Then there are a myriad of other things he wants to take back to Japanese megahone wielders.

Japan foresees a craze for the cinema which within a comparatively short time will nearly equal, within its own jurisdiction, that of the Yankee country, Kubata gave O'Neill to understand. Home production whenever within the power of achievement has always been the world's understanding of the silent people on the island continent. And Japan today imports two thirds of the film shown in its theatres from America. Japan never expects to see the elimination of American film within its boundary but it is hopeful of reducing the import percentage and becoming less of a recluse in the movie world. In other words Japan is hopeful of home made films being the favorite in the homeland—and later on to have a comfortable exodus for a place in the rest of the world.

Prior to the earthquake the Setting Sun land had seven home studios. These were located in and about Tokio. Kubata has not received word as to the number that stand today.

But Kubata would seem to regard the earthquake, as concerns the Japanese industry, not wholly as a catastrophe. Instead of salvaging the antique, Kubata would favor a brand new reconstruction—a reconstruction inspired by American ideas and American practicality.

Pelzer with Powers, Inc.

The Powers Film Products, Inc., has signed John Pelzer to promote the sale of its new raw stock. For many years Mr. Pelzer was sales manager of the motion picture division of Thomas A. Edison, Inc., and of Pathe Freres.

Decadence of European Films Due to Faulty Exhibitor Cooperation

By STEPHEN BUSH

THE decadence of the European film is evidenced in most illuminating fashion by the statistics of import and export. According to the best figures available the export of film to Europe has been steadily on the increase while the import of foreign film into the United States has been going back not only steadily but rapidly. The full significance of this fact can only be appreciated when one knows with what difficulties the import of foreign films into the various countries of Europe is really attended.

In looking at the causes of the decline of films made by European manufacturers not the last nor least is the apathetic attitude of the average European theatre owner. The exhibitors here offer the film to their public in a sort of careless, indifferent fashion; they do not even attempt to sell their films to the patrons. Friend Sargent's celebrated department, "How to Sell the Film to the Public," would be like a treatise on higher algebra to a primary class in a public school.

The owner or manager of the humblest show house in some obscure country town in the States knows and practices more showmanship and selling art than the average exhibitor in the big towns here. Here all films are treated pretty much alike. Newspaper advertising here is hardly any, a couple of indifferent posters are stuck up around the theatre, advance notices are rare. Of course there are exceptions in the big centers like London, Paris, Rome, Berlin and Vienna, but the rule is quite as I have described it.

Now the reaction of this lazy and incompetent attitude of the exhibitor on the producers is most injurious. Their initiative is deadened at the outset. The producer becomes a pessimist, figuring constantly on minimums, as there are no maximums. He begins to realize that the returns on his cheap stuff are very nearly as large as the returns on his best efforts.

It cannot be said that the public is altogether indifferent and unresponsive. Indeed as the public is often what the exhibitor himself makes it, its lack of discrimination and appreciation must in most instances be attributed to the negligent theatre owner himself. Whenever the least effort is made to arouse the public the success is plain. Advertise a film as an "American sensation" or a "real American comedy" and even this simple appeal will invariably bring results. I am thoroughly convinced that American methods of exhibition will double and treble the receipts of the theatres in Europe in a very short time. Europeans no less than Americans appreciate quality. Scores of cities in every part of Europe could be named where a house conducted on American ideas and methods would be the most profitable kind of an investment.

The proper appeal will bring the best of clientele, but the years are passing by and no effort seems to be made to extend the sphere and increase the attendance at the motion picture theatre. The continual triumphs of the American film in every part of Europe and the world is the greatest imaginable compliment not only to the American producer and exhibitor but equally to the American public, which, insisting on the best of film fare, has made the European audience more exacting. Our public has been spoiled perhaps, here every bit of quality is still thoroughly appreciated and enjoyed.

A group of German film men have after years of experiments—so it is said—produced a curious contrivance which is supposed to supply "effects" and especially imitations of music to correspond with the action on the screen, like the marching and playing of a band, military and other signals, etc., etc. It was to be a sort of glorified trap-drummer. Having attended a trial of the aforesaid contrivance, for which the most extravagant claims had been made, I must confess that it failed to register in any of the important details.

"Artistic effects," it will be remembered by all the old-timers, were freely advertised in the columns of The Moving Picture World something like ten or more years ago and comparing these "effects" with the German invention I would say that I would much rather have the old "effects," crude and disappointing though they may have been. The musical effects were particularly unsatisfactory, the only thing pleasing was the imitation of the violin. It had been promised to do away with the grating sounds which no method of mechanical synchronization has heretofore ever wholly eliminated. The promise was not kept; on the contrary the grating sound was accentuated. An effort was also made to reproduce the human voice but that failed utterly. Most of the reproduction was scarcely intelligible.

One of the Jackie Coogan productions had had a phenomenally successful run in Berlin and even the highbrow editors of the press pay the little artist high tribute. The various reviews and criticisms in the papers have started a discussion in professional and artistic circles as to just what constituted the merits of the feature.

The German critics have a cherished set of traditions and rules which they apply like chemical tests to every film or theatrical production and judged by these rules and theories the Jackie Coogan play must of necessity have failed. Hence these ponderous pundits are now at war with themselves and with each other.

Of course it would be too much to expect them to abandon their pet rules and principles but somehow the success of the "irregular film play" had to be explained. As a result they have evolved a new set of rules applicable specially to juvenile plays hailing from New York or Los Angeles. Well, they might as well get out of their dilemma that way. What a tremendous value this editorial discussion would have had for the publicity end if it had happened in a regular country like the U. S. A.

Swedish Exchanges Slashed by Slump; Public Discriminating

By TOM WALLER

SWEDEN'S long winter nights are equalized regarding the most popular of indoor sports. One night is spent reading a timely book and the next is devoted to selecting the movie house where the cinema version of that novel, or one as popular, is being shown. Even more so than here, movie advertising, for the most part, regulates or especially "popularizes" the books which undergo screen interpretation.

As American producers now seem to be catering to the reading public, American films are the films of the day for Sweden, there furnishing seventy per cent. of silver screen amusement. Regardless of books however, although in his mind they furnish the most apt of screen material for such a nation, Knut Husberg, whose opinion is thus recorded, declares American movies will always dominate Swedish houses.

The Independent houses over there suffer far more than the Independents here, says Husberg, head of the purchasing department of the A. B. Svensk Filmindustri, Sweden's leading movie concern, the interests for which he was here for a short period, returning home this week. His company controls about 100 Swedish theatres and handles film for 400 exhibitors. Much American product is distributed by his company, even though several of the bigger producing units have exchanges dotting the Swedish map.

The house that is not tied up with popular American product is the nearest thing to being "outta' luck." The Swedish theatre goer is essentially discriminating. Unlike many of his American brothers, this discrimination, borne up by inherent stubbornness, bears hard upon the independent who has not the desired picture. When the seats are sold out in the theatre that has, this gentleman, instead of taking second best, turns around, goes home and continues reading until the eventful night when a seat in the specified house is procurable.

Such a condition—the small exhibitor who specializes in cheap pictures—with such a discriminating public, is one of the reasons to which Husberg attributes the present slump in the Swedish industry; a slump, he says, which has cut the number of exchanges into nearly one half during the past year. The primary factor for this temporary decadence, Husberg says, is that Sweden is now experiencing in full the war's aftermath. This aftermath is not only tightening the purse strings but is callousing the discriminatory side of the public. However, Husberg burnishes the prospects of the ensuing year; hailing it as an emissary of normalcy. The home product now does not exceed twelve films yearly, but these are good pictures, says Husberg who advances the belief that Sweden will never go in very strong for production when America is so close by.

Husberg is "sold" on Associated First National's product and policy. His latest visit was primarily to view this company's material which he booked when in the making last spring.

Wright Leaves Vitagraph

William Wright has left Vitagraph and has gone to the Chronicles of America. Mr. Wright was with Kalem from the day of its organization until the day its affairs were wound up when he joined Vitagraph.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Balaban and Katz Purchase Roosevelt Theatre, Chicago

Balaban and Katz have purchased the Roosevelt Theatre from Frank J. Godsol of Goldwyn Pictures, who took over the house from the Ascher Circuit several months ago. The house is under lease to Balaban and Katz for five years at a reported rental of $5,000 a week and the change of ownership takes place on January 1. The price paid for the 1,600-seat theatre on the valuable State street location opposite Marshall Field & Company's main store is reported at $1,926,000.

The Roosevelt Theatre was built by the Ascher Circuit as their leading picture theatre about three years ago, and after operating the house for a little over a year leased the building to Balaban and Katz at the record rental of $5,000 a week for a term of five years. The house has been used for extended runs of feature pictures at popular prices.

The many friends of Dee Robinson, well-known manager of Peoria, Ill., will be glad to hear that the major operation he underwent at the Presbyterian Hospital here last week was successful, and they hope to see him back on the job at an early date.

The new movie theatre that Manager Greenough is putting up at Streator, Ill., is expected to be ready for opening early in February.

The Avenue Theatre at 3106 Indiana avenue has been taken over by Foleck and Goldsmith, who also operate the Empress and the State Congress theatres.

Edward Schiebel of the Plum Theatre, Streator, Ill., was a visitor along Film Row last week.

The Hyde Park Theatre at 5314 Lake Park avenue has been taken over by James Plodna. E. J. Walsh has been made manager. The house seats 650. Some improvements will be made.

It is reported along Film Row that Aaron Jones has resigned as managing director of the new McVickers Theatre, which recently passed under Paramount control from Jones, Linick & Schaefer. Mr. Jones will devote most of his time to the interests of his firm and supervise the new building projects that Jones, Linick & Schafer are interested in, as they may build a couple of movie houses next year.

The well known theatrical firm of Marks, Goodman, Marks and Harrison, with offices at 1641 Roosevelt Road, has dissolved partnership and Louis Marks, with Meyer S. Marks, will be known as Marks Brothers in the future. They have taken over the management of the Broadway Strand at 1630 Roosevelt Road, the Orpheum Theatre at 1208 South Ashland avenue and the Marshfield Theatre at 1650 West Roosevelt Road, all west side houses. Julius Goodman and Louis H. Harrison will continue in business under the firm name of Goodman and Harrison, and the Marshall Square Theatre at 2201 Marshall boulevard and the Illington Theatre, 2114 West Twenty-second, will be under their management. These houses are also located on the west side. At one time the firm was interested in building a new movie house on the north side of the city but as yet nothing has materialized in that direction.

Philip Billiet will build a $20,000 movie theatre at Annawah, Ill.

A. W. Stoolman now is in charge of the Rialto Theatre, Champaign, Ill., and Charley Pyle has given up his connection with the house to devote his time to the Park Theatre in that city and other houses that he controls at Danville, Ill.

Frank Fisher, well known manager of movie houses at Kewanee and LaSalle, Ill., in the heart of the coal country, will finish the movie house at Janesville and may extend his circuit in Wisconsin.

Joe Goldsmith, Morris Froelich and Louis Mansback have formed the Follies Amusement Company, with offices at 1210 South Michigan avenue, and will operate and maintain theatres and other places of amusement showing pictures and other programs.

Ascher Brothers, who have been quietly getting rid of unprofitable theatres of the circuit for the past few years, are branching out again. Last week they leased the North Center Theatre which is to be built at Lincoln avenue, Belle Plaine and Robey street, from Jacob Horwitz for a period of twenty years from January 1, 1925, when the new house is expected to be ready for the movies. J. E. O. Pridmore will be associated with Architects Oman and Lillenthal in designing and supervising the erection of the house, which will seat 3,000 and be the last word in theatre construction. The house will have a lobby 140 feet in length running through from Lincoln avenue to Robey street, making it one of the largest in the city. It is reported that the Ascher Circuit will pay $55,000 a year rental. Work will start about the middle of December on the new house.

Polka Brothers, who own the movie theatre at Glen Ellyn, Ill., plan to build a 1,000-seat house there. While the village bars Sunday movies, Polka Brothers will go ahead with their plans as soon as they can arrange terms with Sam Bowden, lessee of the movie house now being operated in the village.

FRANK LEVIN

Here is the Adams Theatre, Chicago, manager who each year treats the children in his neighborhood to a Thanksgiving show, with all the fixin's. Remember reading about it a couple of weeks ago?

When the new Washington Square Theatre is finished at Quincy, Ill., for Pinkleman and Cory, chain theatre owners, it is proposed to close the Gem and Savoy theatres on Hampshire street now operated by them and concentrate the business in the new house. Work on the Washington Square Theatre is going ahead rapidly and it is hoped to have the opening early in the spring.

Again the distributors of prize-fight pictures win out, as the management of the Rose Theatre on West Madison street will show the Dempsey-Firpo pictures to the public after securing an injunction from Judge Charles M. Foell restraining the police and city authorities from stopping the exhibition.

Manager Harry Greenman reports a big business at the New Monroe Theatre all last week, as the premiere of the Tom Mix picture, "North of Hudson Bay," was here.

Indiana

At least one and probably two new theatres are planned for South Bend, Ind., in the near future. Representatives of a group of theatrical men who operate a chain of amusement houses in the Middle West were in the city a few days ago looking for a suitable location. The proposed theatre would seat 1,600 to 1,800 and be devoted to feature productions and vaudeville. Another new theatre proposed for South Bend will be devoted exclusively to vaudeville.

Herman J. Arnold, who for several months has been managing the Lyric in Vincennes, completed a deal a few days ago by which he becomes owner and proprietor. The purchase was made from the corporation which took over the Wilkerson-Lyons enterprises. Mr. Arnold for several years managed the Red Mill, one of the first picture theatres in Vincennes, and was manager of the Lyric when it was first opened. Later he and Herman Becker purchased the theatre and then sold it to the Wilkerson-Lyons concern. Pictures will be shown at the Lyric every night in the week, with vaudeville added on Friday, Saturday and Sunday nights.

The Paramount Theatre on West Mulberry street, Kokomo, has been sold by the Grand Theatre Corporation, headed by W. H. Arnold, to Henry Quigley, clerk of Howard county, and F. H. Summer, of Hartford City.

The Arc Theatre, for many years one of the popular picture theatres at Crawfordsville, has been sold by William Heasman to Mr. and Mrs. Arthur Jackson, owners of the Strand. Heasman bought the theatre in October from Clarence Stroh, who had owned and operated the place for several years. Mr. and Mrs. Jackson bought the Strand in May.

The new Broadway Theatre, 2400 Broadway, Fort Wayne, which has been under construction since April, made its official debut to the "movie" fans of the city with Thomas Meighan in "Back Home and Broke" as the feature. One of the features of the new theatre is a baby carriage "garage," a room just off the lobby arranged for the express purpose of "parking" baby carriages. A women's rest room is connected with the "garage." The theatre is owned by the Broadway Theatre Company, which was organized about a year ago by the men operating the Grand and Transfer theatres. H. L. Mollet is president, J. P. Mollet, manager, and R. H. Mollet, secretary-treasurer.

Ten-year Kansas Ban Lifted on "The Birth of a Nation"

Indications are that "The Birth of a Nation," after ten years of disbarment, will at last be shown in Kansas. The film was submitted for approval to the State Board of Motion Picture Review in Kansas City, Kas., by C. W. Stater, exhibitor, who claims the exclusive Kansas rights to show the film. The film was passed with certain eliminations, although the censors have not yet affixed their signatures to the official card of approval.

The picture was submitted to the present board immediately after it took office last June, but was withdrawn by Stater after it was viewed and before action was taken. The film has had a checkered career in the state. It was barred by two administrations, those of Governors Capper and Allen.

Members of the review board admitted that many eliminations would be made. The showing of the picture in Kansas has been objected to by R. G. Liggett, president of the M. P. T. O. of Kansas, representing a majority of the exhibitors of the state. These objections are based on the nature of the film, which, in Mr. Liggett's opinion, might inspire racial prejudice.

R. W. Cassity, owner and manager of the Opera Hall at Purdin, Mo., has sold the contents of the hall to Willard Ross, who has removed them to a one-story building, which will be remodeled into an up-to-date picture house.

The Gem Theatre, a house for the colored in suburban Kansas City, and owned by Guy Shriner, has been completely and extensively remodeled and redecorated.

C. E. ("Doc.") Cook, business manager of the M. P. T. O. of Kansas, is making trips through the territory getting new members.

W. D. Fite recently sold his interest in the Novelty Theatre at Wichita, Kas., to Charles Bull, his business partner. They are still mutually interested in the Iris Theatre at Eldorado. Mr. Fite is looking for a new house in a town of about 10,000.

Perry Rhine of the Liberty Theatre, Ft. Scott, Kas., reports a very large business on "Merry Go Round," and patrons asked for a return engagement.

Sam Harding of the Capitol Enterprise Corporation, is in New York in company with Joe Cooper.

The Liberty Theatre, owned by Sam Harding, Kansas City, scored a success by the presentation of a Broadcasting Revue last week. It is a new stunt in this section and all credit goes to Lee D. Balsly, house manager. The musical program at the de luxe performances was broadcast from the theatre.

J. W. Watson of the Benton Theatre, Kansas City suburban house, has installed recently a new pipe organ.

Frank L. Newman, owner of the Newman Theatre of this city and Milwaukee, is in New York.

Triple Day and Date Booking in St. Louis on Ray Picture

Floyd Lewis, district representative for Associated Exhibitors, has concluded a deal with Spyros Skouras, head of Skouras Brothers Enterprises and the St. Louis Amusement Company, whereby "The Courtship of Miles Standish" will play day and date at the Grand Central, West End Lyric and Capitol, following a week's run at the Pershing Theatre, Delmar Boulevard near Hamilton Avenue, at a $1.65 top.

Such Is Fame

An amusing incident, but one having a pathetic side as well, came to light as a result of the Universal picture, "Drifting," starring Priscilla Dean, being shown at the Rialto Theatre, Hamilton, Ohio, recently. John A. Schwalm, who guides the destiny of the Rialto, received a letter from a local woman who, after setting forth her qualifications and references, applied for the job of caring for the theatre, explaining that she would do so much cheaper than Priscilla Dean, as she was out of work, etc.

Schwalm, although unable to determine whether the writer of the letter was a practical joker or a practical charwoman, decided to investigate and arranged for a personal interview at his office. It was then that the true facts were learned. The application had been based on a statement which Schwalm was overheard to make that Priscilla Dean was "mopping up" for him at big money. The woman, who was well along in years, took the remark literally, not knowing that the subject of the remark was a movie star. She got the job.

Out-of-town exhibitors seen along Picture Row during the past week included: Dr. Tettley of Flat River and Farmington, Mo.; Tom Evans of Glen Cardon, Ill.; Iscar Wesley, Gillespie, Ill.; W. L. Norman, Benld, Ill.; Tom Reed of Duquoin; George Larmer, attorney for the Reed, Yenn & Hayes Circuit; S. E. Pertle, Jerseyville, Ill.; Bob Cluster, Johnston City, and Jim Reilly, Alton, Ill.

Because of adverse conditions in the coal fields of Illinois and Kentucky and parts of Missouri a number of theatres have closed. Among them are: Auditorium, Dawson Springs, Ky.; Advance, Advance, Mo.; Star, Horse Cave, Ky.; Crystal, Creal Springs, Ill.; Electric, Conway, Mo., and Bijou, Scottsville, Ill. The fact there has been no real demand for soft coal in recent weeks due to the mild weather has played havoc with financial conditions in the coal fields.

The booking arrangement between the Marquette, Palace and Majestic theatres, all located on Franklin Avenue, St. Louis, has been called off. Dr. Harry Hamburg is now looking after the bookings for the Palace and Majestic, while Frank Speros is looking after the Marquette.

W. D. Gladish has purchased the Midway Theatre at Fornfelt, Mo.

The Lyric Theatre, East St. Louis, has changed its policy and is now showing a feature picture with four acts of vaudeville.

The Gem Theatre, Overland Park, Mo., has been opened by Ben Woody. It accommodates 350 persons.

Charley Goodnight of De Soto, Mo., was a visitor at the Fox exchange last Wednesday.

Jimmy Grainger, Goldwyn official with Mrs. Grainger, was the guest of William Goldman, owner of the Kings Theatre, at a Thanksgiving Dinner at Goldman's beautiful new home at the corner of Union and Washington Boulevards. Grainger spent a few days in St. Louis.

Cincinnati

"The Hunchback of Notre Dame," which is making attendance history at Cox Theatre, is in its third week and still going strong. An added feature during the current week is the singing of the choir from St. George's Church at the beginning of the second part of the picture. Three special showings are being given on Dec. 1, 8 and 15, for which the Times-Star, a local daily, is offering tickets at 30 cents to every boy and girl between the ages of 6 and 16 who is a pupil of a public, private or parochial school in the city. Other holdovers for the week are "Rupert of Hentzau" at Gifts, while "Ponjola" is repeating at the Family, having previously been shown at the Strand. Both houses are a part of the Libson chain.

Roy H. Beattie, manager of the Palace Theatre, who has been ill for several months, has again been discharged from the Jewish Hospital and is back in his apartment. Beattie expects to resume his duties at the Palace at an early date.

The Chakeres Amusement Co., Springfield, Ohio, operating the Majestic, one of the largest picture houses in the city, will soon begin work on a 2,500-seat house to play Keith vaudeville and pictures, in opposition to Gus Sun's Regent Theatre. This looks like a real war, as only recently the Regent took Paramount pictures away from the Majestic, thus giving the Regent Paramount and First National. The Majestic has lost its Fox films to the Liberty, which now has Universal, Fox and Goldwyn. The Majestic has the new Goldwyn-Cosmopolitan program, while the Fairbanks, legitimate house, is grabbing up the specials between road show dates.

A. T. Loggie, as a taxpayer, has filed suit in the Common Pleas Court at Steubenville, Ohio, to restrain the city of Steubenville from leasing to the La Belle Amusement Co., headed by George Schaffer, certain city property upon which to erect a theatre. Loggie alleges that the lease was made without securing competitive bids, and that it would be imprudent to rent the city's property for the small sum of $12,500 for the first year and $15,000 annually thereafter.

Harris P. Wolfberg, manager and part owner of the Capitol Theatre, Charleston, W. Va., which was completely destroyed by fire a few weeks ago, announces that the house will be rebuilt, with a seating capacity of 2,500.

The Washington Theatre, Toronto, Ohio, a new house, will be formally opened on Christmas Day with "Merry Go Round." Peter Callageous, formerly an exhibitor of Salem, Ohio, will manage the Washington.

Rudolph Friedrich, one of the most prominent exhibitors of Lorain, Ohio, died suddenly of heart trouble. The deceased owned and operated the Elvira, Standard and Paris theatres in Lorain, and the Park at Amherst. The houses will continue under the management of his widow.

Washington, D. C.

Sunday morning belongs to the churches, in the opinion of the Commissioners of the District of Columbia. This was inferred from a decision rendered on a request of the Washington Chamber of Commerce for the opening of the picture theatres of this city Sunday morning, December 2, for the entertainment of the soldiers, sailors and marines who came here for the big football game the previous day.

Stock in the Crandall Ambassador and Tivoli theatres is being offered to the public at $100 par, with a 20 per cent. bonus in common stock. The first named has a capital stock issue of $350,000, of which $200,000 is preferred, while the Tivoli is capitalized at $650,000, of which $400,000 is preferred. The stock offered is 8 per cent. cumulative preferred and it is pointed out in the prospectus that no Crandall theatre has ever passed a dividend.

First Egyptian-style Theatre in San Francisco Seats 2,000

The Alexandria, a $350,000 Egyptian theatre, was formally opened at San Francisco on the evening of November 26 and this city now has the first theatre of this type in Northern California. The house is located at Eighteenth avenue and Geary street, in the Park-Presidio district, and forms the nucleus of a new business section of which much is expected.

The opening was made a community affair, with Mayor James Rolph, Jr., delivering the address of the evening. Officers of the four improvement clubs of this district also participated in the dedication. The new theatre has a seating capacity of slightly less than 2,000 and has been built without a balcony, the rear section being curved in stadium fashion to provide an unobstructed view.

The Egyptian idea is carefully carried out in every detail of the house. Sphinxes guard the outer lobby and Egyptian designs are to be found everywhere. One of the interesting personalities of the house staff is the hostess, Evelyn Powers, who presides over the grand foyer, wearing an Egyptian gown and headdress. Music is furnished by Ben Black's Band and an organ presided over by Frederick Rowley.

The Alexandria is owned by Al Levin, who has been connected with the theatre business in this city for years, and George A. Oppenheimer, of George A. Oppenheimer, Inc., distributor in California, Arizona, Nevada and the Hawaiian Islands for Warner Brothers' productions. The opening bill included "Going Up," with Douglas McLean, and an "Our Gang" comedy.

The death of Thomas O'Day, which occurred at San Francisco on November 25, came as a shock to members of the picture fraternity, as there was no inkling that he was in any immediate danger from his illness. Although but 42 years old, he had been connected with the picture business for almost twenty years and at the time of his death owned picture theatres at Vallejo and Marysville and was interested in the Hippodrome Theatre in this city. He was associated with G. M. ("Bronco Billy") Anderson in the early days and directed one of the first Wild West pictures ever produced, this being filmed in Niles Canyon, near San Francisco. He is survived by a widow.

Morris Gallas, who has been operating the Isis Theatre at Twenty-first and Mission streets, San Francisco, has secured a ten-year lease on the Majestic Theatre. The house will be remodeled and new equipment will be installed by Walter A. Preddey. This theatre was originally built for the Ackerman & Harris Circuit and immediately following the great San Francisco fire was one of the best known theatres in the city.

E. C. Cunningham, who is remodeling his theatre at Pacific Grove, Cal., was a recent visitor on San Francisco's Film Row, making selections of new equipment and arranging bookings.

Ralph Grunauer, assistant to Harry Arthur, general manager of West Coast Theatres, paid the San Francisco division a visit recently.

Charles Thall, assistant to A. M. Bowles, general manager of West Coast Theatres of Northern California, recently went to Stockton to confer with Nick Turner, manager of the T. & D. Theatre, and Fred Miller of the State Theatre.

A picture theatre equipped throughout by Walter A. Preddey, of San Francisco, has been opened at Yuba City, Cal., by Mrs. E. Thorndyke. This is the first theatre opened in that place.

The Star Theatre at San Juan, Cal., which has been burned twice, is being rebuilt.

William Englehardt, an exhibitor of Truckee, Cal., recently paid San Francisco one of his infrequent visits, accompanied by Mrs. Englehardt.

George Rust, of Georgetown, Cal., was a recent visitor at San Francisco and announced that he had closed his picture theatre for the winter.

The Star Theatre at Colusa, Cal., has been purchased by L. B. Smith, of Marysville, Cal.

The presentation simultaneously of "A Woman of Paris" at the Granada and California theatres, San Francisco, proved a great success and records for attendance were smashed at the former house. Midnight shows were necessary the opening night to accommodate the crowds and seven shows a day were on the regular schedule. The stage presentation was identical for the week at both houses, the California show starting a half hour earlier than the one at the Granada to enable musicians and principals to make the switch.

The new theatre of Dr. C. H. Lindner being erected at Colma, Cal., will be opened early in January.

Oakland Theatres, Inc., has been incorporated at Oakland, Cal., with a capital stock of $500,000, by Ernest L. Brune, of Berkeley, A. M. Duncan, E. B. Smith, F. M. Moore and M. Giguiere, of San Francisco.

Better Pictures, Inc., has been incorporated at San Francisco with a capital stock of $200,000 by C. D. Dethiefsen, M. P. Kitchen and E. A. Fitzpatrick.

Seattle

One of the most brilliant affairs of the season was the Northwest premiere of the "Hunchback of Notre Dame" at the Heilig Theatre, November 23. For representative brilliance the audience was as great a success as the picture. Governor Louis F. Hart and a party of eight state officials occupied boxes, as did all prominent city and county executives. Business and professional men, society, and high officials of the navy were present. An audience of 2,000 packed the house and went forth "sold" on the picture, which is doing an absolute capacity business at advance prices, with all seats reserved. A lavish exploitation campaign helped to put it over. The run will be indefinite.

In spite of this heavy competition, and the fact that "first night" was a blustery, rainy one, excellent business was done by "The Spanish Dancer," "The Virginian," "The Midnight Alarm" and "Little Old New York." It is truly a banner week for Seattle film fans.

A rumor is current that Mr. Connell, of Newman & Connell, who recently sold their two houses in Hoquiam, Wash., to Dolan & Ripley, is planning a 500-seat, 10-cent house in downtown Seattle. The site, at Third avenue, near Pike street, was formerly occupied by a cafeteria and is in the same block with the Princess Theatre, which for a time housed 10-cent first-runs last Spring.

Howard S. Clemmer has dolled up his Clemmer Theatre, Spokane, with a brand new electric sign. That's "tellin' the world," Doc!

Art Brown is new house manager at the Rex Theatre, Lewiston, Idaho.

Manager Frank Edwards, of the Winter Garden, hooked up with the entire postal department for his showings of "Loyal Lives." The city's 300 postal employes delivered 50,000 heralds for him. Eighty mail wagons bore mounted one-sheets advertising the picture for a week in advance. To accommodate the crowds the house opens daily at 9:00 and closes at midnight, during the run of the picture. On opening day, Sunday, in spite of tremendous competition, long lineups waited, extending for nearly a block.

A. F. Cormier planned a coup for Thanksgiving. The annual football game between Centralia and Chehalis teams is the big game of the year. Everybody turns out from the sister cities and feeling runs high. Mr. Cormier, therefore, took Alex Singelow, cameraman, down from Seattle to photograph the game, securing a good live special of about 400 feet. This he planned to spring after the close of his Thanksgiving feature, "Why Worry?", and while the game was still fresh in the minds of his patrons, who will welcome a chance to see it over again.

John Hamrich is back from New York, where he spent three weeks conferring with Goldwyn-Cosmopolitan officials regarding the recently reported deal which involved his Blue Mouse theatres. Final arrangements are believed to have been made.

Manager Robert W. Bender, of the Columbia Theatre, distributes slips within his house organization for a monthly prize suggestion contest, which brings as its reward at least one cash prize every month.

A HIGH KICKER

See the exhibitor. The exhibitor is kicking. He is kicking at the high price of films. Will the exhibitor's kick reach its mark? Yea, for it packs a mighty wallop! Joe St. Peter, of the Rose Theatre, Everett, Wash., is the kicker in the picture. "Little Joe" is but six feet four. We have no less authority than that of Seth Perkins, manager of Seattle Goldwyn-Cosmopolitan, who pals around with Joe, that the little chap is continually kicking about the price of Goldwyn films. Hence Perkins requested a photograph, registering the aforesaid emotion, so that he would not get lonesome when Joe was absent.

Mr. St. Peter is 73 years old. Isn't he an active chap? Perhaps 'tis kicking keeps him so. He is an old timer in the picture business, having started about fifteen years ago with a Nickelodeon in Portland. He has owned houses in Olympia, Centralia, Everett, Bellingham and Port Angeles. He is a life member of the Elks and is president of the State Lodge. He also is a prominent Shriner. If we were Mr. Perkins we should keep a respectful distance from St. Peter's kick, unless we wanted to go visit St. Peter. This chap don't seem to have any golden key.

Two Impressive Ceremonies Mark Philadelphia Opening

Two impressive ceremonies marked the opening of the new $2,000,000 Fox Theatre in Philadelphia during the week. The first of these took place on Sunday evening when an audience of invited guests witnessed in private showing the first film, "The Silent Command," to be shown in the handsome new structure at Sixteenth and Market streets and a program of elaborate scope. The house was filled to capacity and the enthusiastic demonstrations that greeted speakers and film gave ample proof of the warm welcome extended by the Quaker City public to this Fox amusement enterprise, with its beauty and luxurious comfort. Dedication of the building was made by Mayor-elect Freeland Kendrick following a short introduction by former Judge John M. Patterson. The mayor-elect complimented William Fox and the management on the introduction to the city of this highest type of picture establishment.

On Monday, when the theatre was opened to the public, another special program was arranged. The dedication program consisted of a prologue dedicated to William Penn and employed a male ensemble of 20 voices. Then followed a special edition of the Fox News Weekly of luminaries in Philadelphia public life, a soprano soloist, a prologue to the main play and "The Silent Command," produced with the co-operation of a number of naval officers stationed at League Island, who were present at the opening.

The theatre seats 2,500 comfortably, with spacious aisles giving easy access to the seats, luxuriously upholstered. The building also includes a sixteen-story office structure above the auditorium, and is constructed throughout of reinforced steel, concrete, marble and terra cotta. All of the interior doors and trimmings are of furniture steel with baked enamel finish.

A spacious foyer and lobby on the Market street side is finished in Italian marble with solid marble floors to match. The auditorium has a balcony and orchestra with three rows of loge seats and two rows of proscenium boxes, seventy in all, fitted with stuffed floss divans. An artistic decorative scheme predominates throughout the entire house, old rose brocade being used as background against Convent Sienna marble, with blue Belge marble basing. The latest projection machines are used and for the first time in Philadelphia a rubber screen on the stage. The organ is the largest in the city and has the console mounted on a hydraulic pressure elevator which raises the organist six feet above the level of the orchestra platform.

In addition to a diversified show program it is the purpose of Manager Ernesto Rapee to include pretentious prologues to the main features and to be distinctive in themselves.

Over-exertion, caused by chasing a gang of colored boys from the front of his theatre, the Lloyd, in Chester, Pa., caused the death last week of D. D. Neild, who resided at 3339 North Seventeenth street, Philadelphia. Mr. Neild, who was lessee and manager of the Lloyd, caught one of the gang and brought him back to the theatre, where he called the police to place him under arrest. As the policeman entered the office, Neild said: "This is the cause of all my trouble. Lock him up and I'll appear against—" The sentence was never finished, for he fell into the arms of the policeman. With the assistance of the projectionist, John McElwee, the body was removed to the hospital where he was pronounced dead, and later the remains brought to his Philadelphia home, from where burial services were held.

When an automobile delivery truck belonging to Oscar Ginns, owner of the Ginn chain of picture theatres in Wilmington, Delaware, took fire last week, twenty-six reels of films as well as the truck were destroyed. The truck, driven by H. H. Grubb, was transporting the films from Philadelphia exchange houses to Wilmington and took fire near Holyoke, Delaware. The loss is estimated at $2,000 for the film and $2,500 for the auto. There was no insurance.

Allegheny Theatre Company Transfers Hollen and Cooper

Paul Hollen, for the past several years manager of the Oakford Theatre at Richwood, W. Va., has been transferred to the Lyric Theatre, Beckley. This theatre is the newest and seventh addition to the chain of houses owned in West Virginia by the Allegheny Theatre Company.

C. E. Cooper, of Hinton, will take charge of the Oakford house. For the past year he has been managing the Temple and Masonic theatres at Hinton, and has been with the Allegheny Theatre Company since its organization.

The company has moved its offices from Hinton to Beckley. P. L. Dysard, general manager, will be located in the last named city.

F. N. McCullough, of the Cameo Theatre, Oil City, Pa., has a method of preparing slides that any exhibitor will find useful. Paint the space to be lettered with white show-card ink. After it is dry, scratch what you have to say on it with a nail. This will show white letters against a black background on the screen.

Eugene Quigley, for the past year manager of the Kearse Theatre, Charleston, W. Va., has resigned his position owing to illness, and has gone to his home in Chicago to undergo further treatment.

Harry C. Gordon, manager of the Fairmont Theatre, Fairmont, W. Va., resigned his position. Mr. Gordon has been manager of the new $400,000 house since its opening on June 3. He has not made known his future plans, but stated that he would assist during December in "breaking in" the new manager to succeed him, whose name at this writing has not been given out by the West Virginia Amusement Company, owners of the theatre.

Leopold Miller will build a new picture theatre at Elm Grove, W. Va. The present theatre building will be incorporated in the new structure.

Charlie Couch, who for years has conducted the Grand Theatre at Carnegie, Pa., is looking for a buyer, as he intends to take his family to California next spring.

Canada

William Cranston of Toronto, pioneer showman and prominent for years in Canadian picture circles, is critically ill with Bright's disease. He is looked upon as the dean of exchange men in the Dominion, his achievements including the taking of "The Birth of a Nation" and "Intolerance" as road shows throughout the length and breadth of Canada and Alaska on a number of transcontinental tours. After these tours, he was with the Allens at Toronto for a time and then became Canadian general manager for United Artists Corporation, after which he joined up with Ernest Shipman for the distribution of Shipman's Canadian-made productions.

Texas

Robberies of picture theatres in Dallas, Texas, have occurred so frequently that few exhibitors are leaving large sums in the theatre safes. Perhaps the fifth or sixth attempt of its kind was made at the Rialto Theatre, in the loop district of Oak Cliff, suburb of Dallas, recently. As Manager Jack Hadra was preparing to leave the theatre late at night, three suspicious characters parked their auto a few feet from the theatre. Hadra determined to stand his ground and at this moment a city detective came on the scene. Hadra and the detective ran for the men to do battle, but the would-be yeggmen entered their car and sped away. The Rialto, incidentally, lost several hundred dollars when yeggmen blew open the safe recently.

The Happyland Theatre, Dallas, running tab and pictures, has been leased by R. A. Carter, who has renamed it the Lyric.

The Dye, Ford and Rogers panhandle circuit has reopened the Mission Theatre at Wichita Falls, Texas.

A change of interest has occurred at El Paso, Texas. J. M. Edgar Hart has taken over the management of the Unique Theatre, T. M. Hervey relinquishing that job after more than ten years at the helm. For the first time in years, the Unique will offer first-run pictures only.

Work has been started on the new $750,000 picture theatre in Shreveport, La., for the Saenger-Ehrlich interests. It will be rushed to completion. The Saengers' new theatre at Pine Bluff, Ark., is progressing rapidly.

A. R. Powell, who for some years managed the Sugg and Kozy theatres in Chickasha, Okla., has purchased the Highland Theatre at Guthrie, Okla., and now is managing it.

John N. Stewart, who with his brother, M. D. Stewart, operates a theatre in DeLeon, Texas, has bought the building housing the Wonderland Theatre, Kaufman, Texas.

A. L. Middleton, one of the best known small-town exhibitors in the United States, has sold his theatre at DeQueen, Ark., and is looking for a location either in Arkansas, Texas or Oklahoma.

Omaha

The Marcus Loew interests of New York are given control of the Empress Theatre of Omaha within fifteen days, according to the terms of the decree filed by Federal Judge Woodrough at Omaha more than a week ago. As previously reported in this paper, Loew sued for possession of the Empress in the federal court at Omaha, claiming that he had a purchase contract with W. N. LeDoux, former owner, before the latter sold the theatre to the World Realty Company of Omaha. The decree directs LeDoux now to deliver the assignment to Samuel A. Shirley, Loew's Omaha representative.

E. F. Blazer, attorney for LeDoux, said an appeal bond had been filed with the circuit court of appeals at St. Louis. If this is not approved, he said, the Loew interests would get possession at once. Otherwise they would have to wait until the appeal is decided. The appeal cannot be heard until next June. S. A. McIntyre, local manager for Metro, said Metro is prepared to put in its pictures at once if given control.

Judge Woodrough's decree further directs B. H. Dunham of the federal court to determine what if any damages have been sustained by the Loew interests in the alleged failure of LeDoux to carry out his original sale contract with Loew.

The Palm Theatre, Omaha, was damaged by fire about $2,000. Fortunately the blaze started at 1:15 A. M. and so the house was vacant. The cause is unknown, but it is thought someone may have thrown a lighted cigar or cigaret on the floor at the last performance in the evening.

Children Banned from Dancing in Watertown, N. Y., Theatres

Some of the Watertown, N. Y., exhibitors found themselves in hot water the past week when twelve children of that city, all under 16 years of age, were summoned before Judge H. F. Porter and charged with a violation of the law by dancing at amateur productions in several of the local theatres. Some months ago, considerable attention was aroused when a young girl who had been dancing in the theatres of that city, was brought before the court, and as a result the child was ordered to discontinue the practice. It appears that the theatres have been offering prizes and drawing good crowds. But this practice will now have to cease, according to the courts.

Many exhibitors in northern New York will regret to learn that Edgar B. Haines, who has been covering this section of the state since last May for Universal, has quit his position and gone to Newark, N. J., where he will enter the real estate business. Mr. Haines drove his territory and was always ready to help an exhibitor out whether it be in the projection room, or ushering. Many exhibitors will recall his excellent photographs of northern New York scenery.

With a prize of $25 to the person who guessed the identity of the greatest number of business men of the city, who appeared in celluloid, with backs turned, the Avon in Watertown, N. Y., did a whoppin' business the past week. The idea was entirely new locally and caught on in wonderful shape. This week the picture is being shown with the faces of the men, so that everyone, whether prize winner or not will know how good a guess he or she made.

Co-operating with the Mark Strand in Albany, the trolley company of that city assisted materially in the first of the Junior Movies last Saturday, when over 800 children were splendidly entertained under the auspices of the Albany Mothers' Club. Without cost, the trolley company brought all of the children from the orphanages to the theatre. Girl Scouts served as ushers. The next Junior Movie will be held on the morning of December 29 at the same theatre and "Circus Days" will be shown.

Many exhibitors in this section have booked "The Chronicles of America." The list includes the American of Troy, Park of Hudson, Orpheum of Amsterdam, Royal of Albany, Lincoln, Pearl and Happy Hour of Schenectady, Robbins-Eckel of Syracuse, Olympic of Watertown, Avon of Utica, Strand of Pittsfield, as well as Lou Buettner's entire circuit.

Every child in Watertown who brought a bundle of used clothing to the Avon of that city last Wednesday afternoon was admitted free of charge to a showing of "Circus Days." The bundles were later on handed over to the Salvation Army and distributed among the poor people. There was a similar plan at the same theatre last year which netted something more than 1,000 bundles. The mayor of the city heartily endorsed the scheme.

Some idea of the success which has attended the management of the Leland Theatre in Albany by Oscar Perrin can be gained from the fact that Mr. Perrin has now decided to open the gallery of the house and charge the same admission as on the first floor and balcony. And what is more, Mr. Perrin is getting it not only from the men but from the women. The gallery used to resemble a dungeon, but fresh paint and lights have made it attractive to the extent that patrons prefer to sit there to standing.

"Little Old New York" made a record at the Lincoln in Troy last week and is being held over for this week. In Schenectady the same picture last week established a new box office record at the State. In Rome it opened on Thanksgiving Day for 50 cents, the highest price ever paid for a picture in that city, and played to capacity audiences.

It's a safe bet that Oscar Perrin, who manages the Leland and Clinton Square theatres in Albany, will not be obliged to do much in the way of Christmas shopping for his children this year. Every souvenir that comes Mr. Perrin's way goes home to gladden the hearts of the children.

William Shirley, of the Farash Theatre Corporation in Schenectady, announces that he has bought the entire year's output of F. B. O. Mr. Shirley is entertaining Al Boasberg of New York this week.

A singer, with slides, was tried out at the Albany Theatre here last week, and judging from the hearty reception given, the idea will be further employed by Samuel Suckno, owner of the house.

Morris Silverman, who has made a small fortune out of two theatres in Schenectady, now is dickering for the Barcli in that city, a house which was recently purchased by R. V. Erk of Ilion. It is said that the house is being held for $25,000.

Mr. and Mrs. Herman Vineberg observed their wedding anniversary last Wednesday night by attending the Elks' ball in Albany. Incidentally, it was the first night that Mr. Vineberg had taken off from his duties as manager of the Mark Strand in many a week.

Among the visitors in Albany last week was M. E. Troy, who runs houses in Chatham and Hudson. And another who greeted the representative of the Moving Picture World was L. L. Connors of Cambridge.

Court Decides Against Loew in Buffalo Theatre Dispute

Under a decision handed down by the Court of Appeals, the Golde Clothes Shop, Inc., is given the right of possession of the Main street lobby of Loew's State Theatre. Simon Fleischmann, attorney for the Golde interests, asserts he has the right to ask that a writ be issued to the sheriff to force the Loew interests out of the lobby in Main street and put the Golde Clothes Shop there. The heads of the Golde interests in New York will be consulted, however, before such a move is made. The legal battle between the Loew's Buffalo Theatres, Inc., and the Golde Clothes Shop, Inc., has been waged for over two years and has been in every court in the state. Maurice C. Spratt, who died last Monday, was counsel for the Loew interests.

Sydney Samson, president of the Film Board of Trade, has appointed the following committee to arrange for a Get-Together Dinner-Dance late this month: Henry W. Kahn, Metro; Bob Wagner, Hodkinson; Clayton P. Sheehan, Fox; Howard F. Brink, Educational, and Mr. Samson, Bond. James Speer of Dependable exchange has been appointed a member of the Film Board of Trade.

Harry Abbott has closed the Criterion Theatre, refusing longer to sink money into a losing venture. Mr. Abbott is about the tenth to try and put this theatre over.

In order that Ben Berinstein would get his show on the screen in time for the evening show at the Majestic, Elmira, L. Mullen, booker at the Renown exchange, drove his new Chevrolet all the way from Buffalo to Elmira with the film, arriving a few minutes before the evening performance started. Then he started home with the thanks of the management.

Eddie Weinberg, former manager of the local Strand, is alive and well in London, according to a post card which arrived in town this week. Ed is manager of one of the Universal houses in the British metropolls. He is stopping at the Hotel Cecil.

Charlie Hayman had a terrible time in Niagara Falls on Thanksgiving Day. His show failed to arrive and he became so worried over it that he could not eat a thing from the table packed high with Thanksgiving delicacies.

The old Academy Theatre in lower Main street, recently opened by Al Sherry, is attracting S. R. O. business. This house was put down as another impossibility but Al is putting it over like a house afire.

James Cardina received many congratulations on his beautiful neighborhood house, the New Varsity, which was opened to the public Tuesday evening, November 27. The house was literally buried in flowers on opening night.

Record Attendance Marks in Milwaukee Thanksgiving Week

Thanksgiving week found Milwaukee houses playing some of the biggest attractions of the season, with record attendance marks being generally set as a result. Ascher Merrill, managed by Roy C. MacMullen, selected the holiday season for the opening of "Little Old New York," and true to expectations and its run in other cities, the picture shattered all records and gave indications that it would enjoy a healthy run of three or four weeks.

Starting Friday, Nov. 23, the film drew 4,200 patrons on the opening day, most of them social and business leaders of the city who responded to special invitations from Mr. MacMullen. Saturday and Sunday even eclipsed this mark, approximately 4,500 being on hand on each day.

Running neck and neck with the Merrill were Saxe's Strand, the Alhambra, Garden and Butterfly, other downtown houses, each featuring unusual programs.

At the Strand, Eddie Weisfeldt held over for a second week "Flaming Youth" after that picture had set a mark for attendance during its first week. The film equalled the attendance figure established by "Safety Last," Harold Lloyd's picture which figured in a sensational run at the Strand several months ago. As a result of the decision to hold "Flaming Youth" for a second week, Mr. Weisfeldt postponed "Three Ages."

At the Alhambra, the offering was "If Winter Comes" and attendance during the first few days indicated that the public would demand a second week of this picture from Leo A. Landau, manager. The Garden, Mr. Landau's other downtown house, meanwhile showed "The Acquittal" and packed them in likewise.

The Butterfly, with an extensive advertising campaign to help it regain its former position as a first run house, featured Mae Murray in "Fashion Row," and according to A. J. Cooper, new owner, drew capacity.

The admission tax war in Wisconsin has taken on a new meaning with the seizure of the Strand Theatre at Kenosha by the Government for the alleged non-payment of tax. According to A. H. Wilkinson, internal revenue collector at Milwaukee, the theatre will be sold shortly to satisfy the claim of the government for $2,212.

an Eight-Cylinder Birthday

What gross did your pictures turn over for Spanish markets in 1923? Didn't you get just about all the traffic would stand? And by what per cent will you increase your gross in 1924? And how will you get it—simply by asking for it? Or by building up through public, press, and trade a definite demand for your pictures which you can readily translate into more money for 1924?

The medium is at your hand in CINE-MUNDIAL. Without a competitor, without a contemporary, it is the beloved film dictator for the trade, the press, the public in all Spanish speaking countries. Throw your Spanish campaign into high with the eight-cylinder birthday book which CINE-MUNDIAL is bringing out for January, 1924, with a paid circulation of 50,000 copies. Fifty thousand salesmen telling Spain and Latin-America What's What in American films for 1924. Get aboard their eight-cylinder machine before December 10.

CINE-MUNDIAL

A Chalmers Publication

516 Fifth Avenue, New York.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Rick Ricketson Wins Paramount Prize With Huge Two-State Touring Pageant

OFFERING prizes aggregating $700 for the best stunts worked by a Paramounteer on Paramount Month brought out hundreds of good ideas and landed thousands of dollars worth of publicity. The first prize could have been awarded immediately following the close of the contest, but the decision as to the other three winners held up the judges. These were Claud Saunders, director of exploitation; A. M. Bottsford, advertising manager; Charles E. McCarthy, publicity manager; L. J. Bamberger, assistant to Saunders, and Sam D. Palmer.

They have announced that the awards have been made to Rick Ricketson, Denver; Russell B. Moon, New Haven; Kenneth O. Renaud, Salt Lake City, and Joseph T. Emerling, Omaha, in that order. The prize money was split $250, $200, $150 and $100.

Rick Never Headed

Ricketson took his cue from the constant appeal of his chief to promote the small towns as well as the cities. It has been Mr. Saunders' constant thought to persuade his exploitation staff to help the little houses, which most sorely need such help, and Rick's stunt was planned to provide each town within reach with the nucleus of a local celebration of some sort that would put over the idea of Paramount Month.

Early in the summer he arranged with the Willys-Knight factory to loan him a chassis on which he could build a tableau float. This was provided with advertising material for Paramount and carried a gas tank for the inflation of balloons, a generator and searchlight and a bombing machine.

Planned Ahead

Through correspondence and personal solicitation Rick sold the idea to his entire territory. The Mountain States Theatres Corporation agreed to provide two additional floats and supply thirty framed banners and cutouts provided that Ricketson would tour their territory first. After that he could have the floats and banners for the other towns.

Other theatres were tied to some local scheme, a baby show here, a popularity contest there, and a beauty contest somewhere else. Each local manager planned what he could, and where possible hooked the idea to some civic enterprise, such as the opening of a new paved highway at Golden, fairs of Weld and Adams counties and the Pike's Peak Festival. At Grand Junction an escort of cowboys and girls met the tourists and guided them into town, the Mayor of Delta turned over the keys of the city, and in default of anything definite, the Mayor of one town would send a message to his brother in the next stopping place and the delivery of the message would be the feature of that event.

A Continuous Performance

On September 1, Ricketson started out to cover the territory, working first for the Mountain States, as agreed. Four, six and even eight towns were made in a single day, the events being timed so that the touring floats could come into a town, head the parade, stir things up and rush on to the next booking.

On arrival in each town the salute was fired, the special stunts were observed, the parade toured the business streets, and then two six foot gas balloons would be sent up, with passes or fan fotos attached. These balloons were purchased in bulk and by this means the cost was cut to $1.25 for the pair.

As soon as the balloons were released, the trio of floats would rush off to the next town, and hold a similar celebration there. In the early evening the searchlight would be put to good use.

The Willys-Knight Company had broadcasted instructions to all agents to line up the W-K owners, and at no point did the line drop below twenty cars in support of the floats and often rose to seventy or eighty. The cut shows the head end of a 75-car parade in Canon City, with the Mayor riding with Rick.

Over in Wyoming

It was not possible to cover all of Wyoming as well as Colorado, so Rick arranged with the Rialto Theatre, Casper, to handle a popularity contest with a trip to Hollywood as the prize. The usual subscription vote was used, and at a cost of about $500 the Rialto not only did a huge current business, but sold off about $6,000 worth of tickets, many if not most of which will be used during the dull pre-Christmas days.

The winner was sent to Hollywood and a pictorial record was made of the trip, which included a trip to Portland by water and a return from there. Under the title of "Miss Wyoming in Hollywood," the winner was featured in a personal scenic, which was run with a trailer made up of scenes from the current product to the end of the year.

As the contest was statewide and the papers taking news service from the Casper paper used the story daily, thousands of lines of publicity were given all of the exhibitors in the state at no cost to the theatres or Paramount. For that matter the entire cost to Paramount did not require a fourth figure for its expression, and brought in publicity worth a hundred times the cost. Rick earned his $250 and more.

After a Word

Close-Up, the house organ for Paramount theatres department, is after "pretentious," and Mort. Bloomstock is on the trail of those who misuse this habitually misused word.

It does not mean "elaborate," but rather connotes trickery and the effort to impress through misrepresentation. Paramount managers are being urged to drop it from their vocabularies, and it would be well if others not under Harold B. Franklin's observation followed suit. Put it into the same pen with "replica"—and lock the door on the outside.

Remember that 1924 *is going to need a Midnight Matinee. Don't overlook this real money.*

RICK RICKETSON'S PAGEANT CAR AT THE HEAD OF THE PARADE IN CANON CITY COLORADO

You will note the Mayor riding in the car, silk hat and all. Most of the mayors along the route were glad to cooperate because in every town the pageant was hooked to some local event. In Canon City the Daily Record offered cash prizes for the best floats and seventy-five cars were lined up in the parade. This stunt was worked forty times in Colorado and Wyoming.

Planted Skeleton of Capt. Applejack

Thirty-three different angles were worked by Oral D. Cloakey for Strangers of the Night when that picture came to the Regent Theatre, Ottawa. Some of the numbers are two or more parts of a related stunt, but they are all separate items.

His most sensational stunt was to plant the skeleton of Capt. Applejack in an excavation along with a heavy iron box. This was fixed with the police, but apparently not with the workmen on the job, and the result was a sensation when the steam shovel dug up the skeleton, which was carted off to the police station. The following day the box was forced open and found to contain four passes to the Regent for Strangers of the Night. The first day newspaper stories were guardedly worded, because the reporters evidently had their suspicions, but about a third of a column was pretty good, even at that, and the papers were able to save space when the box was opened the following day and the contents reported.

Mr. Cloakey also worked the treasure hunt as outlined in the Bonns-Ferguson yellow kids, but he added his own touch by requiring that the finder of the treasure be in possession of a copy of the co-operating newspaper in which the location of the treasure was hinted at. The treasure was represented by certificates good for a pair of seats or cash sums ranging from one to ten dollars. All had to be presented to Capt. Applejack himself at the newspaper office, which was the excuse for a picturesque pirate in the newspaper's counting room.

A special screening was made for the press, and two hundred well known persons were invited to swell the audience. Both newspapers were given co-operative pages, and a safe company gave both its windows to a double display. One side showed an old-fashioned safe with the door wrenched off and a burglar departing with his loot. The other side showed one of the safes manufactured by the exhibiting company, with the burglar's tools all broken, the safe proof against strangers of the night.

A different angle was found for a sporting goods store. Here a tent was set up in a woodland dressing. Inside the ten was a figure with a gun, sharply silhouetted against the canvas wall by a strong light. This stranger of the night was a stuffed bear.

A burglar alarm system supplied its red emergency cars for perambulators and placarded every client's home or place of business with the statement that "These premises are protected against Strangers of the Night by the Dominion Messenger and Signal Co." The same company also occupied a vacant store window with a display of the apparatus used in its system. The emergency cars also invaded Hull, just across the river, where you go to get a drink.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

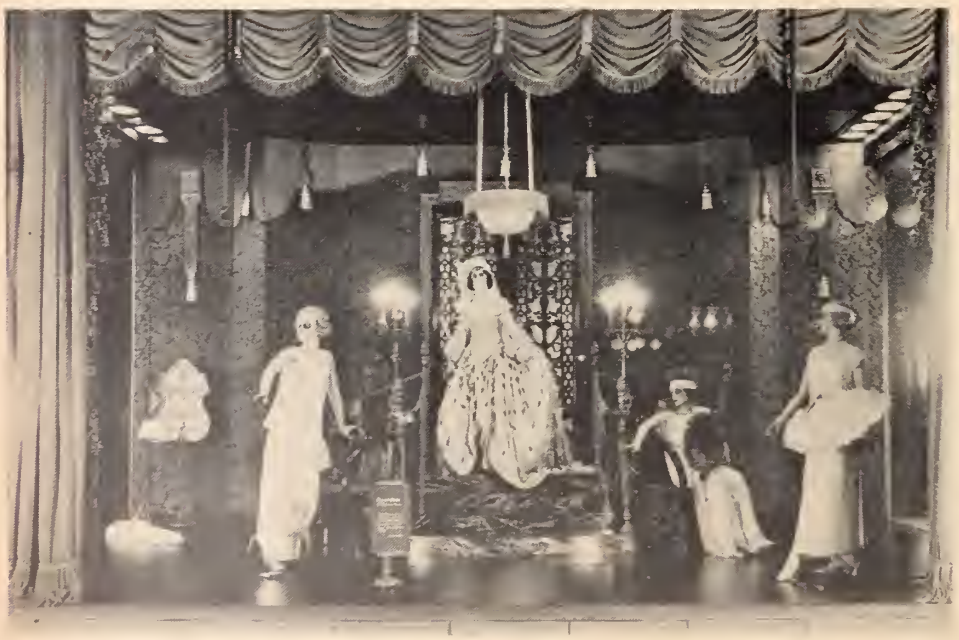
AFTER a week's rest, during which time they aided in the broadcasting through Station WEAF of the Brooklyn Mark Strand first radio concert, the members of the singing chorus are back again, appearing in three numbers on the program with Mary Pickford's "Rosita." Jerry and Her Piano Quartette were held over for this program, making a line-up of four musical presentations in addition to the Topical Review and a special comedy on the supper show. Out of the two-hour show the musical part took up twenty-three minutes, the Review eight minutes and the feature one hour and twenty-nine minutes.

The Piano Girls, with pianos set at different angles from the week previous, opened without lights excepting individual baby spots which were placed in the instruments to pick out only the face of the player. Deep blue plush cyclorama was used as background to contrast the drop of last week. After a minute two light amber and two light pink spots overhead dimmed up, followed by red borders and blue footlights. This lighting remained to the close, as only two numbers, "Bit by Bit" and "Canadian Capers," were played. Seven minutes, with no lighting from the front.

The Symphonized Jazz, five minutes, was special arrangement of "Moonlight Kisses" and "No, No, Nora." Two 150-ampere Mustrum floods from the booth, magenta color, flooded the entire stage, with one dome flood of same amperage hitting the right half of orchestra with orange and another dome flood on left half with light blue. Purple borders large stage. Six color blend spots and three box lamps of same color hitting silver draw curtains throngh the glass traps across the stage behind the foots, shooting from beneath. Two arch spots, color blend, hitting silver draws from the sides. Transparent fabrics columns at proscenium arch color blend top and bottom.

As Thanksgiving Day falls in this week, Krenser's "Prayer of Thanksgiving," sung by the chorus, lends the proper atmosphere. The back drop was neutral blue, with set piece landscape winter scene five feet high across stage one foot in front of the drop. Church with transparent windows, lighted from behind, at the left. The chorus of eighteen girls costumed as Pilgrims entered from th eleft in twos, threes and fours, grouping center stage for the song. X-rays of small stage light blue. Two light blue box lamps on the set, with two color blend arch spots shooting across from side to side. Large borders green-blue. Two dome Menstrum spots, one deep blue and one purple, on musicians alone. Light blue transparent windows. At finish the number was closed in by silver draws.

After the chorus, seated in with the orchestra, had sung Elgar's "Pomp and Circumstance" for Armistice Memorial scenes in the Review, the "Rosita" atmospheric prologue was presented. Backed up by deep blue plush cyclorama was a huge set-piece fan of Spanish design, upon which were hung several bright shawls. A raised platform copied from the photoplay was in front of the fan, and grouped around this at opening were the eighteen singers in Spanish costume. They sang "Spanish Serenade," and at finish Mlle. Francelli, made up as Mary Pickford in the picture, came on from left and onto the platform, as a basso, made up as male support in the film, entered from right. Dancer went through "La Rosita" dance, with interpolated business, and then followed specially written song, "Rosita," by the bass, with a close by the ensemble. A 150-ampere light blue flood from the dome covered the stage, with magenta x-rays, and rose and amber spots from the sides on the shawls. Overhead spots on the set were amber, orange, light blue and light pink. Front lights included two booth Mestrum floods, orange, on sides and orchestra. Two light amber transparent windows, and red borders large stage.



A Paramount Relase

NOW IT'S PARAMOUNT WITH THE ORIGINAL COSTUME

John E. Kenebeck borrowed a costume from Pola Negri to put over The Spanish Dancer in Des Moines and used it for window display after letting it be worked at a Spanish Surprise Party given by one of the college societies

Has Sorority Party for Spanish Dancer

John E. Kenebeck, who has been doing unusually good work for Paramount in the Des Moines territory, has been promoted. When the exploitation staff was shot to pieces John was sent out to Australia to see what he could do out there.

Just before he left he used a novel stunt for The Spanish Dancer, about to play at the Des Moines Theatre. He wanted something out of the way so he persuaded one of the societies of Drake University to give a Spanish Surprise Party at the home of one of the local graduates the Friday before the opening. Members of the sorority and society people were present in numbers and the surprise was a preview of the picture and the display of the wedding dress worn by the star in the picture, and which had been loaned by the Lasky organization. This was worn by one of the members of the society. After this use it was put on a dummy and set into a dry goods store window as shown in the cut.

A First National Release

WHAT CAR DO YOU SUPPOSE TRILBY HAS? A LAFAYETTE

One of the girl ushers at Loew's Warfield Theatre, San Francisco, looked almost as much like Andree Lafayette as she thought she did, so they dressed her up, put her in a Lafayette car and sent her around town to tell of the coming of the play.

Trilby Model's Car Match for Her Name

Things came pretty soft for one of the girl ushers at Loew's Warfield Theatre, San Francisco, the time they played Trilby. She looked something like Andree Lafayette and the resemblance was heightened by the costume they gave her. The Lafayette Motors Co. made it a family affair by donating a car and a banner told that Andree rode in a Lafayette, "of course."

When she was not driving around she was used in the lobby to preside over the shoe and stocking displays, the usual window hookups being used in the stores tied to this scheme.

Special work consisted of a painted sign on the side of the theatre and a 24-sheet board in one of the very few spots available for posting in Market street. There was a lavish display of paper elsewhere and the co-operating concerns took extra newspaper space to ride on the general campaign.

Ray Coffin, for Richard Watson Tully, and Charmes M. Thall, publicity manager for the West Coast Theatres, collaborated on the stunts and put over the production with a big bang.

Poster Competition Helps in Three Ways

Making a poster competition the chief publicity stunt on Jackie Coogan in Circus Days put the picture over for the Rialto Theatre, Champaign, Ill.

The town has the State college and Charles Pyle, with some help from Al Sobler, hooked the art class to a practical competition. The university paper got back of the idea and put it over to the students, and the local sheets came in with comment when the best examples were displayed in store windows. That stunt alone might have put the picture over, but Mr. Pyle got hold of a woman clown and sent her around the streets with a team of goats and a trained duck, all three with clown ruffs around their necks.

The tobacco hook-up was used and the Potash and Perlmutter Firpo stunt was adapted to a local football stunt. The explanation as to why the U. of I. would win the coming football game was that they had the best line-up, just as the Rialto had the best show. It was not very cleverly adapted, but it was an appeal to college pride and so it helped.

Trailed

Because Potash and Perlmutter in stage form had pleased Great Falls, Mont., among other places, William Steele, of the Liberty Theatre, spent most of his advertising money to tell his world that the screen version was better than the original with "Much as you enjoyed the play, you will admit that the picture is much better."

They came to find out and most of them voted in the affirmative.

Rented a Store

An entirely new twist was given the window stunt when The Green Goddess played the Rialto Theatre, Newark, N. J.

The Goldwyn exploitation man suggested a reproduction of the scene of the airplane crash in a window in a vacant store, and the Distinctive studio made the set and the figures of George Arliss and the others who figure in that scene.

It attracted so much attention that the store was hired by a man who figured that if half as many looked into his window it was a good location.

When the Capitol Theatre, the T. & D. house in Sacramento, played Dulcy, M. B. Hustler tied an automobile accessories store to the picture with the urge not to be a Dulcy, but to buy a specified brand of tire chains and avoid skidding. It did not cost much for the card and it helped popularize the play with motorists, who urged others not to be Dulcys when they were caught without chains.

A First National Release

CLOWN AND CARTOONS HELP JACKIE COOGAN IN CIRCUS DAYS IN ILLINOIS

A Poster Competition, open to the students of the University of Illinois, got publicity in the local ad. college papers as well as in store windows, for the Rialto Theatre. This was built up with a ballyhoo as shown in the companion cut, a woman dressed as a clown steering a goat team and a clown duck through the streets. The tobacco hook-up was employed to good advantage.

Baby Peggy Is Now Subscription Agent

Using the Baby Peggy Doll to get subscriptions is a new form of co-operation which appeals to the newspapers and brings the theatres using these comedies a lot of exploitation not charged against the house.

The Evening Sentinel, Milwaukee, gave a doll for five six months' subscriptions, provided the names were new, and the Atlantic City Press Union used a gross of the dolls on a similar scheme. Both used page displays to put the appeal over. Papers in Lancaster, Pa., and Rochester, N. Y., have used the stunt with similarly good results, and the idea is spreading through the efforts of Century Comedies publicity.

The newspapers naturally have to play up Peggy's screen appearances at the local houses, and in some instances they have handled the Baby Peggy Club idea as a further exploitation.

All the manager has to do is to book in the comedies.

Having worked out the Peggy resemblance contests, the publicity department is planting the subscription scheme with a Baby Peggy Sundae in a formative stage to follow this. A picture on this page shows how the sundae worked in the window of one of the most popular candy stores in the theatrical section of Broadway. The photographer did not bring out the advertising matter very clearly, but in addition to the seven photographs there are two dolls and three window cards, a good score for a single window.

A Universal Release

WHAT THE BABY PEGGY SUNDAE GOT IN ONE STORE

This window is in the heart of theatrical Broadway, New York, and scores seven photographs, two dolls and three cards. The cards are supplied by Century comedies. The concoction costs a quarter and is said to be worth the price and more.

Uses Full Pages in Neighborhood Towns

Most managers think that they are hustling along at top speed when they take a full page in the home town paper now and then. J. C. Wodetsky, of the Murray Theatre, Richmond, Ind., fades them with four full-page displays for The Bright Shawl in as many feeder towns, Centreville, New Paris, Fountain City and Boston. Each page also carried a large cut of Harold Lloyd on the facing page as a compliment.

Mr. Wodetsky writes that this out-of-town drive builds business every day and is especially good for the supper shows on Saturday and Sunday. It gives him a standout on the swing shows on those two days, and runs up his box office record most pleasingly.

He adds that this is not an experiment, but that he has made it work in Bridgeport and New Haven, when he was with Poli, and in Kalamazoo, with the Butterfield circuit. Having given it a full try, he is passing it along for the rest.

Small-town full pages do not cost a great deal of money, and all they pick up is pure velvet. The manager who overlooks full drives on his surrounding territory is losing money, unless he happens to be packing his house every day, every show, with local patronage.

Mr. Wodetsky sends in a personal letter head that is as shrinkingly quiet as a calliope at a baby's funeral. It's terribly loud, but it tells the world that 21 years of experience in promotion has converted him to publicity ideas even on a personal letter head. It is not that he is swell headed. He is merely taking some of his own medicine, and the Murray owners will tell you that his medicine is a pretty good tonic.

A Pathe Release

AN EFFECTIVE FRONT BANNER BASED ON THREE SHEETS

This was arranged by Stanley Brown, of the Strand Theatre, Minneapolis, from the paper on Why Worry and after that all that worried him was getting the money safely over to the bank, and he does not mind cares of that description.

A Waiting List

Tod Browning, the First National franchise holder in New Haven, has something new. You've read until you were tired about the tremendous crowds around a show window. Tod tells of a waiting list.

When he had Ashes of Vengeance at the Olympia he decided to tell about it, so he hooked a store to a resemblance contest, with Norma (alias Omar), pearls and a wrist watch and box parties as the prizes. Then he got an "original" costume for the window and was sitting pretty, but the store people had to call a cop. The cop saw to it that each person got a good look and then made way for the next.

And he further adds that the policeman on duty at the theatre estimated that at times the line in front of the box office was a thousand persons long. To prove it he submits a photograph of a crowd of 1,023 persons, the odd 23 being onlookers on the other side of the lobby.

Didn't Worry

With Irene "herself" as competition, L. A. Towns, of the Strand Theatre, Birmingham, Ala., almost broke his record on Dr. Jack with Why Worry? and at almost no cost, since he got the bulk of his space free. It took two days of hard rains to keep him below the top figures on the other Lloyd picture.

Part of his space he won with a hook-up page with the merchants and he got a total of three-fourths of a page with the old names-in-the-classified-ads stunt.

Working Again

The laughing Okeh record was dug out to knock them for a goal at the Strand Theatre. Two of the laughing heads of Harold Lloyd were placed on either side of the instrument, and the record was run with a repeater.

H. C. Farley remembered that this had worked well in other places with Dr. Jack, and he was pleased to find that it did just as much for Why Worry?

Educational Releases

GETTING AN ENTIRE WINDOW FOR COMEDIES ALONE

The Newman theatres in Kansas City got a full window for Lloyd Hamilton and Mermaid Comedies shown at their theatres, and put a permanent kick in the announcements of their small features through the coming season. They make money on comedies.

Took Entire Window for Comedy Program

Realizing that comedies sell many more tickets than most managers realize, the Newman theatres in Kansas City framed a window in a kodak-pen shop for the Mermaid Comedies, which they feature on their programs.

There were pictures of the stars, a few scenes, mention of the most imminent comedies and dates for the next booking, and the passersby got the idea that comedies must be worth while if a theatre went to so much trouble.

With the Newman, Royal and Star all using Mermaids, this comparatively slight effort gave all three houses a stinger for the small features that will last well into the season. Sure they are only two reels long, but if a two-reeler can sell tickets, why not talk about them even if you do happen to regard them as bobtails? Help them to make all the money for you that you can get. Most managers would be surprised could they get actual figures on the direct drawing value of the comedies, which often sell over a non-appealing feature title. The Newman knows.

Atlanta Theatre in Yellow Sheet

Although most of the tried out stunts in the Goldwyn-Cosmopolitan "yellow sheets" are those worked during the run of the attraction at the Capitol Theatre, New York, the Metropolitan Theatre, Atlanta, makes the grade with an exceptionally good house front on The Green Goddess. This has been reproduced and attached to the book. The Metropolitan has every reason to be all swelled up. The cut on this page gives a better idea of the stunt. Smoke can be used if incense pots can be put where the painted braziers now stand. Since this is atop the marquise the use of incense is not necessary. Any material that will make a heavy, visible smoke can be used, or a steam pipe can be run up from the boiler room if the latter is conveniently located. Attachment can also be made to a radiator.

The yellow book on The Green Goddess is a clash of color schemes, but it is worth a lot of money to the man who is going to play the Arliss production, for it lists stunts suitable for any type of theatre and at costs ranging from almost nothing to about half what the idea is worth. Each of these yellow books seem to be a little better than the last one, and they reflect great credit upon the editors, Eddie Bonns and W. R. Ferguson.

Fed the Stars

Booking Potash & Perlmutter into his Mary Anderson Theatre, Louisville, the same week Carr and Bernard were at the drama house in the next volume, Col. Fred Levy gave a luncheon to the stellar lights and invited others of prominence to complete the party.

And, in spite of his efforts, the story of the luncheon got into the papers rather extensively, and somehow it did not hurt business in the least. For that matter it helped both screen and stage play.

A Goldwyn Release

THE BEST FRONT WORKED ON THE GREEN GODDESS

This is from the Metropolitan theatre, Atlanta, and was selected for use in the "yellow sheet" on the Arliss play as being the best yet shown on this feature. It suggests a lot of work, but the receipts paid for the labor cost and material with a profit.

This Auto Dealer Advertised Penrod

It is to be taken for granted that there is always a free matinee on Penrod and Sam. But you can make this special work better if you give it a new form. Pass the cigars to Sid Lawrence, of the Regent Theatre, Grand Rapids.

E. C. Sackett is an automobile dealer. Sackett was given the passes and advertised that he wanted every child in the Furniture City to see this wonderful story of childhood days.

He was so anxious that all the kiddies should get a chance that he offered free tickets. All any child had to do was to come to the store with the name of some person who was in the market for an automobile, the details as to the type of car he desired and the make of his present boat.

Of course, there was a lot of duplication and some deception, but Sackett got a lot more information than the big display advertisement he used cost him, and Lawrence contributed the tickets, which cost him less than the newspaper space would have done.

And then you can take an encore on the next picture with the piano dealer, who is always willing to pay for prospect names, and perhaps the sewing machine man can be interested for a third try, if you do not space them too closely together.

The beauty of the scheme is that it gives the salesman a chance for an approach. Instead of a cold start he opens with "Little Willie Brown tells us you are looking for a sedan." The prospect may say that Willie is a gifted little liar, but he has started talking. That's the hardest part, and that's over with. Tell that to the dealer when you take him the idea.

Redder'n Red

Edward Lewis, of Keith's 81st Street Theatre, New York, used 800 red bulbs under the marquise when he played Goldwyn's Red Lights and used two red floods on the roof to catch attention before you got to the house. Cutout letters from the posters proclaimed the title on three sides of the marquise.

He also used a novel introduction to the film. A tiny point of red was thrown on the screen and irides out until the entire auditorium was flooded, then the picture was thrown on the screen and the red light dimmed down. It was atmosphere and color combined.

Looked Far Ahead to Get a Feature

Foresight being better than hindsight, a medal should be pinned on Robert Slote, manager of Crandall's Strand Theatre, Cumberland, Md. He looked so far ahead that he could see around the turn of the road.

Managers have reported their utilization of the local representative in the annual Atlantic City beauty contest. Slote *made* his candidate and then used her.

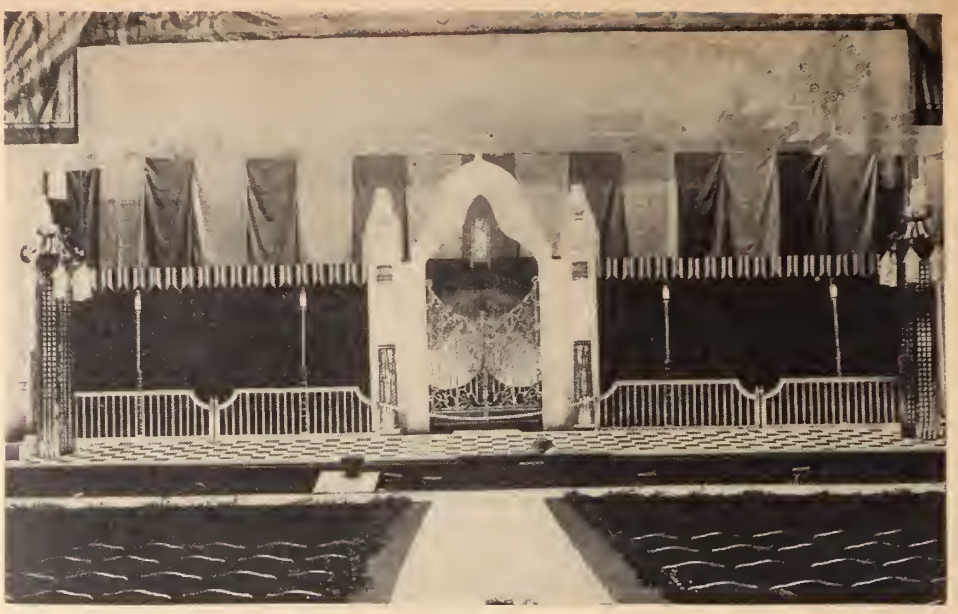
Long before the date of the contest he persuaded the local merchants that it would be a big thing if Cumberland were represented in the gathering of bathing beauties. He was willing to do all the work and stand his share of the expense, but he wanted the moral support of all the merchants and some slight financial backing. They would show the huge crowds at Atlantic City that Cumberland was there with the best of them.

The idea took hold. The merchants told Slote to go the limit, and they came in with window and newspaper advertising. Slote generously offered to loan the Strand for the selection of the town's representative from among the competing beauties. That seemed to be a good idea, so he was told to go to it.

Then it struck Slote that it might be a good idea to add a fashion show, and help advertise the merchants who were sharing the cost of the campaign. They applauded the idea and promised the models and the gowns and other details. They also cooperated in a double truck advertising the dual event and their connection with it.

Slote built a black and white setting which is reproduced on this page, and provided the essential runway. The models showed their dresses and the beauty contestants looked their prettiest and most all of Cumberland was there to see. The winner was selected and sent off to Atlantic City, and the town quieted down while the merchants counted their respective profits from extra business. They figured that "Miss Cumberland" had really brought them money and they were correspondingly grateful to Slote; a goodwill he can capitalize in window cards and co-operative pages for a long time to come.

And just note that Slote did not use all this big stuff to pull through a weak sister. He set it for the night he had what he figured would be an especially pleasing bill. He knew he would pull many persons who do not usually turn out for pictures, and he wanted them to go away with the best possible impression of pictures as a whole, so instead of working for a barely good enough picture, he held the idea for The Brass Bottle, and he made regulars out of many of the infrequents. It was the last touch of showmanship, and he was still there with the goods.



HERE'S A GOOD STAGE SETTING FOR A FASHION SHOW

The stage setting and runway used in a fashion show at the Strand Theatre, Cumberland, Md. This was planned by Robert Slote, who made the event the background for a beauty contest, as well as to strengthen business on The Brass Bottle.

Teaser Displays Sold U. S. Grill

Selling Ruggles of Red Gap by teaser is something new that was worked by Jack Hellman, a Paramounteer.

He dropped into Jamestown, N. D., where the Wilson story was booked at the Opera House, and started a series of advertised displays announcing the impending opening of the U. S. Grill, later adding that Marmaduke Ruggles would be its manager. Even then they did not tumble, but looked around to see where the grill was being made ready.

The day before the picture opened, the teasers joined the straight advertising for Ruggles by announcing that they would all enjoy the scenes in the U. S. Grill in Red Gap in the Cruze production.

Here's a New Angle for Book Hook-ups

Pass the butter to the State Theatre, Erie, Pa. It bought $293.50 worth of space with an investment of $40. Then Mike Vogel picked up the idea and put it over in Altoona and McKeesport before the tidal wave caught him. You can do it in your own home town if any newspaper has a contest on—or you can inaugurate one.

In Erie the paper was gunning for subscriptions. The State purchased 100 copies of the Grosset & Dunlap version of The Cheat and donated them for bonus prizes, and the newspaper gave all that space to the announcement of these bonuses with a few kind words for Pola Negri and The Cheat.

Of course you do not have to give out as many books in a small town, but you can get as much in proportion to your investment, and it has worked big in the three instances reported on.

Changed Chaplin

At last they have been having The Pilgrim in Laredo, Texas, and when Manager Epstein found that the ministers were running true to form and getting ready to protest against the ministerial garb, he asked them to come and see the picture, offering to make such eliminations as they might suggest.

Somewhat taken aback at this offer, the ministers made some minor changes and then endorsed what was left. The condemnation made for interest which was added to by the subsequent approval, and business at the Royal was royally good.

Army Helped

Now it's the Santa Fe Trail that is getting the recruiters. Richard Weil, publicity man for Progress pictures, sends in a photograph of an army covered wagon with the explanation that he was able to interest the commandant of an army post across the river from Cincinnati. The nub of the idea was that if you joined the army you could see The Santa Fe Trail. If you wanted a sample, you looked it up at the local theatre.

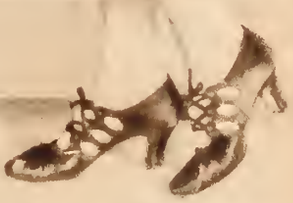
He not only got the wagon, but an ambulance as well and a cavalry escort.

A Goldwyn Release

MADE GREEN GODDESS CAPITAL OF AIRPLANE ACCIDENT

When a local plane crashed in the mountains, Manager Beckman, of the Rialto Theatre, Wenatchee, Wash., brought it in on a truck. The engine and propellor were shown in the lobby and the remainder carried around town on a truck for a ballyhoo.

"FLAMING YOUTH"
featuring
Colleen Moore
First National's screen version of the sensational novel of the same name.



Metro Pictures Corp. presents
Viola Dana
"IN SEARCH OF A THRILL"
A Metro Picture.

Paramount presents
"TO THE LADIES"
a
James Cruze Production.

"THE OLD FOOL"

an Outlook Production with

Lloyd Hughes

Louise Fazenda

and

Betty Francisco

Distributed by Hodkinson Corp.

"MAYTIME"
featuring
Ethel Shannon
and
Harrison Ford
a Preferred Picture

Bobby Vernon
in
"HOLD
EVERYTHING"
an Educational-Christie
Comedy.

"LIGHTS OUT"
presented by Al Santell and
distributed by Film
Booking Offices.

"THE DAREDEVIL"
a two-reel comedy starring
Ben Turpin
Produced by Mack Sennett
for release by Pathe

Pete Smith's Capital Newspaper Campaign

Pete Smith, working to put over The Meanest Man in the World for Sol Lesser at Loew's State Theatre, Los Angeles, built up a fine campaign in which the theatre or the fact that the title was related to a picture were carefully eliminated.

On the face of it, the Los Angeles Express was willing to pay $200 to locate the meanest man in the world. It offered $150 to the person who developed the meanest man with $50 and $20 as consolations. Meanwhile, it paid one dollar each day for the five best letters on the meanest man, these letters being reassembled for the final judging.

It streamed the question across the front page each day, repeated on 100 painted 28-sheets, bannered 500 newsstands with signs and tack cards and apparently took slide space in 100 theatres of the West Coast corporation.

As the contest drew to a close it put out the meanest man and his mother, father and son. The hero was immaculately dressed, but being the meanest man, his family was uncared for. The four of them paraded the streets in masks and helped to interest in the contest.

As a final there was a ball at the Cinderella dance hall, where motion pictures were made of the arriving guests and those who later competed for the prizes for shaking the meanest hoof.

And when all this publicity had been carefully accumulated, it was shifted in bulk over to the show at the State. It had done all it could for the Express and was ready to hand to perform a similar service for the State, and it put over Bert Lytell like the Barnum & Bailey with Duse in the center ring.

Doubled Contest

About 200 youngsters appeared at the Stacey Theatre, Trenton, N. J., for a Jackie Coogan contest on Circus Days, so Lee Haussman had to hold an elimination in the fire alley, retaining a dozen of the best for the stage appearance, the audience deciding the winners. There were three prizes, a suit or overcoat, a cap and an autographed copy of Toby Tyler.

In addition, the theatre offered a silver cup for the best impersonator at a Hallowe'en street ball conducted by a committee of citizens. This was not limited to children, and a number of men competed for the prize, adding to the general hilarity—and effectiveness—of the stunt. The cup was, of course, included in all the newspaper stories for several days in advance.

Uses Davies Film for Store Display

Because the Wanamaker store is celebrating the hundredth anniversary of the founding of the A. T. Stewart store, which was purchased by the Philadelphia merchant, a considerable portion of the store advertising dealt with the New York of a century ago, with pictures of old New York and similar material.

In this connection portions of the Cosmopolitan production of Little Old New York were shown at the performances in the store auditorium for two days. This was not the complete film, but scenes showing the very remarkable reproductions of old streets, and was more in the nature of a glorified trailer advertisement for the picture, then showing at the Capitol, while at the same time it fulfilled its purpose of showing the ancient town. It was a particularly valuable advertisement because it was apparently anything but that.

Thrifty

The last word in economy comes from the exhibitor who is saving the ashes of The Eternal Flame to advertise Ashes of Vengeance.

Foster and Kleiser
WHO IS
$200 REWARD SEE L. A. EVENING EXPRESS
THE MEANEST MAN IN THE WORLD?
THE MEANEST MAN IN THE WORLD
NOW SHOWING AT
LOEW STATE THEATRE

A First National Release

FOUR OF THE STUNTS WHICH HELPED PUT OVER THE MEANEST MAN IN THE WORLD IN LOS ANGELES

This was all directed to a newspaper contest which piled up the publicity for the newspaper and which, at the proper time, was transferred to the film. There were 100 boards like that above and any quantity of bannered taxis. Below are shown the four perambulators used and the traveling night apparatus which was used at a motion picture ball at a dance hall

Scandinavian Stunts Follow Live Practice

Exploitation abroad has come to equal the best work done in this country, where exploitation was brought to the status of an independent profession. Australia has done splendid work, England is not far behind, and we have recently shown a number of good examples from the Continent, but among the best are these stunts worked by Raoul le Mat, of Stockholm, who is not only distributor of the Metro product for Norway, Sweden and Denmark, but the owner-manager of an important chain of theatres, the "home" house being the Roda Kvarn, or Red Mill, in Stockholm.

One of the best stunts, though it does not show up so well in the photograph, is a mechanical novelty for Tva Arbland Vilda Djuri Afrika, which is the alias for the Martin Johnson's Trailing Wild Animals in Africa.

This is the kiosk which appears in the centre of the lobby in the upper right hand of the cut. It shows Mrs. Johnson in the act of shooting and a lighting device is used to give the flash of the gun. At each flash an animal leaps from behind a screen at her right, to fall dead at her feet.

The four-in-hand drag shown at the left was used for Hearts Aflame. Anna Q. Nilsson is naturally a particular favorite with her countrymen and especial effort was made to put this release over. This was played at the Rialto Theatre, instead of the Red Mill, and brought a large business.

The lower pictures show the special drive on a comedy week, the bill being composed of Mud and Sand, the burlesque on Blood and Sand, and Rob 'em Good. An automobile parade was formed, with impersonators of Valentino and Fairbanks each in his own car, and numerous stops were made for ballyhoo purposes.

The result of the drive was to give an exceptionally big week without a dramatic feature. Evidently the demand for comedy is as world-wide as its appeal.

All of the stunts are passed along to other users of the Metro service, and Mr. Le Mat goes beyond American exchange practice in his service to clients. This includes the supplying of cloth backed stills instead of the usual light paper prints. The cost of the process is more than offset by the saving of the stills, which are in good condition long after the straight paper prints would be cracked and torn. Sometimes we get so proud of ourselves that we fail to realize that there are comers in other countries and we are glad to pay our respects to this Metro hustler.

Bad men are usually supposed to be life takers rather than savers, but the Olympic Theatre, New Haven, got hold of some mint candies and put them out with a special label reading "Two kinds of life savers, pep-o-mints and The Bad Man at the Olympic." Tod Browning says it helped business. But why not "Pep-o-mints will take your breath away. So will The Bad Man?"

Plenty of Jazz in Good Metro Puzzle

An advertising novelty is just something you get from an exchange. You can make it worth the cost or you can make it get a lot more than that. It's all a matter of putting in something more than the surface use.

Plenty of exhibitors have put out the Metro "E" puzzle on The Eternal Struggle, and have found it a useful novelty. W. G. Bishop, a Metro exploitation man, made it a newspaper stunt in two cities.

In Houston, Texas, some 300 members of the Rotary Club spent most of their time at the weekly luncheon trying to make the blamed thing come out straight. The Pirates, an advertising club in Oklahoma City, let the soup get cold in a similar endeavor.

In each instance the manager of the local theatre offered to pay the luncheon check of any member who could solve the puzzle. In neither case was the award claimed. But the newspaper made the mention of their efforts in the stories of the luncheons, and had to mention the house and attraction.

If you don't want to risk having to buy lunches, offer passes, but see if you cannot get some local organization interested. This can be worked, of course, on any similar stunt and does not merely apply to The Eternal Struggle, though the latter title worked well into the story.

Metro Releases

THREE EXAMPLES OF THE BALLYHOO METHODS USED BY RAOUL LE MAT IN SCANDINAVIA

Mr. Le Mat, who is the representative of Metro in Norway, Sweden and Denmark, as well as the owner of a chain of theatres in these countries, is very much awake to the value of exploitation. The upper left hand cut shows a perambulator for Hearts Aflame, with a lobby for the Martin Johnsons' wild animal picture on the right. Below are two of the pictures of his drive on a comedy week with Mud and Sand and Rob 'Em Good

Open Display Is Always the Best

These two display spaces on Cameo Kirby are about the same size and general form, but one has a far greater attraction and selling value than the other. Both are about three tens, though that of the Century is about three lines over the measure. In this Booth Tarkington, Harry Leon Wilson and Cameo Kirby are fighting each other for

THE FILM OF THE GREAT STAGE SUCCESS BY
CENTURY
BOOTH TARKINGTON AND HARRY LEON WILSON
"CAMEO KIRBY"
The RACE of HEARTS between the MONARCH and the MISSISSIPPI.
See The Greatest Race Between Three Steamboats Ever Staged
NAT GOODWIN'S
Most Famous Stage Success
With
JOHN GILBERT
GERTRUDE OLMSTED
JEAN ARTHUR
He was a Mississippi River Gambler, but in the Great Game of life and love he Proved Himself all Man.
FAREWELL WEEK FOR THE
MILTON ABORN COMIC OPERA COMPANY
Presents The Famous Musical Comedy
"THE SPRING MAID"
CENTURY ROOF
ERNIE YOUNG'S DEBUTANTE REVUE

A Fox Release

THE CENTURY, BALTIMORE

the limelight with no very pronounced result. The three names are too nearly of equal value to get any prominence. Probably both Tarkington and Wilson will sell some tickets, but they will sell just as many for the Temple theatre, Toledo, though here the names are less than half the width and about half the height. Not only do the three names crowd each other, but they lie against the cut in such a fashion that whatever chance they ever had is killed off, while at the same time they also murder the cut. The cut would not be a bad one, were it set in properly, but it needs white space to show it off, and here almost every hole is chinked with talk. The picture is offered as "Nat Goodwin's most famous stage success," which serves only to emphasize the fact that this is a rather old subject, since the comedian, favorite of his generation, is a strange name to most of the present-day patrons. There is more appeal to the "See the greatest race between three river steamboats ever staged," in the panel on the left, but there is more vigor to the race suggestion of the cut in the Horator advertisement than to the type, plus the obscured race in the Baltimore appeal. Moreover, there is a sweep to the drawing from the Toledo advertisement that catches the attention more quickly and holds it better. The boats are right at the top of the space and the flow of the stream takes you down to the title, which is not obscured by any disturbing lettering above or below. You are sold Cameo Kirby, a Mississippi story, right at the jump, with the suggestion of love interest in the clutch just below, and with the authors and star over to the right. There is not as much talk in the Toledo handling, but there is greater selling force because the entire display has a breadth that the other lacks. There is the suggestion of strength and vigor which the cut with more detail can never attain. Both cuts are apparently press book material. It is merely a matter of choice, and we hold that the choice should invariably lie with the stronger cut where there is an option. The title has double the display. The Century is not a poor advertisement, but working from the same available material, we think that the Temple has framed a much better selling advertisement. This is by no means an isolated example.

WEEK STARTING TODAY
H. C. HORATER
Presents
CAMEO KIRBY
A Romance by two of America's Greatest Dramatists
BOOTH TARKINGTON
and
HARRY LEON WILSON
John Gilbert Cast in the Title Role
A story of Mississippi River folk. A plot that will make you forget it's a movie!
PRICES Mats. 15c-25c Eves., Sats., Holidays, 25c-40c Children Always 15c
HORATER'S TEMPLE THEATRE
ALSO LARRY SEMON IN "LIGHTNING LOVE" AND BABY PEGGY IN "MILES OF SMILES"
Week Starting Saturday, November 24
"IF WINTER COMES"

A Fox Release

THE TOLEDO EXAMPLE

It almost invariably holds true that the open drawings, not confused with too much text, will sell more tickets than the elaborate cut, especially when it is confused with too much talk. An advertisement must work quickly, if it is to work at all, and there is no place for elaborate argument.

White and Reverse Not in Confliction

For the second week of If Winter Comes the Ohio theatre, Indianapolis, uses a three twelves, of which about half is a reverse ground and the rest normal. Whether or not this will work out well depends upon the handling. Here the black is an abrupt transition, but there is a similar transition from sketch to talk, and the result is decidedly good. It is better than if the white had been at the bottom, which would have made the space topheavy. The big fact here is the holding of the picture for a second week, and this is put at the top where there is nothing to fight, the sketch not being heavy enough to detract from the type. That brings you down to the title with the message of success. If a picture is held over for a second week, it must be a good picture. What picture is it? The eye runs down the space to where the title is the easiest thing to find in the distinctive circle. In case you do not already know about the picture, there is a well written sales talk on the left, but we think that in most instances this is not read. The selling has been already accomplished. It is just the final clincher, put in for the very difficult few. Almost everywhere this picture is going to double the usual run, or longer, but we think that in no instance has the extension of the run been better handled and seldom has it been put over as emphatically. Usually the emphasis is given the play and not the extension, and the second week it is the extension and not the play which is the more important argument. For that matter, if you still have the picture to play, we believe that you can make real capital out

A Fox Release

ODD AND EFFECTIVE

of these extended runs. Call attention to the very remarkable success of the picture elsewhere and then advance the suggestion that this favor is due to the fact that the film so closely follows the book. Frankly offer it as the one picture in which the flavor of the novel has not been destroyed to make a continuity writer's holiday. Very often the failure of a screen version is due to the impertinent changes made by the studio writers. Play up the fact that this is still the Hutchinson novel and not the story as some studio employee thought it should have been written in the first place. Most readers will welcome the novelty.

Castellated

Making the entire marquise a castle was the way Ashes of Vengeance was put over by Manager Steffy at the Coliseum theatre, Seattle. Instead of building his castle on top of the marquise, Mr. Steffy built around the supporting columns with painted stonework and masked in the lobby front, running the turrets above the line of the canopy.

Of course, there were windows in the castle, and these were peopled by cutouts from the ones and three sheets. It all served to create the desired impression that Ashes of Vengeance was a bigger and better picture.

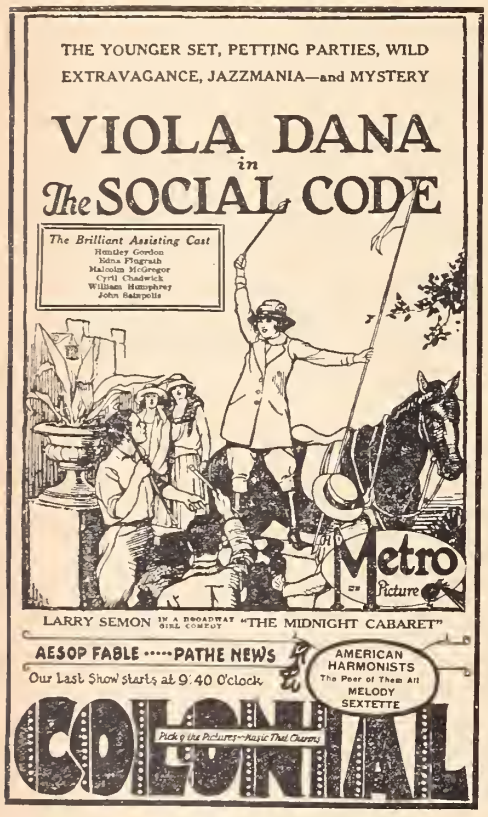
Helps Hook-Ups

Looking for something for the cooperating advertisers, the Odeon theatre, Savannah, gave passes to all readers who worked on their hook-up page for Why Worry. There were twelve advertisers and to get a single pass the readers had to write twelve sentences each commencing with the title and

dealing with the twelve advertising concerns. There was a prize of $10 for the best set of sentences; none of which could exceed 25 words, but a single admission was given each contestant. The same idea can be applied to other titles, though it works particularly well with Why Worry, and helped to get the picture over by drawing a big opening house to go out and tell the rest of the town. It also brought in many paid admissions.

Atmosphere Sketch Is Made Attractor

Most of the advertisements for Viola Dana in The Social Code use the picture of the little star with her feet up on the table. This works well in the smaller dimensions, but the Colonial theatre, Indianapolis, wanted a larger cut and used this polo scene to suggest the general atmosphere of the picture as set forth in the catalogue at the top of the space. It works nicely, though the layout man has done well to hold all the talk about the play above the cut since this extends across the space. Putting part of the talk below the cut would have lost it. That space is reserved to the smaller fea-


THE YOUNGER SET, PETTING PARTIES, WILD EXTRAVAGANCE, JAZZMANIA—and MYSTERY
VIOLA DANA in The SOCIAL CODE
The Brilliant Assisting Cast
Hemsley Gordon
Edna Flugrath
Malcolm McGregor
Cyril Chadwick
William Humphrey
John Sainpolis
Metro Picture
LARRY SEMON IN A BROADWAY GIRL COMEDY "THE MIDNIGHT CABARET"
AESOP FABLE ····· PATHE NEWS
Our Last Show starts at 9:40 O'clock
AMERICAN HARMONISTS The Peer of Them All MELODY SEXTETTE
COLONIAL
Pick o' the Pictures—Music That Charms

A Metro Release

SELLING ATMOSPHERE

tures, which makes for a more intelligent handling of the announcement. The picture is chiefly sold on atmosphere, and this gives a large sample of the chief ingredient. The star's name sells the rest.

Sells Ponjola on Nilsson Haircut

Most of the kick in this Boston advertisement for Ponjola is on the haircut which enabled Miss Nilsson to look like a real boy and not a male impersonator. It is by no means new stuff, for back in 1909 the same gag was worked with Ellie Caines, of the old Lubin company, in a one reeler. We sent the cameraman down to a barber shop and made the haircut a part of the picture, but in those one-reel days there was less exploitation and Miss Nilsson is getting much more advertising out of her stunt. This is a very nicely set advertisement for Boston. There was a slump back into the old hand lettered stuff, but the agents are coming over to real type again and getting better displays. Probably the Boston papers always will look like the printing office towel after the Sunday edition has been run off, but the use of type helps somewhat and since Boston does not seem to know any-

GORDON'S
OLYMPIA—WASH. ST.
As the Society Beauty of Paris
First Boston Showing Beginning Monday
As She Appeared in Africa
$9500 To Bob Her Hair
A FORTUNE ?
Anna Q. Nilsson
To become a man for a week and appear as the trousered heroine of one of the greatest of all photoplays.
Ponjola
A First National Attraction
FEATURING
James Kirkwood—Anna Q. Nilsson—Tully Marshall
From CYNTHIA STOCKLEY'S Fascinating Novel
"PONJOLA" abounds in thrills and excitement, ranks exceptionally high.—Los Angeles Examiner.
It is a thrilling love and adventure story, involving a titled British beauty who masqueraded in male attire to save the man she loved.—Los Angeles Herald.
In background, romantic quality and type of heroine, "PONJOLA" is a real novelty.—Los Angeles Times
5 BIG ACTS VAUDEVILLE Headed By BILL BACHELOR REVUE
SUNDAY CONCERT CONTINUOUS 2 to 10:30

A First National Release

THE BOSTON PONJOLA

thing better it does well enough. Apart from the appeal of the haircut most of the talk is clipped from the Los Angeles reviews, since this showing was too early for the New York criticisms, but the haircut is the best bet for Boston. The boy-girl stuff appeals to the men and to most of the women. Probably they know the book, too, but they will want to see the picture for the sake of the masquerade, and the Gordon houses will clean up with it. There is a lot in knowing what will appeal to your patrons, and here the agent has apparently picked the best bet. It will probably work in other sections as well.

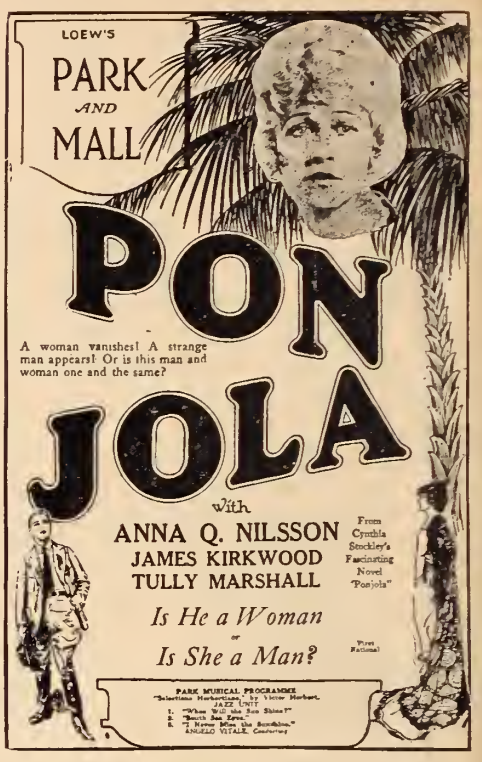
All Lit Up

Planning a change from a second to a first run policy, the Blue Mouse Theatre, Portland, Ore., hired an aviator to fly low over the town at night with the under side of the planes lettered in electric lights.

It helped to establish the policy and give Elinor Glyn's Six Days a two weeks' run instead of the six she was talking about. Of course they used other stunts, too, but this was the star idea.

Splitting a Title Is Cleveland Idea

Loew's Park and Mall theatres, Cleveland, which play the same attraction day and date, combine their space. For Ponjola this space is a 140 x 3, which is ample for the text and sketch appeal. A somewhat curious device is used for the title, Ponjola being made into two words to gain height. This may have been done to increase curiosity, but it is more likely that the object was to get a big display for the word. The text is ta'en from the press book and hammers on the duality of sex of the heroine. It does not carry quite the idea of the story, but it does make for selling curiosity, and this


LOEW'S
PARK AND MALL
PON JOLA
A woman vanishes! A strange man appears! Or is this man and woman one and the same?
With
ANNA Q. NILSSON
JAMES KIRKWOOD
TULLY MARSHALL
From Cynthia Stockley's Fascinating Novel "Ponjola"
Is He a Woman or Is She a Man?
First National
PARK MUSICAL PROGRAMME
JAZZ UNIT
ANGELO VITALE, Conductor

A First National Release

THE SPLIT TITLE

is the chief object aimed at. To this end the bottom of the space shows the male and female figures while the palm tree is typical of the locale and the star herself is shown in the foliage. It is complete without being redundant, and it makes a very presentable form. In some aspects we think that the split title will attract more attention than the single word, though it is seldom advisable to tamper with titles. The point here is that those who will be sold through the book will be attracted because the title is apparently wrong, while others will wonder what a Pon Jola is, so it will appeal to both sides.

Sure They're Crazy

Working over an old idea, Al Sobler, First National exploitation man in and around Chicago, interested the authorities of the State School for the Feeble Minded at Lincoln to show the inmates Circus Days. The idea was that the degree of insanity in the patient could be tested by his reaction to the comedy.

In other words, if you could not enjoy Jackie Coogan in this play you must be crazy. Of course, this was dressed up in scientific language for the newspapers, but that was the big idea.

Being a thrifty sort of person, the test was made while Circus Days was playing at the Lincoln Theatre, and the whole town hustled in to laugh an alibi. If you have a little insane asylum in your town, think this over.

Still Goes

When A. A. Spitz opened his new Palace Theatre, Norwich, Conn., he made the opening blast a series of congratulatory telegrams from the stars, and his centerpiece was one from Norma Talmadge, who had the honor of opening the house with Ashes of Vengeance.

It's old stuff, but it seems still to pack a wallop where it has not been done more than a dozen times, and the first time out—man!

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. A whizzing whopper of a screen comedy, and a picture that will make you laugh until you cry. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. Exceptionally well cast. Warner Baxter as the hero played his part one hundred per cent. If your patrons like Claire Windsor, they will be well pleased with Derelys Perdue. They are the same type. Ralph Lewis is well known and takes well with the average audience. You will hear as little adverse comment on this one as any moderate priced picture. Lots of truth in it. Suitable for Sunday. Had capacity attendance. Draw rural class in town of 1,000. H. Aldinger, Opera House, Primghar, Iowa.

FOURTH MUSKETEER. (5,000 feet). Star, Johnnie Walker. The producers made a fuss about this one, but I don't see anything to fuss about outside of the fact that the title is a good drawing card, but the picture is only a very ordinary comedy-drama. Usual allotment of posters brought good attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

MIRACLE BABY. (6 reels). Star, Harry Carey. This is the best western picture I have shown for some time; if you want a good western picture get Harry Carey. Moral tone good. Draw mixed class in town of 5,000. Admission 10-30. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

MY DAD. (5,600 feet). Star, Johnnie Walker. Fairly good northern picture. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. This is an awful good picture but the film I got was broken up so that it spoiled the picture and that's what kills business. Used two ones, slide, photos, bills. Had good attendance. Draw all classes in town of 1,000. Admission 15-25. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

First National

BELL BOY 13. (3,940 feet). Star, Douglas McLean. How does First National get their high valuation on "Bell Boy 13"? We can't understand unless it's on Thomas Ince's name. Very poor picture. Very short, long enough for the kind, though. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Best Coogan has done for some time. Almost made us as much money as "Oliver Twist" lost. Temple Theatre, Ilion, New York.

CHILDREN OF DUST. (6,228 feet). Star cast. A sob story that did not go well on account of being very similar to several predecessors that were very much better. Has good moral tone and is suitable for Sunday. Had poor attendance. Draw small town class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

DADDY. (5,738 feet). Star, Jackie Coogan. This is a first class picture, well executed and very interesting, and should please all seeing it, both old and young. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

DOMESTIC RELATIONS. (5,192 feet). Star, Katherine McDonald. A program picture; but this star has absolutely no friends here. Moral tone O. K. and is suitable for Sunday. Had bad attendance. Draw all classes in town of 1,400. Admission 10-25, 20-35. E. W. Collins, Grand and Liberty theatres (750-600 seats), Jonesboro, Arkansas.

DULCY. (6,859 feet). Star, Constance Talmadge. Too silly, didn't satisfy Constance's admirers. Moral tone O. K. and is suitable for Sunday. Had poor attendance. Draw railroad town and family class in town of 7,750. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

DULCY. (6,859 feet). Star, Constance Talmadge. Fair picture, but not up to what she has been doing. Constance is liked here. Jack Mulhall, Johnny Harron do well in support. Has good moral tone and is suitable for Sunday. Had good attendance. Draw middle and lower classes in city of 600,000. Admission fifteen cents matinees, twenty-five cents evenings. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. All previous reports hold good. About as good as ever made. Used mailing list and usual advertising. Had extra good attendance. Draw small town class in town of 3,300. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

MAN OF ACTION. (6,400 feet). Star, Douglas McLean. Good comedy drama, pleased about sixty per cent. of my customers. Admission 15-55. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

MAN OF ACTION. (6,400 feet). Star, Douglas McLean. Good picture. Well liked. McLean is a clean cut American type. This picture went over great with our audience. Advertising slants, underworld comedy drama. Had fair attendance. Draw middle and lower classes in city of 600,000. Admission 10-15, 10-25. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

MAN OF ACTION. (6,400 feet). Star, Douglas McLean. Terrible. Thomas H. Ince should never have released this and don't forget First National asks real money for it. Not suitable for Sunday or any other day. Draw best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

MEANEST MAN IN THE WORLD. (6,500 feet). Star cast. A very good picture, very pleasing and entertaining. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MIGHTY LAK' A ROSE. (8,036 feet). Star cast. Once in many moons will you have a chance to book a picture as good as this one. It's a hundred percent audience picture and ninety-five per cent. better than the so called super-productions. Capacity business for three days; should have held over for balance of week. Book it and boost it. H. O'Regan, Laurier Theatre, Hull, P. Q., Canada.

OLIVER TWIST. (5 reels). Star, Jackie Coogan. The little star gives a superb performance but direction is rather poor as the strength of the feature is nearly all in the first four reels. Cast, photography and costuming excellent. Has O. K. moral tone and is quite gruesome for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (600-750) seats), Jonesboro, Arkansas.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. An excellent picture that will do good business with intelligent audience. Jackie is good in this one. Has good moral tone and is suitable for Sunday. Had good attendance. Draw small town and best class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (800 seats), Hazard, Kentucky.

PENROD. (8,037 feet). Star, Wesley Barry. For me it was O. K. Everybody well pleased. Paid a little too much for it. Should be bought cheaper as it's getting a little old. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw small town and rural class in town of 1,474. Admission 10-20-30. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

PENROD AND SAM. (6,275 feet). Star cast. One of the best kid pictures ever made, and pleased one hundred per cent. Get behind this one and it will back you up. Suitable for special. Has good moral tone and is suitable for Sunday. Had good attendance. Draw small town and best class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (800 seats), Hazard, Kentucky.

PENROD AND SAM. (6,275 feet). Star cast. Very good picture. Many good comments. If they liked Marshal Neilan's "Penrod" they will surely like this. Ben Alexander is fine. Entire cast good. Attendance good. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

PENROD AND SAM. (6,275 feet). Star cast. Great picture but they charge too much money. Ran for three days to very good business. Book this one Sunday and Monday. Advertise this one to the limit and be sure you make money if you pay a fair price for the picture. Draw good class in Brooklyn, New York, Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

PENROD AND SAM. (6,275 feet). Star cast. A real picture that will surprise how it will please, although it is "kid" stuff; this was the objection I heard before they had seen the picture; they appear here to be fed up on the mischievous "Kid" comedies (that goes for me too) and were afraid that this is what it was, but every act is natural; splendid direction; but they did not come and I could not get them, although in the advertising I endeavored to combat the idea that it was a "Gang" or a Baby Peggy comedy. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. A splendid picture with all the humor, drama and thrill of the greatest characters, fiction, stage or screen has ever known. With the original stars; a follies show; a style show; dazzling beauties; all the stuff that makes a splendid picture, truly wonderful. If you liked it on the stage don't miss it on the screen. It's better, bigger, greater, funnier than ever shown before. Don't fail to book it. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

SCRAP IRON. (5 reels). Star, Charles Ray. This is a good picture where they like to see a good fight but it did not go good here. Just a fair picture. Moral tone not good and is not suitable for Sunday. Had punk attendance. Draw all classes in town of 1,400. J. Douglas, Strand Theatre, Pierce, Nebraska.

SILENT CALL. (6,784 feet). Strongheart (dog). What I would say about this one would only be a repetition of the good things the boys in this department have already said. This picture, although old, was in good condition and was liked by one hundred per cent. of the audience. Any class will like this one. Go after it big if you can get a good film, and boost prices. First National gave us good price but we failed to make money owing to weather. Moral tone, nothing objectionable. It is suitable for Sunday. Had fair attendance. Draw general class in town of 1,000. Admission 10-20, 20-40. H. H. Hedburg, Amuse-U Theatre, Melville, Louisiana.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. A very good north woods story and star draws well here. Has good moral tone and is suitable for Sunday. Had good attendance. Draw family class in city of 30,000. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

SLANDER THE WOMAN. (6,400 feet). Star, Dorothy Phillips. A Northern along the same old form, but there's comedy in it that will put it over. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

SMILIN' THROUGH. (8 reels). Star, Norma Talmadge. I can only echo all the fine things the other exhibitors have said about this beautifully artistic offering of Miss Talmadge. I held off in playing this until now because of the price First National had on it when it was newer. Although old, the print on this was perfect. Even the occasional roughneck told me it was good and after doing a fine business, making a little change and making new patrons for my house, I sent the picture back to the exchange wishing I could only buy a hundred more just as good for next year. I used slide, window cards, mailing list and boards. Attendance way above ordinary. Draw farmers and towns people in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

Between Ourselves

A get-together place where we can talk things over

Still the letters come in on the subject of rotten prints.

It looks as though the exhibitors are getting wise. They are beginning to get hep to the way to cure the exchanges of sending punk prints.

On the next page you will see the remedies they are going to put in use.

Next season looks bad for the exchanges whose salesmen promise "You'll sure get a good print on this," and whose managers don't care enough for good will and confidence to back up the promise.

It takes a lot of water dropping on a rock to make a dent in it, but when the producers wake up to the dent in their business there will be some tall doings around certain exchanges.

May the day come soon!

VAN.

Fox

ARABIAN LOVE. (4,440 feet). Star, John Gilbert, will get it by. Print "bummy." Draw farming and oil class in small town. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. This is a real one, book it now. Pleased one hundred per cent. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

IF WINTER COMES. (10,000 feet). Star, Percy Marmont. Should please any audience. Will stand up for whole week. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

LOVE GAMBLER. (4,682 feet). Star, John Gilbert. A dandy five reel program. Draw farming and oil class in small town. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

MONTE CRISTO. (8 reels). Star, John Gilbert. This picture is not right for a small place because it gets draggy. Ten reels. Did not draw very well but pleased ninety per cent. Used bills, ones, sheets, cards, paper. Had poor attendance. Draw all classes in town of 1,000. Admission 15-25. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

ROMANCE LAND. (3,975 feet). Star, Tom Mix. A fine Mix picture. More comedy than anything else, which made it fine for here as our audience like to laugh at as well as applaud Mix. Condition of film fine. Moral tone good and is suitable for Sunday. Had fine attendance. S. R. O. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

SALOME. (6 reels). Star cast. This picture failed to draw for me. I should have cleaned up with it as an opposition house had the United Artist Nazimova Salome. Suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission 10 cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

SECOND HAND LOVE. Star, Charles Jones. Not the star's best, but a good program picture. This finishes the Jones series of last season; the best ones are: "Skid Proof," "West of Chicago" and "Boss of Camp Four." F. F. Kriegbaum, Paramount Theatre, Rochester, Indiana.

STRENGTH OF THE PINES. (4,382 feet). Star, William Russell. Punchy little five reeler. Draw farming and oil class in small town. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. Very good. Pleased all classes ninety per cent. Has good moral tone and is suitable for Sunday. Had good attendance. Draw neighborhood and foreign classes in town of 1,100. Admission 10-25. Joe Kinneaster, Mystic Theatre (320 seats), Clovis, California.

VERY TRULY YOURS. (5,000 feet). Star, Shirley Mason. Very good light entertainment put over in Mason style. Draw farming and oil class in small town. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

VILLAGE BLACKSMITH. Star cast. A fine picture. Good title and will please. Good cast and well acted. Has good moral tone and is suitable for Sunday. Had good attendance. Draw neighborhood and foreign classes in town of 1,100. Admission 10-25. Joe Kinneaster, Mystic Theatre (320 seats), Clovis, California.

Goldwyn

BROKEN CHAINS. (6,190 feet). Star cast. Drew better than we expected and pleased fairly good, but one thing marred a perfect showing. Oh my! what a print. The ends of reels two, three, and seven were awful to behold. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

GREEN GODDESS. (9,100 feet). Star cast. "Green Goddess" is high class, lavishly produced and staged, splendidly acted. Arliss cannot be beaten from point of artistic achievement. "Green Goddess" is one hundred per cent. screen entertainment. Has excellent moral tone and is suitable for Sunday. Had good attendance. Draw high class in city of 200,000. S. Charninsky, Capitol Theatre, Dallas, Texas.

ENEMIES OF WOMEN. (10,501 feet). Star, Alma Reubens. An extraordinary good picture, very pleasing and very interesting. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

MADE IN HEAVEN. (4,684 feet). Star cast. An old picture, but very pleasing. Used ones, threes. Had fair attendance. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

RED LIGHTS. (6,841 feet). Star cast. Excellent picture. A mystery picture which pleased our audiences. We also played on same bill, Kleinschmidt's "Adventures In Far North" a marvellously beautiful scenic. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw best class in city of 200,000. Capitol Theatre, Dallas, Texas.

REMEMBRANCE. (5,650 feet). Star, Claude Gillingwater. Somehow there's something about this one that got them talking and ninety per cent. said it was fine. Book it and boost it. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw small town and rural class in town of 1,474. Admission 10-20-30. T. W. Cannon, Majestic Theatre (249 seats), Greenfield, Tennessee.

Hodkinson

CRITICAL AGE. (4,500 feet). Star, Pauline Garon. Not wonderful but we had no kicks which is more than we can say for some of the so-called specials. A good program offering. Print fair. Attendance good. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

DOLLAR DEVILS. (5,600 feet). Star cast. Very good program picture and one that will get over and please your patrons. The name will get you nothing but you can get them in by getting out good advertising and let them know that the picture is better than the posters. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. Good feature. Pleased the audience. Has good moral tone and is suitable for Sunday. Draw ranchers and townspeople in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HEADLESS HORSEMAN. (6,000 feet). Star, Will Rogers. A good picture, well played. Sub-titles are good, some of them written by Rogers. Good attendance. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

RAPIDS. (4,900 feet). Star, Mary Astor. Failed to attract much attention. Less than average business. Temple Theatre, Ilion, New York.

YOUTHFUL CHEATERS. (5,700 feet). Star, Glenn Hunter. Not much to recommend in this one. Temple Theatre, Ilion Theatre, New York.

Metro

FAMOUS MRS. FAIR. (7,000 feet). Star cast. One fine picture that will satisfy any audience. This is a picture that has something to it. Moral tone fine and is suitable for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20-25. J. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HEARTS AFLAME. (8,110 feet). Star, Frank Keenan. Frank Keenan and Anna Q. Nilsson are splendid in this. There is also one of the most realistic forest fires that I've seen. Then there is the comedy supplied by Russell Simpson and Martha Mattox as the couple who haven't spoken to each other for twenty-years. "Hearts Aflame" is a real good picture, as are two other Metro features that I know of. Clarence G. Badger's "Quincy Adams Sawyer" and Rex Ingram's "Prisoner of Zenda." C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

METRO PRODUCTIONS. All Clara Kimball Young's on list are "slow" go easy on 'em. Rest of list fair. Good and better, fifty-fifty. Viola Dana's all good. Draw farming and oil class in small town. J. A. Herring. Playhouse Theatre (249 seats) Strong, Arkansas.

PRISONER OF ZENDA. (10,467 feet). Star, Ramon Novarro. This is certainly one fine picture. You can't go wrong with it and you can raise your prices without taking any chances of causing a complaint. Moral tone fine and is suitable for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SOCIAL CODE. (5 reels). Star, Viola Dana. Fine picture, dramatic work of star and support. Best I have ever shown, but why is it the director instructs a jury in a murder trial to turn and converse with one another and show amazement over the testimony adduced. No such scenes are ever witnessed in criminal courts. A jury would be disqualified and a new jury selected if even one member tried to influence another, before the case is finally given them. Moral tone excellent and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. Thomas M. Thatcher, Gem Theatre, Somerset, Kentucky.

Exchanges!—The Clouds Are Gathering

"E. L. L. Partridge is right in his idea (about handling the bum print problem): if we would all do that, I am sure we would get better service; but then there is some fellow who would not have nerve enough to cancel out the exchange that gives him rotten service.

"BUT HERE IS ONE WHO WILL!

"Yes, and there's one more exchange I must give credit to for giving us good prints—and that's UNIVERSAL." Jack Schneider, Casino Auditorium, Richmond, Iowa.

"I notice that the kicks on poor prints are many. My advice to the exhibitor suffering this goat-getting service is to cut out entirely the exchange that gives the exhibitor worn-out prints in exchange for good, hard cash. There are many producing companies on the hustle all the time, turning out good pictures, to confine one's-self to any particular company. Patronize the exchange that gives service, and do no business with the exchange that either can not or will not give or send good prints to the exhibitor, REGARDLESS OF THE AMOUNT OF THE FILM RENTAL." Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Speak out, fellows! Let the exchange know how you feel—that is, in language that can be printed, if you can keep your feelings down to that. Now that the industry is slowed up on production for a while, it is a good time for a house-cleaning.

Paramount

BACHELOR DADDY. (6,229 feet). Star, Thomas Meighan. A splendid picture, well worth seeing. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

BLOOD AND SAND. (7,235 feet). Star, Rodolph Valentino. A little old but the best Paramount picture I have run in a long time. Ran this with Universal two reel comedy, also good. Had good attendance. Draw mixed class in town of 4,000. W. H. Moore, Nusho Theatre, Anadarko, Oklahoma.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. A money getter where they like the glittering, brilliant production. Drew and pleased extra well for us. This star is very popular here. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in town of 1,400. Admission 10-25, 20-35. E. W. Collins, Grand and Liberty Theatres (750-600 seats), Jonesboro, Arkansas.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Miss Swanson at her best. Beautiful wardrobe; novel story, excellently directed and produced. Used rotos, billboards, etc., to get good (city) patronage. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. An exceptionally good entertainment. Swanson was never better. But they want too much rental, as usual. Good moral tone, suitable for Sunday. Good attendance of better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (500 seats), Greenville, Ohio.

CALL OF THE NORTH. (4,823 feet). Star, Jack Holt. This picture with Holt went over good for us. It was a little old for us, but if the picture is good that is all that our audience wants. Usual advertising brought average attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire "Y" Theatre (400 seats), Nazareth, Pennsylvania.

THE CHEAT. (6,323 feet). Star, Pola Negri. Excellent production. Pleased everybody, especially as it has a happy ending. A gripping story holding tense interest throughout. Used rotos, newspaper. Draw best class. Good attendance. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

COWBOY AND THE LADY. (4,918 feet). Star, Mary Miles Minter. I would consider this just an ordinary program picture that needs a good comedy to put it over. Don't promise too much on this one. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. A poor, tedious show that won't help to bring 'em back. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

DARK SECRETS. (4,337 feet). Star, Dorothy Dalton. Fair program picture. Will please a majority. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

FACE IN THE FOG. (5,569 feet). Star, Lionel Barrymore. A good program picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

FOOTLIGHTS. (7,978 feet), Star, Elsie Ferguson. A good program picture that will please a fair majority. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

GENTLEMAN OF LEISURE. (5,695 feet). Star, Jack Holt. Pleased majority. Good business. Draw family class in city of 17,000. Admission 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

GHOST BREAKER. (5,130 feet). Star, Wallace Reid. A good picture, but he has appeared to better advantage before. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

GLIMPSES OF THE MOON. (6,502 feet). Star cast. An elaborately produced and costumed English society drama, a fashion plate review that pleases a few of the women patrons. Story, though based on a popular book, lacks any interest to the spectator. Characters walk through their parts. No punch or humor in the picture. You are better off without it. Moral tone—none. Suitable for Sunday (only day it is). Draw general class in city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

GO-GETTER. (7,740 feet). Star, T. Roy Barnes. A comedy drama. Light and fluffy,

but entertaining. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Excellent. Many compliments. Suitable for any day. Had fair attendance. Draw off field patronage in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

United Artists

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Brother exhibitors, look out! If you don't want to mortgage your theatre to pay for films stay away from them. They have no hearts to ask you all you have for a picture. That's my experience. Look out. I played "Robin Hood" and had a loss that it will take me the whole month of November earnings to cover same, and the exchange will laugh at you when you explain your trouble to them and it was all due to the high rental price of the films. United Artists is absolutely through with me even if they had the only and best picture in the world. They couldn't show me where they mean good to the poor exhibitor again. I went the limit to advertise it and got a special orchestra for "Robin Hood" and that's the result. Frank Fera, Victory Theatre (300 seats), Rossiter, Pennsylvania.

Universal

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. The title, in my opinion, is not a one hundred per cent. box office magnet, but the picture is a corker. I really believe it accomplished the impossible; that is, pleased everybody. Nowadays it takes a good one to do this, and I consider this feature such a picture. If any fault can be found, it is in the too frequent close-ups of the principal's. One reel less of footage could be desirable. Play up to the name of the author and star, and if you can get them in, everything will be all to the good. Used slide and boards. Attendance was fair. Not exactly the type of feature for Sunday showing, but there is absolutely nothing objectionable to the most refined audience. Draw farmers and townspeople in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

ABYSMAL BRUTE. (7,313 feet). Star, Reginald Denny. Excellent production. Full of action. Moral tone good. Draw ranchers and townspeople in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DELICIOUS LITTLE DEVIL. (6,000 feet). Star, Mae Murray. A reissue that is best left alone if you value the good opinion of your patrons. This was a substitute for "Kentucky Derby." The print was good but after seeing up-to-date features with either of the two stars this is a joke. Had fair attendance. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

LEGALLY DEAD. (6,076 feet). Star, Milton Sills. A well produced and directed picture. The only trouble was its improbability, that is bringing the convict back to life after he had been hanged. However, the star does fine work, as does Claire Adams, and interest is held throughout. If they aren't too critical, it will please nearly everyone. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. A fine Saturday picture. Gibson's best so far. Laura LaPlante attractive opposite him. I see where she is going to be starred. Not a bad idea. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. Not much of a picture first time for star. Supposed to be a western but a mighty poor one. Lay off it, too silly. Used photos, slide and paper. Had fair attendance. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

TRIMMED IN SCARLET. (4,765 feet). Star cast. Here is what I call a fair picture ninety per cent., but not many turned out, new movie show started up and this place isn't large enough for two. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

Big Picture!

THE COVERED WAGON (Paramount). A splendid picture; in fact, the last word in pictures and the best seen since the initial showing of the "Birth of a Nation." Perfect realism, a strong love theme, tremendous dramatic action, thrills that are utterly unlike the ordinary sort, coupled with the splendid cast (virtually 3,000 men and women), indicate a picture worthy of the enthusiastic reports sweeping the country. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

LITTLE OLD NEW YORK (Goldwyn - Cosmopolitan). (FIRST SHOWING IN CONNECTICUT). Capacity at every performance. Positively the best production Marion Davies has ever starred in. Hundreds came back to see it a second time. Received more praise than "Robin Hood" or any of the other so-called "Big Productions." Mr. Exhibitor, get this one at any price; if your oppcsition gets it, close up when he plays it because everyone will want to see "Little Old New York." Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

LATE REPORTS ARE MIGHTY BADLY NEEDED BY THE BIGGER HOUSES AND RELISHED BY THE SMALLER THEATRES. SEND IN YOUR TIPS!

Vitagraph

MIDNIGHT ALARM. (6,000 feet). Star cast. Is very good, of the type of the "Third Alarm." Arthur Hancock, Columbia City Theatre Co., Columbia City, Indiana.

SMASHING BARRIERS. (6 reels). Star, William Duncan. A serial cut to six reels. Don't let this stop you from buying it. It's great. More action and thrills in this than Fox's "Eleventh Hour." Print O. K. Has good moral tone and is not suitable for Sunday. Had good attendance. Draw all classes. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Warner Brothers

BEAUTIFUL AND DAMNED. (7 reels). Star, Marie Prevost. Very little beautiful and a whole lot of the other thing. Selling for three times its valuation. Had poor attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

BEAUTIFUL AND DAMNED. (7 reels). Star, Marie Prevost. Work of the star and supporting cast very good, but this is not a good feature for small towns. Too much booze is disgusting to my patrons. Fair print. Title does not draw. Used slide, boards, window cards. Had fair attendance. Draw country class and summer visitors in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star cast. A well made picture with best mine disaster yet seen. Open with a "kid prologue." Not enough religion" to hurt it with mixed crowd. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PARTED CURTAINS. (6 reels). Star, Henry B. Walthall. A very good picture. Pleased practically everyone, although no one raved over it. William Noble, Folly Theatre, Oklahoma City, Oklahoma.

PRINTER'S DEVIL. Star, Wesley Barry. Personally I thought the picture very good. Had a good opening but flopped last two days. Cannot explain why. Wesley Barry usually a good drawing card here. Picture very good of its kind and well made and directed. J. Jones, Cozy Theatre, Shawnee. Oklahoma.

RAGS TO RICHES. (6 reels). Star. Wesley Barry. Fine audience picture. Will please and draw all classes. Has good moral tone and is suitable for Sunday. Had good attendance. Draw all classes in town of 1,100. Admission 10-25. Joe Kinneaster, Mystic Theatre (300 seats), Clovis, California.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). If you want something just a little bit better than the best, grab this one. We are sure that this picture received more comment from this city than anything we have ever played Some people back second day, that means something here. It is simply a wonderful picture. Has very good moral tone and is suitable for Sunday. Had very good attendance Draw best class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Comedies

HOWLING SUCCESS. (Universal). A very fine comedy; the dog, Brownie, sure does some fine acting in this one. It will please the old folks as well as the children. My patrons ate it up. Has fine moral tone and is suitable for Sunday. Had fair attendance. Draw farmers class in town of 150. Admission 10-20, specials, 10-25. Jack Snyder, Casino Theatre (285 seats). Richmond. Iowa

JESSIE JAMES. Man travels in truck. Broke all house records. Packed theatre could not handle crowds. Same old picture out for ten years. Draw general class in town of 5,692. Admission 10-25. W. C. McIntire, Rose Theatre (300 seats), Burlington, North Carolina.

LOVE IS BLOND. (Chester Comedy). A side splitting comedy from first to last. Condition of film fine. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats). Mt. Joy, Pennsylvania.

ONLY A HUSBAND. (C. B. C.) These boys are putting out some good comedies. Every exhibitor should play them as the prices on them are reasonable and not up in the air as with other comedy companies. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

OUR GANG COMEDIES. (Pathe). These "kid" comedies are certainly great. Everyone is a corker. Moral tone O. K. and is suitable for Sunday. Draw mixed class in town of 4,00. Admission 10-20-25. J. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PEACEFUL ALLEY. (Warner Brothers). Here is one of Monty Bank's best comedies. It is an old one but the films are good and it can stand up without a blush alongside of any of his new ones. Draw all classes in town of 400. Admission 15-25. Jack Kap-

lan, Rivoli Theatre (378 seats), South Fallsburg, New York.

PLUMB CRAZY. (Educational). This one was better than the average Christie. Some operator must have gotten awful tired because he made two splices without scraping the emulsion off. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

ROLL ALONG. (Educational). Roll us some more like this one. This sure is a peach. One of the best Christies we ever ran. Sure makes 'em laugh. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

THREE STRIKES. (Educational). This one had a laugh in it for every minute it was on the screen. It certainly pleased the kids. Want some more like this. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

WANTED A STORY. Star, Johnny Jones. Wrong title. Should be "Need a Story" and players, no good. This makes the third punk picture of his. Used photos. Had good attendance. Town of 4,600. W. H. Moore, Nusho Theatre, Anadarko, Oklahoma.

Serials

HER DANGEROUS PATH. (Pathe). Poor imitation of a serial run. My business off with it. Good trash-can material Had bum attendance. Draw general class in town of 5,692. Admission 10-25. W. C. McIntire, Rose Theatre (300 seats), Burlington, North Carolina.

HER DANGEROUS PATH. (Pathe). We run this with our all short subject program and it is getting better and is a good drawing card. Cannot be beat. Used slide, two newspapers, lobby. Had large attendance. Draw mixed class in town of 4,000. W. H. Moore, Nusho Theatre. Anadarko, Oklahoma.

OREGON TRAIL. (Universal). Star, Art Accord. Doing good business on this but don't know what is doing it, "Pathe News" or "Our Gang" comedies. Lay off this serial. Had good attendance. Town of 4,000. W. H. Moore, Nusho Theatre, Anadarko, Oklahoma.

STEEL TRAIL. (Universal). Alright if you buy it for seventy-five per cent. less than you are asked. Nuf Sed. Has fair moral tone. Had fair attendance. Draw general class in town of 5,692. Admission 10-25. W. C. McIntire, Rose Theatre (300 seats), Burlington, North Carolina.

Thanks the Boys

"Straight from the Shoulder sure helps me out. I do all our bookings from it!" Jack Schneider, Casino Auditorium, Richmond, Iowa.

Don't fall down on Mr. Schneider and the thousands who do as he does.

USE THE BLANK BELOW.

Short Subjects

GENERAL ELECTRIC CO. EDUCATIONALS. Exhibitors write to General Electric Co., Schenectady, New York, and you will get good educational reels free of charge only for express charges. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

INTERNATIONAL NEWS. NO. 85. (Universal). International News is a pretty good news reel but we never get a current issue. Each issue that we receive is over a month old. Funny thing about news reels. Never did yet get a news reel without slow motion in it somewheres. Would say that it is too monotonous and should not be put in all reels. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

JAPANESE EARTHQUAKE. A good subject to run if used while the disaster is still fresh in the minds of the people. Paramount is to be congratulated in securing these scenes. The picture lacked the horrible gruesome scenes many were expecting to see. Very good. Draw farmers and townspeople in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

LEATHER PUSHERS. (Universal). These are the very best serial pictures I have ever run. They are certainly crammed with action. Run these every Friday and they always go over big. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20-25. J. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

State Rights

EAST SIDE, WEST SIDE. (Principal Pictures). Star, Kenneth Harlan. (6 reels). A good program picture, that pleases. Entertaining and that's all. Good print. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw University students and better class in city of 35,000. P. A. Wills, The Park Theatre, Champaign, Illinois.

ENVIRONMENT. (Principal Pictures), Star cast. (6 reels). A very good picture. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

ENVIRONMENT. (6 reels). Star cast. Everybody pleased with this one. Sills is liked here in this town. This was a well cast production and had some good comedy injected into it at places. Had good attendance. Draw better class in town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LURE OF GOLD. (Independent Films). Cheap western that can only satisfy low class houses. Usual posters brought fair attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

SHADOW OF LIGHTNING RIDGE. (Aywon). Star, Snowy Baker. Fair. Will please if they crave westerns. Baker is all right but the supporting cast is punk. Leading lady short on pep. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

SPIDER AND THE ROSE. (Principal Pictures). Star, Gaston Glass. Terrible. Stay off of it. They don't like it. More kicks on this picture than on any ever shown here. Has good moral tone and is suitable for Sunday. Had good attendance. Draw University students and better class in city of 35,000. P. A. Wills, Park Theatre, Champaign, Illinois.

STILL GOING STRONG. (C. B. C.) Nice comedy that pleased. Draw all classes in town of 1,000. Admission 15-25. Jack Kaplan, Rivoli Theatre (378 seats), South Fallsburg, New York.

TEMPORARY MARRIAGE. (Principal Pictures). Star cast. (7,000 feet). A fine picture and teaches a good moral. Do not pass this one up. Used lobby and daily papers. Had poor attendance. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star** .....**Producer** .....

Your own report.....

.....

.....

Moral tone.....**Suitable for Sunday?**.....**Attendance** .....

Admission .....**Type you draw from**.....

Name .....**Theatre** .....**City** .....**State** .....

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

THE release of Pathe's "The Way of a Man" as both a ten-episode serial and as a regular-length feature required some ingenious manipulation of promotion aids by Pathe's advertising, publicity and exploitation departments, P. A. Parsons and Vic Shapiro chiefly officiating.

Results, as the press book and supplements show, have been thoroughly satisfactory to meet the needs of both the feature and the serial versions, without either having been sacrificed to the other. This is shown in the twenty-four page press book, a two-page newspaper-page size supplement on the feature only, and a one-page supplement showing newspaper ads on the serial.

While there naturally is a duplication of aids in some cases—particularly posters—both the feature and the serial have aids individual to themselves so that the exhibitor who books either can rest assured that he will get a full line of helps on the version he shows.

AND while it is true that each version has aids distinct to itself, the exhibitor easily and legitimately can use any of the aids for either of the releases.

FOR instance, on the feature there are available one one-sheet, two threes, one six and a twenty-four. These contain the word "Pathepicture." The same posters (pictorially) are issued on the serial, but it would be a simple matter for an exhibitor booking the feature to get even a wider variety of paper than the regular line, if he chose, merely by sniping out the word "Patheserial" on the serial posters and substituting the word "Pathepicture." We understand that snipes for this purpose are available.

THERE are special lobby displays for the feature, consisting of eight colored cards and of five black-and-whites. There is also a special circus herald, printed in flaming red.

IN pictorial matter the newspaper ad. cuts are the same on both the feature and serial. The only difference in the ads. is in the type matter and in the trade mark. These can easily be changed by the exhibitor to suit his own needs.

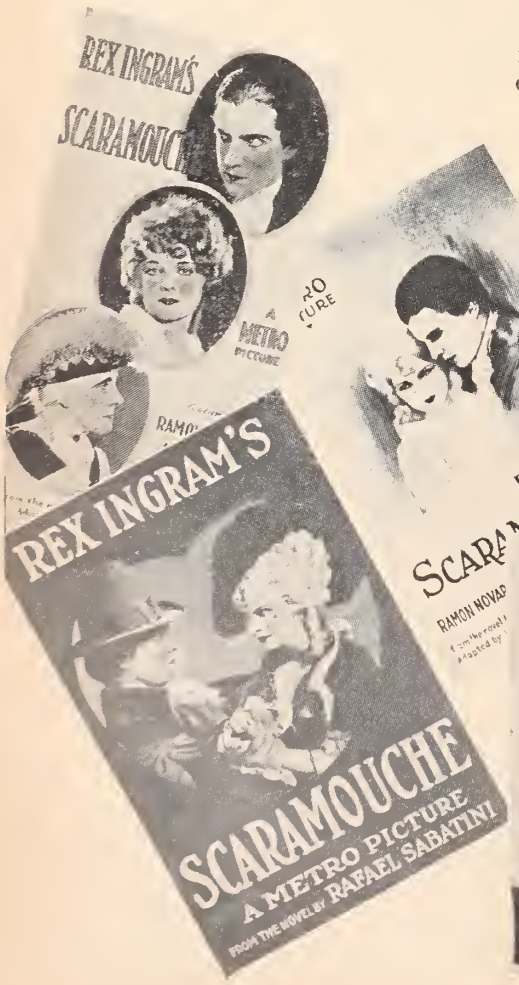
AIDS that lend themselves particularly to use in plugging either version are the map game novelty and the photoplay edition of the novel by Emerson Hough.

ON the serial there is available the usual amount of exploitation material. There are a stock twenty-four (the same as the twenty-four on the feature), stock window card, stock rotogravure herald (distinct from the circus herald on the feature) and a cloth banner. Then there are, on each episode, a one-sheet, a three-sheet and a six-sheet.

For novelties there are the map game, mentioned before, and a very small booklet containing sixteen miniature black-and-white photographs. These latter sell for five cents each, and therefore are for use mainly in selling the serial.

On each episode of the serial eight sepia 11x14s are issued. Sixteen black and white press photos are published for the entire ten episodes.

There is also a colored broadside issued, as well as the usual teaser and announcement slides, trailer, and selection of newspaper ads., scene cuts, etc.

THE press book and its supplements, as a whole, give the exhibitor who books the picturized novel either as a serial or as a feature, a complete line of helps. The exploitation suggestions, of course, are such that they can be used on either. All in all, the campaign outlined is such as to help any exhibitor get full value for money expended in promotion.

Metro is planning some big things in the way of promotion of "Scaramouche," as shown by advance proofs of the press sheet. Herewith are a few samples of posters, a full line of which have been prepared, including two twenty-fours. Indications are that the campaign will rival in comprehensiveness anything the industry has known

NEW YORK'S FAMOUS CRITICS SAY "GREAT"
DON ALLEN N.Y. EVENING WORLD
HARRIETTE UNDERHILL NEW YORK TRIBUNE
ALAN DALE NEW YORK AMERICAN
ROBERT E SHERWOOD NEW YORK HERALD
STEPHEN RATHBUN N.Y. SUN & GLOBE
"IRENE" DAILY NEWS
ROBERT WELSH N.Y. EVENING TELEGRAM
QUELLA PARSONS MORNING TELEGRAPH
W. MORDAUNT HALL NEW YORK TIMES
BEN HOLZMAN N.Y. EVENING MAIL
LEO. A POLLOCK N.Y. EVENING JOURNAL
UNIVERSAL PRODUCTION
"The HUNCHBACK of NOTRE DAME"
CARL LAEMMLE

Novel twenty-four sheet issued by Universal on "The Hunchback." The same idea is also being carried out in smaller size for lobby display. This should be good advertising in any town in the country, and is especially suited for posting on street-level locations

ADVANCE proofs on the press sheet of "Scaramouche" show that Metro is leaving no stone unturned in its efforts to supply the theatre man with a campaign sure to put the picture over in a manner deserving of its class. We have not seen the complete campaign as yet, but from the looks of what we have already seen it is to be deduced that the exhibitor will have plenty of aids to help him fill his theatre.

For instance, Metro has prepared at least thirty newspaper ads. on the picture. And this is but an indication of what has been done in every other line—posters, newspaper ads., lobby displays and the like.

One thing that struck us particularly was a half-page cartoon, which is so good in subject matter and execution that it can be used profitably either in advertising or to illustrate a special story. Incidentally, the stories prepared on "Scaramouche" are the kind that should be easy to place with editors.

WHILE we think of it we want to register a most emphatic kick against that type of advertising which actually offends good taste—and there is considerable of it in this business. And by that we mean we object to those so very "clever" ideas which act as a boomerang and make the recipient "sore" instead of selling him.

True, there is a legitimate form of teaser advertising which gets positive results. But we see neither humor nor selling force in any advertising which is liable to react unfavorably—and in that classification we include such things as the letter to the husband which might be the cause of suspicion on the wife's part, the "phoney" automobile summons, facsimile printing which makes the recipient believe he has been given something of value until he reads between the lines and other "clever" ideas along the same general lines.

Quite so, this form of advertising attracts attention to the picture. But does it create a desire to spend money to see the picture? Is it *positive* or is it *negative?* We are certain that its effect is negative—that it keeps more folks away from the theatre than it attracts. Think it over for yourselves, advertising men. Put yourself in the place of an unsuspecting person who has been on the receiving end of one of these "clever" ideas. How would YOU feel? Guide yourselves by your own answer.

Thanks.

"THE WAY OF A MAN"
BY EMERSON HOUGH
(AUTHOR OF "THE COVERED WAGON" "NORTH OF 36" ETC.
DIRECTED BY GEORGE B. SEITZ
PRODUCED BY C. W. PATTON
Patheserial
"THE WAY OF A MAN"
BY EMERSON HOUGH
AUTHOR OF "THE COVERED WAGON" "NORTH OF 36" ETC.
CHAPTER #1
"INTO THE UNKNOWN"
DIRECTED BY GEORGE B. SEITZ
PRODUCED BY C. W. PATTON

A few of the many posters executed by Harry Lewis for Pathe's "The Way of a Man," which is being released both as a feature and as a ten-episode serial. The feature posters are duplicated for the serial, with the exception of the word "Patheserial," which, for the feature, becomes "Pathepicture"

"THE WAY OF A MAN"
BY EMERSON HOUGH
AUTHOR OF "THE COVERED WAGON" "NORTH OF 36" ETC.
DIRECTED BY GEORGE B. SEITZ
Pathepicture
PRODUCED BY C. W. PATTON
"THE WAY OF A MAN"
BY EMERSON HOUGH
(Author of "The Covered Wagon," "North of 36", Etc.)
Pathepicture

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Tiger Rose"

Exceptionally Fine Entertainment Provided in Warner Brothers' Version of Belasco Stage Success

Reviewed by C. S. Sewell

David Belasco's play, "Tiger Rose," one of the biggest stage successes of recent years, has been transferred to the screen by Warner Brothers, and in its film form should duplicate the success of the stage version and rank among the big box-office winners of the season.

Here is a picture that is strong in the elements that appeal to every type of patron. Foremost among these is the story in which there is tremendous suspense, which is combined with vivid and continuous drama, excellent acting and strikingly beautiful and effective surroundings.

There is action galore, and once the story gets well under way your interest is held with tremendous tenseness as you follow the ever-changing and fast-moving sequences wherein the heroine seeks to prevent the arrest of her lover by the Mounted Police who have surrounded the house. Although these sequences comprise by far the greater part of the picture, and the action all takes place during one night, there is not a superfluous foot of film used.

It is doubtful if there has ever been a production with stronger, longer sustained or better handled suspense. This is the second of the Warner-Belasco productions filmed with the active co-operation of Belasco, and the superb development of the interest and action is striking evidence of the ability of this master of stagecraft.

The picture version also has the advantage of the presence in the stellar role of Lenore Ulric, whose performance in the stage version had much to do with its success. She gives a colorful performance and an excellent one. The only thing missing is her very effective voice, but offsetting this is the fact that it is a drama of the great Northwest and advantage has been taken of the tremendously greater opportunities offered by the screen along this line. In fact the atmosphere of the production, and the beautiful and effective exterior scenes are unusually fine and are one of the striking points of the production.

"Tiger Rose" has been admirably directed by Sidney Franklin, and fine performances are given by every member of the supporting cast, which includes such well-known players as Forrest Stanley, Joseph Dowling, Andre DeBeranger, Sam DeGrasse, Claude Gillingwater and Theodore Von Eltz.

While this is a story of the Northwestern Mounted Police, and your patrons may be surfeited with pictures dealing with the "Mounted" or say they do not like them, don't let this fact sway you, for here is one that they will like.

Cast

"Tiger Rose" ..... **Lenore Ulric**
Michael Devlin ..... **Forrest Stanley**
Father Thibault ..... **Joseph Dowling**
Pierre ..... **Andre DeBeranger**
Dr. Cusick ..... **Sam DeGrasse**
Bruce Norton ..... **Theodore Von Eltz**
Hector McCollins ..... **Claude Gillingwater**

Based on stage play by Willard Mack and David Belasco.
Adapted by Millard Webb and Edmond Goulding.
Directed by Sidney Franklin.
Length, 8,000 feet.

FEATURES REVIEWED IN THIS ISSUE

Fashionable Fakers (F. B. O.)
Half-A-Dollar Bill (Metro)
In the Palace of the King (Goldwyn)
Light That Failed (Paramount)
Near-Lady, The (Universal)
Red Warning, The (Universal)
Slave of Desire (Goldwyn)
South Sea Love (Fox)
Thundergate (First National)
Tiger Rose (Warner)

Story

On the death of her father in the north woods, Rose leaves home. As her raft drifts toward the rapids she is saved by Devlin of the Mounted. Old Hector McCollins at the trading post adopts her. Devlin falls in love with her but she gives her love to Bruce Norton, a young engineer surveying the route of a railroad. Suddenly Dr. Glendenning, who had lured Bruce's sister away from her husband and abandoned her, comes on the scene. In a fight Bruce kills him. Seeking refuge in the trading post, he hides in the basement, where he is found by Rose and a mysterious character, Dr. Cusick. Surrounded by guards under Devlin, Rose and the doctor finally, after many hours of scheming, get Bruce away. Devlin catches them, Rose holds him at bay until Bruce can get away. Bruce, however, returns next day, as he knows Rose would have to go to jail for aiding him. He serves his sentence and then he and Rose find happiness with each other.

"Half-a-Dollar-Bill"

Max Graf Production for Metro is Good Box Office Attraction for Any Theatre

Reviewed by Mary Kelly

Good audience material is afforded here in the idea of a doorstep baby being adopted by the captain of an old trading vessel. It has an appealing human note in the person of little Frank Darro. This angle will make it a decided success with women, while from almost every other standpoint it is a man's picture.

It is amusing, sympathetic and dramatic. The scenes showing the baby making his acquaintance with the captain and the chef are a good-humored exposition of bachelor inefficiency in handling infants. This part is favorable to getting many laughs. Later the comradeship between the youngster and the Captain is none the less appealing. There are a number of original twists as when the Captain tests the mettle of his young charge by calling him a "sissy boy."

William T. Carlton gives a fine performance as the Captain. He has the combination of sternness and tender feeling that is necessary for this part. The fight over the child in which, with the aid of the dog, he beats up the two villians, played by Mitchell Lewis and George MacQuarrie is one of the thrills. Suspense is well carried through a number of good incidents. Frank Darro shows considerable talent and splendid direction.

Anna Q. Nilsson gives a realistic performance and Raymond Hatton is excellent. While the sea angle is not all-important the atmosphere and types are very good, furnishing a vivid background for an appealing story.

Cast

The Stranger ..... **Anna Q. Nilsson**
Captain McTeague ..... **William T. Carleton**
"Noodles" ..... **Raymond Hatton**
Papeete Joe ..... **Mitchell Lewis**
Judge Norton ..... **Alec B. Francis**
Martin Webber ..... **George MacQuarrie**
Half-A-Dollar-Bill ..... **Frank Darro**
Irish and Cameo ..... **By Themselves**

Story by Curtis Benton.
Adapted and Supervised by Max Graf.
Directed by W. S. Van Dyke.
Photography by Andre Barlatier.
Length, 5700 feet.

Captain McTeague and his one-legged chef, Noodles, find a baby with a half of a dollar bill pinned to its dress. An attached note explains that the mother will claim it later with the other half of the bill. The baby, "Bill" becomes the fondest possession of the Captain who discharges one of his mates, Martin Webber because he taunts the boy. Martin determines to get even, learns that he is the father of the boy, kidnaps him and with the law on his side claims "Bill." The Captain fights him and Martin is killed by some one else, whereupon the Captain and the boy's mother join forces in taking care of "Bill."

"In the Palace of the King"

Goldwyn Offers Gorgeous, Spectacular and Interesting Version of F. Marion Crawford's Novel

Reviewed by C. S. Sewell

Once again has F. Marion Crawford's popular novel, "In the Palace of the King," reached the screen. This time as a Goldwyn production which from the standpoint of beauty and magnificence, spectacular splendor and elaborateness of appointments makes it stand out even in this season of big costume productions.

All of this serves as the background for a charming romance of the brother of King Philip II. of Spain for a lady of the court who is not of royal birth, which contains a number of dramatic situations, strikes a strongly sympathetic note and which should thoroughly satisfy the majority of patrons.

With the exception of the spectacular introductory scenes showing the hero fighting the Moors, practically the entire action takes place "in the palace of the king" and Director Emmett Flynn has certainly succeeded in producing an atmosphere of regal splendor, for the sets, costumes and every detail are in keeping with the splendor expected to surround such a monarch.

There is not merely one but many unusually elaborate sets, some of which are of huge size, notably one of a side of the royal palace, with balconies and stairways that reach to the top and seem several hundred feet long. These are shown filled with people, there are also hundreds of men in the spectacular battle scenes and in the scenes shown the tumultuous welcome given the hero and his victorious troops.

Another enormous and elaborate set represents the royal ballroom, and there are many scenes which take place in the various

rooms of the palace, all of which are large and beautiful with their gorgeous furnishings. The photography of the picture is superb and "In the Palace of the King" is certainly a delight to the eye.

This is enacted by a well-selected cast containing an unusually large number of well-known players. Blanche Sweet and Edmund Lowe have the leading roles and give excellent performances; Miss Sweet is particularly effective in the emotional scenes. Hobart Bosworth is splendid as the rugged old general, Pauline Starke appealing in the role of the blind girl, Sam DeGrasse effective in the unsympathetic role of the king, William V. Mong gives a good interpretation of the king's confidant and Lucian Littlefield as the jester and Aileen Pringle as the king's favorite give good performances.

"In the Palace of the King" is a picture well worth seeing, should please the thousands who have read the book, and offers good opportunities for exploitation.

Cast

Dolores Mendoza.....Blanche Sweet
Don John .....Edmund Lowe
Mendoza .....Hobart Bosworth
Inez Mendoza.....Pauline Starke
Philip II .....Sam DeGrasse
Perez.....William V. Mong
Princess Eboli.....Aileen Pringle
Adonis .....Lucian Littlefield
Gomez .....Charles Clary
Alphonse .....Harvey Clarke
Eudaldo .....Tom Bates
Chamberlain.....D. N. Clugston
Guard .....Charles Gorham

Based on novel by F. Marion Crawford.
Scenario by June Mathis.
Directed by Emmett Flynn.
Photographed by Lucian Androit.
Length, about 9,000 feet.

Story

King Philip of Spain, jealous of the growing power of his brother, Don John, who has been successful in many wars, sends him to fight the Moors, hoping he will be defeated. Don John is in love with Dolorez Mendoza, whose father, General Mendoza, fears for her honor and forbids the affair, as Dolorez is not of royal blood. Don John returns victorious and resumes his suit for Dolorez. In the meantime Princess Eboli, the king's favorite, is leading a plot to capitalize on Don John's popularity and place him on the throne in place of the dissolute Phillip. The king goes to see Don John and in a dispute wounds him and leaves him for dead. General Mendoza takes the palace. Dolorez, who fled from her father's wrath to Don John for protection, learns the truth and to save her father tells the court she has been dishonored. Dolorez goes to the king and threatens to tell the real truth unless her father is pardoned. Don John recovers and the king not only pardons Dolorez's father but agrees to her marriage with Don John.

"The Near Lady"

Gladys Walton Starred in Universal Adaptation of Frank R. Adams Story

Reviewed by Mary Kelly

Universal is offering a light comedy-drama with an appeal chiefly for the Gladys Walton clientele. It is a story of the newly rich and gives the star a fine chance to cavort in finery, keeping the comedy note paramount. It is suitable for the program theatre—and more especially for the double bill.

Most of the picture is frothy but rather pleasing entertainment for some of the fans. The comedy is obvious and familiar, but the action is peppy and the general atmosphere tends to keep one fairly interested. It starts out in a barber shop where there are a few laughs and proceeds to the home of the Schultzes where an invention of a sausage machine has brought sudden wealth. Nora, manicurist, becomes a society flower. She is a decorative figure in the drawing room and on the bathing beach—particularly the latter.

The story has very little drama. It has a number of bright incidents and gains a semblance of suspense at the close when the lovers elope in an automobile, are arrested for speeding, but are given a marriage license by the judge instead of a jail sentence. It is not really exciting or deeply moving at any time. But where there is a demand for light features such as this and where Gladys Walton is popular, "The Near Lady" should have a good chance.

Cast

Nora Schultz.....Gladys Walton
Basil Van Bibber.....Jerry Gendron
Lodger .....Hank Mann
Bridget Schultz.....Kate Price
Herman Schultz.....Otis Harlan
Aunt Maggie Mahaffey.....Florence Drew
Stuyvesant Van Bibber.....Emmett King
Mrs. S. Van Bibber.....Henrietta Floyd

Story by Frank R. Adams.
Scenario by Hugh Hoffman.
Direction by Herbert Blache.
Length, 4,812 feet.

Story

Nora Schultz was a manicurist and Basil Van Bibber the son of a prominent family. Nora's dad, a butcher, invented a sausage machine that made the Schultz family rich. The Schultz aggregation met the Van Bibbers. The two dads discussed the matter and a marriage pact was formed. The young folks agreed to pretend an engagement for the sake of their parents. Fate took a hand and dealt out love cards to Nora and young Van. Both tried to hide their love. Van faked a drunk scene to get Nora to break the engagement. But she stuck by him when the police threatened whereupon they acknowledged their love and were married.

"Fashionable Fakers"

Johnnie Walker Is Starred in F. B. O. Release That Is Pleasingly Original

Reviewed by Mary Kelly

An antique shop furnishes the rather original setting for most of the action in this up-to-date and youthful subject which has a pleasant freedom from hokum. It has a number of new angles and a story full of interest.

Johnnie Walker plays the character of "The Worm" which was the original title of the story and in some respects more significant than the present title. His performance is exceptionally good. As Thaddeus Plummer, he is an appealing chap whose business it is to bore worm holes and other signs of age into new furnishings.

The story is humanly told without triteness. It has entertaining incidents rather than big scenes or melodramatic thrills. Yet there are moments of light suspense, many natural and amusing touches and one imaginative flash in particular, as when the magic rug, which the "worm" has been fooled into buying, takes him on a gay expedition to the Orient.

Mildred June is youthful and charming and the entire cast shows good taste in the directing. The settings are consistent and pleasing without being especially elaborate. "Fashionable Fakers" is not a big attraction in any sense but as light entertainment is suitable for high class theatres as well as the smaller houses.

Cast

Thaddeus Plummer.....Johnnie Walker
Clara Ridder.....Mildred June
Creel .....George Cowl
Pat O'Donnell, alias Abdul Ishmid.....
J. Farrell MacDonald
Mrs. Ridder.....Lillian Lawrence
Mr. Carter.....Robert Balder
A Turk.....George Rigas

Story by Frederick Stowers.
Scenario by Melville Brown.
Direction by William Worthington.
Length, 5,000 feet.

Story

Thaddeus Plummer works in an "antique" shop, transforming the new into the old. An Oriental sells him a wishing rug for one hundred dollars and Thaddeus nearly loses his position because his employer says the rug is worthless. Thaddeus tries wishing on it. First he wishes to see his girl, which he does, and an old misunderstanding is cleared up. Then he wishes for one thousand dollars, which he gets. His employer has left the shop to Thaddeus and another assistant in order to escape the law, so Thaddeus gets the establishment and the girl.

"The Light That Failed"

Paramount Offers Fine Version of Kipling's Strongly Dramatic and Pathetic Story

Reviewed by C. S. Sewell

Rudyard Kipling's well-known and intensely pathetic story of an artist who gradually went blind as the result of a sabre wound has again reached the screen. This version was made by George Melford for Paramount. It is an exceedingly well-made production, and although certain changes have been made in the story, the power and force of the original has been maintained.

"The Light That Failed" is a story in which the pathetic note is always dominant and overshadows every other angle. It contains situations that are touching and intensely dramatic and tremendous sympathy is aroused for the hero in his misfortune. It is an unusually well-made and well-acted picture but naturally the atmosphere is depressing and its appeal to the patron will depend on his reaction to the intensely sympathetic and dramatic values. The spectator who seeks solely to be amused will be disappointed.

This picture has some of the best acting recently seen on the screen. Percy Marmont gives an unusually fine interpretation

How One Wide-Awake Showman Uses Our Reviews

Long before there was any other trade paper in the field, Moving Picture World was regarded as "the exhibitor's Bible" and its reviews have always been acccepted by exhibitors as a dependable guide in booking pictures. Many live-wire showmen have found it distinctly advantageous to use quotations from its reviews on programs and advertising matter.

Going these progressive exhibitors one better, Manager C. C. Howell of the Monarch Theatre, Portersville, Cal., devotes an entire page in his house program to reprinting IN FULL Moving Picture World's review of the Goldwyn-Cosmopolitan production, "Enemies of Women." Thanks, Mr. Howell, for the compliment. You know from experience that our reviews are dependable and give what the exhibitor AND HIS AUDIENCE want to know.

This is just one more instance of the power of Moving Picture World and the confidence it inspires.

of the leading role, while Jacqueline Logan is excellent as his model, a girl of the streets. David Torrence shows that he is just as good an actor in a "straight" role as he is in character. Sigrid Holmquist does good work opposite Marmont.

Cast

Bessie Broke ..... Jacqueline Logan
Dick Heldar ..... Percy Marmont
Torpenhow ..... David Torrence
Maisie Wells ..... Sigrid Holmquist
Madame Binat ..... Mabel Van Buren
Binat ..... Luke Cosgrave
Donna Lane ..... Peggy Schaffer
Young Dick ..... Winston Miller
Young Maisie ..... Mary Jane Irving

Adapted from novel by Rudyard Kipling.
Scenario by F. M. Willis and Jack Cunningham.
Directed by George Melford.
Photographed by Charles Clark.
Length 7013 feet.

Story

Dick Heldar and Maisie Wells as children pledge their undying love. Years pass and Dick's ambition to become a great artist causes him to wander to faraway places seeking inspiration. At Port Said he meets Torpenhow a war correspondent, agrees to illustrate his articles and in a campaign in the Soudan is badly wounded with a sabre. Returning to London he finds himself popular. Accidentally meeting Maisie whom he has not seen for years, the old love returns. She urges him to paint a masterpiece. Seeing Bessie, a girl of the streets he is inspired and using her as a model stars to work. Torpenhow becomes fascinated with Bessie and Dick persuades him to go away. Bessie is infuriated at him for destroying her happiness. Dick's eyesight begins to fail and the doctor tells him he will be blind in a week. Bolstering his courage with drink he paints furiously and just finishes the picture when he goes blind. Bessie gets her revenge by slashing the picture and making it appear to Maisie that she is Dick's mistress. Dick, sits grieving all day. Bessie learns he is really blind and confesses the truth to Maisie, who comes back to Dick and tells him she loves him and is going to take him to her home to care for him always.

"The Red Warning"

Good Western Stars Jack Hoxie in Spectacular Scenes—Produced by Universal

Reviewed by Mary Kelly

Jack Hoxie's admirers will like him in his latest Universal Western. He is once more a spectacular hero in scenes that demand hard riding and fighting. The production is up to the standard of the best that the star has done and has the qualities that appeal in the theatres specializing in Westerns.

This is largely because of the fine backgrounds that have been provided. The desert and cattle scenes are picturesque and expansive, giving an impression of bigness that is always effective in Westerns. A large cast strengthens this effect in the climax where the hero heads a band of riders who destroy the cattle rustlers in answer to a signal fire which is "the red warning."

The star does some splendid riding and acts naturally and pleasingly. His pursuit of the villain along the canyon rocks and the fight in the water furnishes a thrilling conclusion. Elinor Field is his pretty leading woman. The picture has been well directed and belongs among the good program Westerns of the year.

Cast

Phillip Haver ..... Jack Hoxie
Louise Ainslee ..... Elinor Field
Tom Jefferies ..... Fred Kohler
Toby Jones ..... Frank Rice
David Ainslee ..... Jim Welsh
George Ainslee ..... William Welsh
Bud Osman ..... Ben Corbett
Harry Williams ..... Ralph Fee McCullough

Story and scenario by Isadore Bernstein.
Direction by Robert North Bradbury.
Photography by William Nobles.
Length, 4,795 feet.

Story

David Ainslee, cleaned out by rustlers, his home mortgaged, journeyed into the desert in search of a lost mine. He was found dying by Phil Haver, a young prospector, and Toby Jones, a grizzled old prospector. Ainslee gave them a poke of gold dust, asked Phil to pay off the mortgage and take care of his daughter. Haver met the girl and fell in love. Later, Old Toby located the claim. Cattle rustling activities in the territory aroused the ranchers. Led by Haver, the outlaws were captured in a great night chase.

"Slave of Desire"

Excellent Cast in Goldwyn Version of Balzac's Highly Imaginative Story "The Magic Skin"

Reviewed by C. S. Sewell

Under the title "Slave of Desire" Goldwyn is presenting on the screen "The Magic Skin" one of the best known stories by the celebrated French author Honore de Balzac. Highly imaginative and fantastic in the extreme it makes no pretense to probability, for the author sets forth his message by the device of a magic skin the possession of which brings the fulfillment of every wish, each wish causing the skin to shrink until an unselfish wish breaks its magic power.

Although the basic idea is in line with the fairy stories of childhood the surroundings and the manner in which the story is constructed shows that it was intended for the adult intellect. With George D. Baker as the director, it has been given an excellent production and is portrayed by a cast of well-known players. The sets are excellent and there are a number of scenes of great pictorial beauty. The story deals with the power of unselfishness as opposed to the destructive power of selfishness.

The theme is well handled, there are some effective melodramatic touches near the end especially where the Countess Fedora, a vamp, is buried under an avalanche of rock. The action is under way for some time before there is any indication of the imaginative and supernatural angle. Despite the excellent handling of the subject and good work of the players, the production only succeeds in arousing mild interest. This is probably due to the nature of the theme which is quite different from the trend of the average modern story. The moral effect of the picture is good. Its greatest appeal will be for those with an imaginative turn of mind and readers of the works of Balzac.

George Walsh was a good selection for the role of the hero. Carmel Myers is unusually alluring as the vamp, Bessie Love is winsome as the heroine, and George Connelly is effective in the weird and somewhat allegorical role of the keeper of the magic skin.

Cast

Raphael Valentin ..... George Walsh
Pauline Gaudin ..... Bessie Love
Countess Fedora ..... Carmel Myers
Rastignac ..... Wally Van
Antiquarian ..... Edward Connelly
Mrs. Gaudin ..... Eulalie Jensen
Mr. Gaudin ..... Herbert Prior
Champrose ..... William Orlamond
Tallifer ..... Nicholas de Ruiz
The General ..... Wm. von Hardenburg
Emile ..... Harmon McGregor
The Duke ..... George Periolat
Finot ..... Harry Lorraine
Major Domo ..... Calvert Carter

Based on story, "The Magic Skin," by Honore de Balzac.
Scenario by Charles Whittaker.
Directed by George D. Baker.
Photographed by John Boyle.
Length, 6,673 feet.

Story

Raphael Valentin, a poor poet, is discouraged because he cannot sell his poems and his rich uncle will not help him. Pauline, his landlady's daughter loves him. Rastignac his friend takes Raphael to the salon of the popular Countess Fedora who becomes interested in him and soon he is a great success. He falls in love with her but finds she is false and losing his money at gambling is about to commit suicide. An old man tells him to start anew. He goes to pawn a scarab and finds it entitled him to the possession of a magic skin with which his every wish is gratified but each time the skin will shrink and death will result with the last wish. He gets fame, wishing for wealth his uncle dies and he gets his money, he wishes the Countess may lose her sway over men and she does. Finally, as the skin shrinks, he is racked with fear and is afraid to even wish his friends good cheer. Pauline, grown wealthy, comes to him, but the Countess is present and makes her think she and Raphael are engaged. Finally in a dream, Raphael sees himself using his last wish to save Pauline who is in danger and that this —his first unselfish wish—has broken the spell. Awakening, he goes to Pauline and they plight their troth, unafraid of the menace of the magic skin or that it can any longer harm them.

"South Sea Love"

Shirley Mason Pretty and Appealing in Fox Program Picture of Fair Interest

Reviewed by Mary Kelly

A light program picture with some good sea scenes and a peppy role for Shirley Mason is offered by Fox in "South Sea Love." It has no highly involved plot but has a popular amount of action and romance and the star's admirers should find it pleasing.

The half-Spanish, half-French daughter of a sea captain falls in love with a South Sea trader but scorns and deserts him when she hears that he has a wife. There is not much suspense during the interim until they meet again, but the main appeal is pictorial. The star plays a dancer in a tropical cafe where she has a fairly thrilling escape from the owner, and rushes to save her sweetheart whom the sailors are about to torture. The climax is not intensely thrilling because it seems rather stagy and J. Frank Glendon's acting is unconvincing. Shirley Mason's performance helps to make it interesting.

There is an effective storm-at-sea scene and there are many beautiful shots. The fact that the entire picture is lacking in realism will not hinder its success in most program houses as it is light, pleasing and has a pretty star.

Cast

Dolores Medina ..... Shirley Mason
Gerald Wilton ..... J. Frank Glendon
Manuel Salarno ..... Francis McDonald
Maria ..... Lillian Nicholson
Captain ..... Charles A. Sellon
Inn Keeper ..... Fred Lancaster
Stubbs ..... Robert Conville

Story by Frederick and Fanny Hatton.
Direction by David Solomon.
Length, 4,168 feet.

Story

Dolores Medina and an English trader meet on the ship of which her father is captain. Dolores' father dies, exacting Wilton's promise to take care of the girl. She learns that he already has a wife so she leaves him to become a dancer in a tropical cafe. Wilton learns that his wife is dead and comes to Dolores. She refuses him at first but her sympathy and love are aroused when her father's friends attempt to hang him. She arrives in time to save him.

"Thundergate"

First National Film with Chinese Background Features Owen Moore in Three Characterizations

Reviewed by C. S. Sewell

China furnishes the background for "Thundergate," a First National production, in which Owen Moore, the featured player, appears in three distinct characterizations, as an American who becomes down and out through dope, as a Chinese nobleman and as the American masquerading as the Chinaman who is his illegitimate half-brother.

It is a story of intrigue in which the

(Continued on page 643)

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

"Sporting Youth" Is Being Edited

Byron Morgan, author of many famous racing stories, such as, "The Roaring Road," "What's Your Hurry?" and others, is now assisting in the final editing of "Sporting Youth," which he wrote as an original story for Reginald Denny, Universal star.

The story was filmed for Universal under the direction of Harry A. Pollard. It will be released as a Universal-Jewel production in seven or eight-reel length.

Denny's next picture, which will be made sometime after the first of the year, will be a film version of "Love Insurance," a novel by Earl Derr Biggers.

"Ladies to Board" New Mix Feature

Tom Mix has started work at the William Fox West Coast Studios in his latest starring feature, "Ladies to Board." The story is by William Dudley Pelley. Jack Blystone is directing the screen version. Dixon W. Lee prepared the scenario.

Gertrude Olmsted is the leading lady. The supporting cast also includes Phil McCullough, Pewee Holmes and Gertrude Claire.

Gets Raise and Diamond Ring

Vitagraph announces that Robert S. Horsley, assistant sales manager of the New York branch, has been promoted to the managership of the Philadelphia office, effective of November 27.

The staff of the New York branch gave him a farewell party at which he was presented with a diamond ring as a token of the affection and esteem in which the office force holds him.

Big Exploitation for "Mailman"

Big preparations are being made by postal workers in San Francisco to put over the engagement of Emory Johnson's production of "The Mailman" when it opens at Loew's Warfield on December 1.

Street parades, band concerts, and other practical methods of showmanship will be employed by the San Francisco people to put the picture over.

New Gilbert Film

John Gilbert's next feature picture produced by William Fox will be an original story by Frederick and Fanny Hatton, titled "Just Off Broadway." Edmund Mortimer is directing.

"Rosita" Given High Praise in Los Angeles

The popularity of Mary Pickford and her pictures never was more clearly demonstrated than at the recent Los Angeles premier showing of this cinema artiste's new production, "Rosita," at Grauman's Million Dollar Theatre.

Streets near the theatre were jammed hours before the hour set for opening the theatre doors. Bowing and smiling, Miss Pickford was escorted through a narrow lane forced through the throng of her many admirers.

Inside the theatre the audience, which filled every bit of seating and standing room, the spectators all rose and cheered and applauded the guest of honor as she was ushered to her box.

"'Rosita' is outstanding in two particulars," said the reviewer for the Examiner, "the skill with which the star keeps her youthful quality and naivete throughout a role of more adventurous character, and the fact that it is the first Ernst Lubitsch production made in America."

"The picture demonstrates a new Mary Pickford," said the Express, "a Mary Pickford losing none of the charm of her youthful roguishness and impishness, but sobered into mellowness."

"'Rosita' has an exceptional background as a production," said the critic for the Times. "Its quality is indeed notable. There is a fine dignity and taste about the sets. The cast has been assembled with splendid discretion. Miss Pickford herself really has outdone anything she has previously achieved."

Critics Call New Ray Film His Best Picture

Under the heading, "Ray at Best in Pilgrim Film, Pre-eminent History Drama," the Washington Post of last Monday said:

"Since Griffith's 'The Birth of a Nation,' there had been no motion picture dealing strictly and authentically with American history on an elaborate scale until 'The Covered Wagon' appeared, to prove anew the tremendous appeal of actual human experience when it is used for screen material.

"Now, however, has come a third pre-eminent American historical drama in Charles Ray's 'The Courtship of Myles Standish,' which not only vivifies the immortal characters of Longfellow's epic, but also spans the great adventure of the Pilgrim Fathers.

"The picture is not mere formal history. It is, first of all, a story and entertainment. Mr. Ray gives what is unquestionably the most serious and earnest portrayal in his long and distinguished career."

The Times said: "One leaves the President Theatre this week with a feeling of having witnessed an actual page from American history, and that Charles Ray has in 'The Courtship of Myles Standish' placed both his own name and that of his production in the very first rank of the cinema brigade."

Carl Anderson Obtains the Screen Rights to Big Stories

"Flaming Passion," an original story by Hal Evertz, popular fiction writer, has been obtained by Anderson Pictures Corporation, according to an announcement made this week by Carl Anderson, president of the organization. It will be put into production immediately. California has been selected as the locale and a unit is leaving shortly to begin work.

Anderson has also closed for the screen rights of several of the famous old stage dramas, one of which is "The Danites," which will be filmed in New York.

Foster Gilroy, of the Anderson company, has just returned from Chicago after securing two outstanding stories which are to appear in a widely read fiction magazine in February. These are "Lady Betty," by Lela Cordova, and "The Return of David Brown" by Arnold Walker. It is understood that these two productions will be made in California early in the spring.

Trimble to Direct "Sundown"

"Sundown," First National's drama of the West, will come into being under the directorial hand of Larry Trimble. "Sundown" is an original story written by Earl Hudson, production manager of First National. To date no cast has been selected for "Sundown." The story has been scenarized.

"The Extra Girl" in Great Demand

"The Extra Girl," Mabel Normand's latest starring vehicle, is in great demand for early showings by exhibitors throughout the country, according to reports coming from Associated Exhibitors. It has just completed an eight-week run at the Mission Theatre in Los Angeles, opened at the California and Portola theatres in San Francisco, and will soon open in numerous key cities for extended runs.

Jack Root, manager of the Mission Theatre, Los Angeles, said: "I consider it Miss Normand's best work. It has pathos, art interest, comedy and thrills. One of the best pictures of the year."

Fine Tie-up for Warner Classic

Exhibitors will have a splendid exploitation tie-up with the Warner Classic, "Lucretia Lombard," the story of flaming passion adapted from the novel of the same name by Kathleen Norris, as the McClure Syndicate has made arrangements to publish this amazing love story in newspapers throughout the United States and Canada.

Such a tie-up should greatly help exhibitors, who can also take advantage of the tremendous sale that has already taken place on the book.

"The Barefoot Boy" Sold for Wisconsin

That great interest is manifest throughout the country in the special attraction, "The Barefoot Boy," the all-star production which C. B. C. Film Sales Corporation is distributing for Mission Film Corporation is seen by the rapidity with which territories are being signed on it, says C. B. C.

A big sale of this production was recently made to the Celebrated Players' Film Corporation, of Milwaukee, which has contracted to distribute the production in the Wisconsin territory.

"Captain Blood" Screen Rights Bought by Smith

Albert E. Smith, president of Vitagraph, has returned from London where he met Rafael Sabatini, author of "Captain Blood," world picture rights to which Mr. Smith purchased. He spent a day with the author and tramping over the scenes near Bridgewater, where the Duke of Monmouth entered England in his rebellion against James II. in 1685.

"I recognized the superior screen material in the book when I first read it. It was to help gain the real spirit of Sabatini that we made the pilgrimage by motor from London to the landing place of Monmouth," said Mr. Smith at the Brooklyn studio.

"The sea fights will be the greatest effort at filming water battles ever attempted and I am safeguarding their accuracy in detail. In London I engaged a shipwright who is an expert on ancient shipbuilding. With him I visited the British and London museums and examined the models of craft of England, France and Spain of the latter part of the seventeenth cenutry. He is now searching Europe for any such craft that may be available; and is also preparing plans which will enable us to build such ships as may be needed. When his plans are finished he will come to the United States and join the Vitagraph forces at Hollywood, where production will begin sometime early in the spring."

Mr. Smith announced that J. Stuart Blackton will go to California for his next Vitagraph super-feature, the subject of which has not yet been decided.

Mr. Smith returns to Hollywood in two weeks, accompanied by Mrs. Smith, who made the trip abroad with him. He will take active charge of production at the company's studios there, and his leisure will be spent on his three thousand acre ranch in Southern California, where he indulges in his one hobby—the raising of Hereford cattle. He said that he contemplated no let up at all in Vitagraph production.

T. O. D. C. Campaigns to Give Owners Good Lists

Coincident with the announcement from the Theatre Owners' Distributing Corporation that the organization's first release through Anderson Pictures Corporation would be ready in time for early January play dates, comes the report that President William A. True, of the T. O. D. C., has begun a campaign to insure to his organization the full measure of co-operation from exhibitors anticipated at the time of the formation of this independent corporation.

The first step in Mr. True's plans calls for the covering of the entire theatre owners' field with an inquiry, designed to ascertain not only how many play dates have been set aside for T. O. D. C. product, but just when these dates fall.

"With this data in hand," said Mr. True this week on his return from Washington, "no theatre owner need face the problem of keeping his program up to a high standard of entertainment value. If the country-wide discussion of the curtailment of production has had the effect of implanting a doubt in the exhibitor's mind as to the supply and quality of pictures this season, I can state in behalf of our organization that he can dismiss these fears.

"We have studied these needs carefully, based upon existing conditions among exhibitors in every section of the country, and that we shall be able to offer them the grade of product urgently desired and at an equitable rental goes without saying. It was for this purpose that our distributing corporation was formed."

Metro Film Endorsed by Well Known Society

Rex Ingram's "Scaramouche" now playing a record breaking New York engagement at the Forty-Fourth Street Theatre has been endorsed by the Film Mutual Benefit Bureau. This followed the presence recently of more than three hundred members of the Bureau at one of the "Scaramouche" performances—an event that was staged by Metro for the purpose of giving the Bureau members a chance to broadcast the merits of the production to the several thousand of other members in various parts of the country.

The Film Mutual Benefit Bureau is an organization very much like, in its functions, to the Drama League which concerns itself with supporting the best things of the stage. Following the viewing of "Scaramouche" its members, highly enthusiastic, promised to do everything in their power to bring it to the attention to the greatest number of people.

C. C. Burr Producing "The Average Woman"

Having finished the first in the series of the big four specials, "Restless Wives," which he has been engaged to produce for the Burr-Rogers Producing Corporation, C. C. Burr announces that he is ready to go into production at his Glendale Studios with the second picture of the 1923-1924 series, "The Average Woman." The story is by Dorothy De Jagers.

"The Average Woman" is an up-to-date story. A cast of screen stars, headed by Harrison Ford, David Powell, Pauline Garon, De Sacia Mooers, Burr McIntosh, William Tucker and Little Russell Griffin, has been selected for the leading parts. William Christy Cabanne is directing. The remaining pictures in the big four series, "Lend Me Your Husband" and "Youth to Sell," will be filmed as rapidly as possible.

C. C. Burr will personally produce three pictures for individual theatre owners who are venturing into the producing business. The first picture of the new series is entitled "The Unloved Wife," from the play of the same name.

Wide Publicity for "The Drivin' Fool"

Milton R. Crandall, director of publicity and advertising for the Rowland and Clark theatre circuit, in Pittsburgh, waged a whale of an exploitation and publicity campaign for the showing at the Regent and Blackstone theatres during the week of Nov. 26, of the Hodkinson speed feature, "The Drivin' Fool." One of the big features of the campaign was a tieup with the Automobile Club of Pittsburgh.

The Syria Automobile club distributed hundreds of stickers among members, which urged upon all that they refrain from being "a driving fool." Members of the Co-Operative Club of Pittsburgh were informed at a meeting held at the William Penn Hotel of the engagement of the picture at the two theatres. Other tieups, and voluminous newspaper advertising helped materially in the success of the campaign.

Film from Noted Story Is Among Fox Releases

"You Can't Get Away with It," a special production made from the famous Gouverneur Morris story, and an Educational Entertainment, "Johnny's Swordfish," are on the Fox Film Corporation release schedule for the week of December 9.

In cast, story and exploitation value "You Can't Get Away with It" is one of the best of the season's releases, Fox says. Gouverneur Morris, taking the story of a girl who defied the conventions and was then condemned by the world, has developed a powerful emotional drama.

Percy Marmont, whose greatest characterization was that of Mark Sabre in "If Winter Comes," has the leading male role in this picture.

"Johnny's Swordfish" presents interesting adventures in fishing for swordfish. "The Canadian Alps," another Educational Entertainment, will be released December 23 and will be the last of these short subjects for this year.

Reports Bookings

W. F. Seymour, Eastern and Central Division sales manager for the W. W. Hodkinson Corporation, has returned from a several weeks' trip through his territory. Mr. Seymour reports the closing, during his stay in the Middle West, of all the remaining unsold key towns out of the Chicago branch office where "Down to the Sea in Ships," the Elmer Clifton whaling feature, has not been shown. These include Indianapolis, Racine, Wis., South Bend, Ind., and the entire Saxe Circuit in Wisconsin.

"The Old Fool" Is Film of Family Life

When a picture is of universal interest, it is sure to mean "big money" at the box office and satisfaction for every exhibitor who books it. It was with this truth in mind that the Outlook Photoplay Corporation produced "The Old Fool" which Hodkinson has announced as its forthcoming release.

"The Old Fool" deals with the home life of a family of four generations and presents the problems which such a family has to confront, as well as the vibrant human interest, the laughter, and the pathos that is found in every home, no matter how commonplace. Those who have witnessed a pre-view of the picture agree that it will awaken a sympathetic response in an audience made up of patrons of any age.

Makes "First National Month" Mean Big Things to Motion Picture Public

The task of "selling" the public on First National Month has been undertaken so thoroughly by that company that by the time the campaign is officially opened by E. A. Eschmann on January 1, the entire picture patronage of the nation will be fully acquainted with the five First National pictures to be offered during the drive, and the stars who appear in them.

Through practically every medium of advertising picturegoers will learn that the screen stars have invited them to a great New Year's party at their local theatre for the entire month of January. Colored slides, banners in two colors and special two-colored one-sheets will carry the message of the "New Year's party" to the public. In addition to this the pictures released will have behind them a big national advertising campaign which, coupled with the First National Month advertising, will assist in bringing a big meaning to the month of January.

"If the public is sold, the exhibitor must be," is the claim of E. A. Eschmann, general manager of distribution of First National, under whose guidance the drive is gaining strength and power, "and in this case we may drop the hypothesis.

First National's big five will start with "Boy of Mine," created by J. K. McDonald, William Beaudine, Booth Tarkington and Ben Alexander, producer, director, author and featured player respectively. It was this same quartet which was responsible for the unusual success of "Penrod and Sam." "Boy of Mine" is not a "kid" picture, although it is the acting of Ben Alexander which brings a majority of the laughs and tears.

Another early January release is "Black Oxen," also of the First National Month five. It is a Frank Lloyd production featuring Corinne Griffith and Conway Tearle in a picturization of Gertrude Atherton's novel of the same name. This novel, according to authentic reports, is still foremost in demand in the leading libraries of the country.

Following these will be offered Norma Talmadge in "The Song of Love," in which the star is seen as an Arabian dancing girl, with Joseph Schildkraut in the leading masculine role.

Samuel Goldwyn's independently produced "The Eternal City" was made in Rome by George Fitzmaurice, and is headed by a cast including Bert Lytell, Barbara La Marr, Lionel Barrymore, Richard Bennett and Montague Love.

The last of the five productions, released late in January, is "The Swamp Angel," a heart interest drama, in which Colleen Moore has the featured role.

Firemen Lead Parade of Mailmen

Not only did the postal department of Pasadena, Cal., support Emory Johnson's mail drama, "The Mailman," during its recent engagement at the Florence Theatre in the Southern California community but the fire department as well took a hand in the campaign which broke all records in the amusement annals of the town.

The firemen's band led the big mail workers' parade which featured the opening night of the week's successful run. More than one hundred mail workers, led by Postmaster Knight, also took part.

Laemmle Offers "The Hunchback" to Exhibitors for Early Booking

"The Hunchback of Notre Dame" Universal's big spectacle drama, will immediately be made available to regular motion picture theatres, Carl Laemmle announces. The production is now enjoying special presentations in legitimate theatres throughout the country. It is in its thirteenth week at the Astor Theatre, New York City.

The Universal chief stipulates two conditions to be fullfilled by exhibitors playing "The Hunchback." One is that a reasonable number of seats must be held at $1.65 top, and the other is that the picture shall be presented on a two-a-day basis. These conditions are necessary for the time being, he asserts, to maintain the prestige of the production and assure it a real run.

In a statement addressed to-day to all exhibitors, Mr. Laemmle deplored the necessity of showing "The Hunchback" in legitimate theatres, but explained the reasons therefore and outlined his plan for a special arrangement release of the picture to regular cinema houses. The statement which is headed "Are You Ready?" follows:

"Much against my own desire, I am showing "The Hunchback of Notre Dame" in various legitimate theatres throughout the United States. I am making a profit on these showings and at the same time I am preparing the way for the exhibitor who will show it later on at popular prices.

"The only reason I have chosen legitimate theatres is because the picture simply must have a real run and most exhibitors up to now have been fearful of changing their policy to two-a-day and charging $1.65 top.

"Now that I am in the midst of "road-showing" the big production, I find that exhibitors of importance are changing their attitude and are showing a disposition to change their policy, thus cutting legitimate theatres out of the picture business.

"I approve of this with all my heart and soul. I have always claimed that pictures belong in picture houses, but with a picture as great and as unparalleled as "The Hunchback of Notre Dame," I positively cannot sacrifice it or treat it like an ordinary picture.

"Wherever I have found a first class picture house that is willing to change its poliey by showing 'The Hunchback of Notre Dame' twice a day at $1.65 top, I have given it the preference over any legitimate theatre.

"I stand ready to do this whereever it is feasible.

"I am not pretending that I expect to sacrifice this production. I am satisfied that it is the outstanding picture of the past ten years, one that will last for years to come, one on which I could afford to take my time about booking. I consider it so exceptional, such a demonstrated success wherever it has shown, that I am more than doing my part when I offer to run it in picture houses instead of legitimate houses.

"If I get a proper run in every community and at the same time strike the first blow to kill the evil of running pictures in legitimate theatres, I will feel more than satisfied.

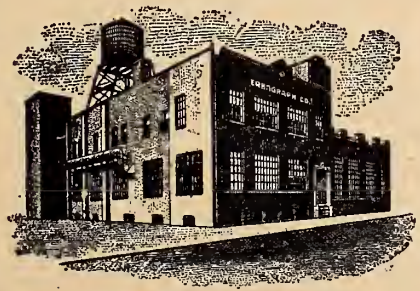
"Of course, I don't mean that every ticket must be $1.65, I mean that a reasonable number must be sold at that price. Afterward you will want to repeat the picture at popular prices and reap a double profit from it.

"That's my story. How does it strike you? If it appeals to you, wire or write me."

"The Hunchback" had its world's premiere in the Astor Theatre, New York City. It is still playing in that house to remarkable crowds—in its fourteenth week. Its runs in Boston, Chicago and other big American cities have been similarly successful. Everywhere the big spectacle drama has met with 100 per cent. criticisims, being praised more consistently than any motion picture ever put out.

It recently opened in the Empire Theatre, London, and created as great a sensation in the British metropolis as it did in this country. British film critics predict a long run for it in the Empire.

LUDWIG G.B. ERB,
PRESIDENT



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Enthusiastic Praise Given "Pleasure Mad"

Enthusiastic reviews were given by the San Francisco press to "Pleasure Mad," Reginald Barker's new production under Metro-Louis B. Mayer auspices. The picture, which is an adaptation of Blanche Upright's novel, "The Valley of Content," and was recently presented at the Warfield.

"'Pleasure Mad' is a great picture," said the critic of the San Francisco Call and Post. "'Pleasure Mad' drew crowds for its opening and kept up the pace all along," stated the San Francisco Chronicle. "In the hands of Reginald Barker," said the San Francisco Bulletin, "'Pleasure Mad' has been made a screen achievement."

"The World Premiere of Blanche Upright's picture 'Pleasure Mad' is a much applauded success," wrote the San Francisco Examiner. "It is a good picture for everybody to see." "In 'Pleasure Mad,'" said the San Francisco News, "Norma Shearer, who plays the part of the debutante, shows talents of the first magnitude. And when it comes to playing a mother role we know of none better than Mary Alden in this picture."

"This Freedom" Called Fox's Best of Season

Critics of the motion picture trade papers and also of the New York daily newspapers enthusiastically praised the William Fox picturization of A. S. M. Hutchinson's novel, "This Freedom," which had its premiere last week at the Central Theatre. Several of the critics called this production the best picture on this year's list of Fox releases.

The New York Morning Telegraph said: "From a point of intelligence and good sense in all departments, including the photography, it is to our knowledge the best picture offered by the Fox organization."

"It is well made and well acted," said Moving Picture World. "It is out of the ordinary and gets away from the beaten path of the majority of screen productions. The thousands who have liked the book will certainly like the picture." Motion Picture News said: "Once the early scenes are over, with the attendant planting of this figure and her impulses, there is released a straightforward and logical sequence of dramatic scenes."

"Innocence" Edited and Exploitation Is Ready

The C. B. C. Film Sales Corporation editing staff has completed final editing of the newest feature, "Innocence," starring Anna Q. Nilsson. Slight changes were made in New York under the personal supervision of Joe Brandt and Jack Cohn.

A new type of art titling has been used on "Innocence," which places the titles of this production among the artistic. They are said to be more elaborate than any that have been used on any of the pictures on the C. B. C. series. J. M. DeAragon, portrait painter and illustrator, was engaged to supervise the special art work.

All the advertising accessories are also ready for release to franchise holders and exhibitors at the same time, so that there will be no delay involved for the several exhibitors who are reported already asking for dates on the picture.

Stays Second Week

On Saturday, December 8, "Flaming Youth," First National's picturization of the sensational best seller of the same name by Warner Fabian, closed its metropolitan premiere run at the Strand Theatre, having been held over for a second week because of the big patronage. "Flaming Youth" is one of the few pictures which has been able to earn an extended run at the Mark Strand. It was originally assigned one week at that theatre.

Miss Bradbury in "The Turmoil"

Kitty Bradbury, character actress of aristocratic type, known especially for her work in Charlie Chaplin's "The Pilgrim" and in "The Midnight Alarm" with Percy Marmont, has been engaged by the Universal Pictures Corporation to play the important role of Mrs. Vertrees in Hobart Henley's elaborate filming of "The Turmoil."

Foreign Sales Starts

The Richmount Pictures sold Fred Thomson series of six Western Pictures for Monogram Pictures Corporation to Sociedad General Cinematografica, for the following countries: Argentine, Uruguay, Paraguay, Chile, Bolivia, Peru and Equador.

400 Washington Nuns See "The Hunchback"

One of the most unusual audiences in the history of an American theatre recently assembled in the Shubert Belasco Theatre, Washington, D. C., to witness a private and special performance of "The Hunchback of Notre Dame."

Through the courtesy of Carl Laemmle, president of Universal Pictures, and with the sanction and approval of Archbishop Michael J. Curley of Baltimore, more than 400 nuns, members of the various Catholic sisterhoods, in and around Washington, visited the Shubert-Belasco Theatre for the special showing of the picture.

Not one of the religious sisters had seen a performance or a motion picture in a theatre since taking the first vows which pledged them to a life of prayer and comparative solitude. The performance was arranged through the National Catholic Welfare Council and Washington Council, Knights of Columbus, who issued the invitations after receiving the permission of Archbishop Curley, spiritual head of the Catholics of this arch-diocese.

Closes for Fall Output

C. C. Burr, president of the Mastodon Films, Inc., reports that his company has closed with several of the leading state right exchanges in the country for the franchise on the entire series of independent pictures which his company will produce for the season 1923-1924.

This week negotiations were completed with the F. & R. Film Company of Minneapolis, Minn.; for the state rights in Minnesota, North Dakota and South Dakota. This exchange purchased seven pictures.

Extend Los Angeles Run of 'The Unknown Purple'

"The Unknown Purple," Carlos Production, directed by Roland West for Truart from his stage success of the same name, is playing an extended engagement at the California Theatre, Los Angeles.

The Los Angeles Examiner says: "Roland West's remarkable drama, "The Unknown Purple," is replete with thrills, action and mystery." The Los Angeles Evening Express has this to say: "The Unknown Purple" is a sure-fire mystery drama, packed to the limit with ingenious complements of thrills, romance and cleverly devised suspense." The Illustrated Daily News critic writes: "This production, it can truthfully be said, is one of the most unusual mystery melodramas that have come to the screen in a long time."

The Times says: "The outstanding personality in the acting is Henry B. Walthall, who offers one of the best and most cryptic of his portrayals."

New Herald for Fox Picture

One of the exploitation aids prepared by the publicity department of Fox Film Corporation to supplement its press book on "You Can't Get Away with It," which was released this week, is a four page miniature newspaper which can be used as a herald. This sheet presents the story and theme of the photoplay in vivid newspaper style and is illustrated with scene photos from the production.

New York Critics Laud F. B. O's "The Mailman"

New York newspaper critics have taken more than usual pains to praise Emory Johnson's latest F. B. O. photo-thriller, "The Mailman," now playing at the B. S. Moss Cameo Theatre in its second week. The New York Daily News said: "The newest servitude picture is great. Director Emory Johnson has worked wonders with a thrilling, human, sometimes spellbinding story."

Morning Telegraph: "'The Mailman,' F. B. O.'s feature at the Cameo this week, is very good melodrama."

Sun and Globe: "People who enjoy motion pictures bristling with melodramatic thrills intermingled with pathos will get a lot of 'kicks' out of 'The Mailman.'"

Post: "'The Mailman' is full of thrills."

Telegram: "'The Mailman' is one of the few films that succeed in touching the hearts of the everyday man and woman."

New Bedford Sees Film 3 Times

"Down to the Sea in Ships," the Elmer Clifton whaling feature was shown for the third time in New Bedford, last week. New Bedford is not only the locale of the story, and the place where the picture was made, but the town actually sponsored the film. Many of its residents draw dividends from the picture.

The house at which the revival showing was presented was crowded during the whole of last week.

Goldwyn Picture Makes Big Hit at the Capitol

"In the Palace of the King," Goldwyn's first Emmett Flynn production, a picturization by June Mathis of F. Marion Crawford's popular novel of Spain in the reign of King Philip II., was presented at the Capitol Theatre, New York, last Sunday and scored a big hit. It is spectacular and dramatic, with some of the biggest and finest sets ever constructed for a motion picture. The cast is one of unusual importance, embracing Blanche Sweet, Edmund Lowe, Pauline Stark, Aileen Pringle, Hobart Bosworth, Sam de Grasse, William V. Mong, Lucien Littlefield and many others.

The New York newspaper reviewers were most cordial to "In the Palace of the King" in their criticisms. New York American said: "Thrills, intrigues, striking sets in 'Palace of King' at Capitol. The production, pictorially, is an artistic creation."

Evening Telegram: "Takes a well merited place among the worth-while screen offerings of the year." Evening Journal: "A gorgeous production. Settings that make one gasp." Morning Telegraph: "A picture of real worth." Journal of Commerce: "Takes well-merited rank among the worth-while screen offerings of the year."

The World: "Blanche Sweet, Edmund Lowe, Hobart Bosworth and Pauline Stark were thoroughly convincing." The Sun and the Globe: "At times you are so enchanted watching its gleaming scenes you lose sight of the fact that your hearts are being broken right under your nose." Evening World: "Seldom have we seen a picture that was easier to gaze upon."

Warner Studios to Keep Busy Making Big Films

Jack Warner, who is helping make movie history via Warner Screen Classics, came to New York for a short visit, broke records for the largest number of conferences held in the minimum of time, and departed to resume his duties as production manager of the West Coast studios. While here, he announced important production plans which will make the Warner studios one of the busiest organizations in the industry.

Two productions, "How to Educate a Wife" and "Broadway After Dark," will start on the week of December 10. The first is from the pen of Elinor Glyn. The three principals in the cast are Marie Prevost, Monte Blue and Claude Gillingwater. The direction will be by William Seiter.

"Broadway After Dark" will be produced by Harry Rapf and directed by Monta Bell. Adolphe Menjou will head a noteworthy cast.

Next on the Warner program will be the famous Sinclair Lewis novel, "Babbitt." Direction has been assigned to Harry Beaumont. Dorothy Farnum will adapt Clyde Fitch's play, "Lovers' Lane," which William Beaudine will direct, following "Babbitt" in order of production. Following it will be "Cornered," under the directorial guidance of William Seiter.

Monta Bell will have another script ready for him in "The Yoke," a novel which has attained sensational success on the Continent, and which is gaining widespread popularity here. Its author is Hubert Wales.

Harry Beaumont is lined up for "Being Respectable" and Julien Josephson will do the script of "The Tenth Woman."

"Little Old New York" Is Breaking Records

With regularity "Little Old New York," starring Marion Davies, continues on its record-breaking career in all parts of the country. Following in the wake of its sensational two weeks' run at the Capilol Theatre, New York, the Davies feature struck new high marks in Baltimore, Washington, New Haven and other cities.

All attendance records at the New Theatre, Baltimore, were shattered at the first showing of "Little Old New York." According to Eugene M. Daly, manager of the New Theatre, 10,000 persons saw the film on the opening day.

A. Interrante, manager of the Bijou Theatre, New Haven, Conn., wired that the film opened to the biggest business in the history of that house.

Walter J. Price of Moore's Rialto Theatre, Washington, sends word to the effect that "Little Old New York" did $22,385.20 on its opening week and that the picture in its two weeks would probably do about $40,000.

Manager Woody's Tour Fruitful for Ray Film

Returning a few days ago from a trip through the Central West, J. S. Woody, general manager of Associated Exhibitors, literally told with contracts the story of his travels. Primarily the trip was made to confer with branch sales managers of Associated and renew acquaintance with exhibitor friends, but when the executive reached the home offices his bags were fairly bulging with records of first run bookings he had closed.

In Detroit Mr. Woody closed the deal for the indefinite run of "The Courtship of Myles Standish" at John H. Kunsky's Madison Theatre. This engagement got off to a splendid start last Sunday, according to reports to the home offices. Mr. Ray himself was host of the evening of the opening, having hurried on to Detroit at the close of the first week of his run in Washington.

In Omaha Mr. Woody closed arrangements for a test run, starting early in January, in Blank's Rialto Theatre. The results of this run will be watched closely, for on the outcome will depend the conditions under which "The Courtship" will be sold through the Blank circuit in Iowa and Nebraska territory. The same arrangement was made with John Hostetler for the Plaza, Sioux City, where the opening will be in the holiday period, runs in the many other Hostetler houses in Iowa coming later.

Hollywood Mailmen Help Publicize "The Mailman"

F. B. O. report that the mail workers of the West Coast are completely "sold" on Emory Johnson's drama, "The Mailman." It was amply proven by the energetic co-operation given the West Coast theatres by the mail men of Hollywood when "The Mailman" opened its engagement at the new Hollywood Theatre last week.

Letter carriers distributed from house to house cards which advertised the production and at the same time carried a line asking the citizens to do what they could to advance the cause of the mail workers.

The mail worker's co-operation also embraced other practical stunts which served to arouse interest in the picture in the fast-moving little community by the Pacific. Banners were placed across public thoroughfares and hundreds of cards were used on Hollywood boulevard admonishing pedestrians to "do their Xmas shopping early."

First National Film Is Started

December 1 saw the "shooting" of the first scene of "Lillies of the Field," a Corinne Griffith production, which John Francis Dillon is directing for First National release.

"Lillies of the Field" is an adaptation of the play of the same name by William Hurlburt, which ran for a year on Broadway. It has a rich society background.

Schmidt Joins F. B. O.

The Film Booking Offices announce this week that Artie Schmidt, formerly general sales manager of the Universal, has joined its forces and will be in charge of West Coast division.

Keaton Film Premiere on Coast Successful

Buster Keaton's second feature comedy for Metro, "Our Hospitality," was given its premiere at the Warfield Theatre in San Francisco recently and some of the comments of the San Francisco press were:

"'Our Hospitality' is in my opinion the most enjoyable of the Buster Keaton comedies," wrote the San Francisco Examiner critic. The critic of the San Francisco Call said: "Here is a comedian with a desire to really act. Keaton is a comedian, dramatic actor and acrobat par excellence." "'Our Hospitality' is Keaton's best comedy," said the reviewer of the San Francisco Bulletin. "'Our Hospitality' is even vastly superior to 'Three Ages,' Buster's first feature Metro comedy," said the critic of the Chronicle. "Keaton's new comedy is enormously funny," wrote the reviewer of the San Francisco Journal. "One scene after another precipitates hysterics. This is Keaton's best picture."

Hoffman to Go West

With the return of General Manager of Sales Alexander Aronson of Truart Film Corporation, it is expected that M. H. Hoffman, vice president, will shortly make his contemplated extended trip to the West Coast to supervise production activities which are getting under way full force. It is anticipated that soon Truart will have four or five units continually engaged in production, inasmuch as two more units are expected to start work by December 1.

Cruze Film 34 Weeks at Hollywood

"The Covered Wagon" closed its run of thirty-four weeks at Grauman's Egyptian Theatre in Hollywood Saturday night, breaking the week's record for the house by $1,624. According to the figures received by wire from the Coast and given out by the Paramount office in New York, the gross receipts for the final week were $25,133, as against the house's weekly dollar capacity of $25,068.

The picture opened at the Egyptian last March and its thirty-four weeks of continuous showing broke all long-run records for the Pacific Coast. The total receipts for the engagement were $712,045, or an average of $30,942 per week. The total attendance was 695,717, nearly 100,000 more than the total population of all of Greater Los Angeles.

The Egyptian will be closed for a short time for renovation preparatory to the opening of Cecil B. DeMille's Paramount production, "The Ten Commandments."

"Gold Diggers" Make Record in Baltimore

A brand new record for the city of Baltimore, Md., has just been established by "The Gold Diggers," the Warner Brothers' screen version of David Belasco's famous stage play of the same title. This picture is being held over for the second week at the Wizard Theatre in Baltimore. When it is considered that this is the second run and that the picture was held over for a second week also on first run at the Baltimore Metropolitan Theatre, some conception of the production's wonderful drawing power can be gained.

The holding over of a picture on second run establishes a new record for the city of Baltimore, it is stated. The picture did a stand-up business all week at the Wizard.

"The Gold Diggers" is creating new box-office records all over the country, according to reports.

Pathe Films Lead List in Sherwood Selection

In his recently published volume, "The Best Moving Pictures of 1922-23," Robert E. Sherwood leads off his list of the sixteen best with two Pathe feature releases—"Nanook of the North" and "Grandma's Boy." Pathe scores again in Mr. Sherwood's list of "Honorable Mentions" in the same volume by the inclusion of "Safety Last" and "Dr. Jack."

In his chapter on "Short Subjects," Mr. Sherwood has singled out for special mention such Pathe releases as "Where Is My Wandering Boy This Evening?", starring Ben Turpin; Hal Roach's "Our Gang" comedies; and the Will Rogers vehicles, "The Ropin' Fool" and "Fruits of Faith." Paul Terry's "Aesop's Film Fables," which are also released weekly by Pathe, Mr. Sherwood classes as "foremost among the animated cartoons."

Writing of "Nanook of the North," Mr. Sherwood says: "There have been many fine travel pictures, many gorgeous 'scenics,' but there has been only one that deserves to be called great. That one is 'Nanook of the North.' It stands alone, literally in a class by itself. Indeed no list of the best pictures of this year or of all the years in the brief history of the movies, could be considered complete without it."

Pathe's "Columbus" Breaks Plaza Records

"Columbus," the first of Pathe's thrilling series of historical dramas, being produced by the Yale University Press under the general title "Chronicles of America," was given its New York premiere at the Plaza Theatre recently and proved a big success, the theatre management reporting that the picture played to increasing business each succeeding day of the run and on the final day smashed all records for Saturday business in the history of the theatre.

The screen critics of the New York dailies accorded the production an enthusiastic reception, emphasizing in most instances the dramatic qualities as well as the authenticity of historical detail embodied in the picture.

The New York Times in its account of the Plaza showing said that the pictures "show those phases of our past which explain the significance of our present, and render these truthfully, inspiringly, and beautifully."

The Evening Mail commented: "'Columbus' held the interest of the spectators from start to finish. . . . The picture is beautifully mounted and moves along in an authoritative manner."

The Evening Post said: "The production does no violence to tradition and presents in a graphic and effective manner the essential points of the historical narrative."

Premieres on Two Coasts of "The Virginian," Good

B. P. Schulberg's Preferred picture, "The Virginian," had its first New York showing last week at B. S. Moss' Broadway Theatre. C. B. MacDonald, manager of the theatre, reports that "The Virginian" gave that house the biggest opening since the Dempsey-Firpo fight pictures.

The Evening Mail wrote: "The motion picture version of Owen Wister's novel, 'The Virginian,' is a true representation of the original story, beautifully mounted and well directed." The New York American said: "'The Virginian' is a well acted, well presented and well aimed bit of entertainment." The New York Tribune commented: "'The Virginian' is about the best thing we ever saw Mr. Harlan do."

The New York Herald said: "'The Virginian' is a melodrama of the old school but a fresh point of view has been brought to bear on it and it is leadened with very antique hokum." The Evening Journal said: "The photoplay is something about which the producers can well boast."

"The Virginian" also did a record business at its western premiere, according to the management of the Granada Theatre, in San Francisco, where it has just closed a week's run. The critics there were unanimous in their praise.

"The Swamp Angel" Is Finished

Production has been finished on "The Swamp Angel," a First National picture featuring Colleen Moore and giving prominence to a supporting cast of "big names."

Written by Richard Connell and read by thousands as a magazine serial the story was directed by Clarence Badger and is scheduled for January release.

Has Closed Deal for Thompson Films

W. G. Underwood, president of the Specialty Film Company, Dallas, Texas, closed a deal with Monogram Pictures recently for the Fred Thomson series of six Westerns for Texas, Oklahoma and Arkansas.

Goldwyn-Cosmopolitan Films Widely Booked

The Robbins Circuit, which embraces Utica, Syracuse and New York, has booked all of the available seventh year Goldwyn-Cosmopolitan releases, including Marion Davies' picture, "Little Old New York." Mr. Robbins came to New York to close the deal.

The Rice chain of suburban theatres in Milwaukee has bought "Little Old New York" and all the seventh year Goldwyn-Cosmopolitan releases for the Fern, Riviera and State theatres. Tony Sudekum, who operates the Fifth Avenue and Knickerbocker theatres in Nashville and houses in four other towns, has closed with Goldwyn-Cosmopolitan for the entire first group of releases.

Distinctive's George Arliss picture, "The Green Goddess," Cosmopolitan's "Little Old New York" and Goldwyn's "The Slave of Desire" have been booked by the West Coast Theatres. "The Green Goddess" will also be shown at the Ascher Circuit in Chicago.

Goldwyn's spectacular romance of medieval Spain, "In the Palace of the King," was played at the Century Theatre in Baltimore and the Rialto Theatre in Newark last week. It is the attraction at the Capital Theatre, New York, this week.

Mollie Ring in New Meighan Film

Mollie Ring has been added to the cast of Thomas Meighan's new Paramount picture, "Pied Piper Malone," as have also the following children: Dorothy McCann, Billy Baker and Marshall Green. The last named is the young son of Alfred E. Green, Meighan's director.

Crosland Finishes "Three Weeks"

"Three Weeks," the Goldwyn studios' picturization of Elinor Glyn's novel, has been completed.

Alan Crosland, who directed "Three Weeks," and his wife and son and Lynn Shores, Crosland's assistant, have left the studios for New York, where the director will continue his work under his Cosmopolitan contract.

A

Christmas Suggestion

Someone you know would appreciate a copy of F. H. Richardson's new fourth edition HANDBOOK OF PROJECTION more than anything else you could give.

The Handbook is absolutely the last word on projection. Its 974 pages of information and 842 questions with answers leave nothing to be desired. It is worth its price times over.

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Chaplin Making "The Gold Rush"

Announcement is made from the Charles Chaplin studio that "The Gold Rush" will be the title of the forthcoming Chaplin comedy, work on which has been begun and for which the producer-star is now preparing his story.

The story will be a Chaplin story of the days of the "Forty-niners," Chaplin himself will again don the baggy breeches, the old shoes and the faithful derby, and from all reports from those "in the know" the story as being outlined will present the comedy genius in the funniest role he has ever attempted.

This will be Chaplin's first comedy release for United Artists Corporation.

"Unknown Purple" Praised in Boston

When "The Unknown Purple," Truart's thrilling mystery production, played extended day and date first-run engagements at the Modern and Beacon theatres, Boston, it was greeted with unusual praise by the newspaper critics of that city. In the Boston Advertiser, George C. Mackinon wrote:

"Henry Walthall, once-more happily active upon the screen, assumed at the Modern and Beacon this week the pivotal role in a filming of 'The Unknown Purple,' that notable example of melodramatic originality. As a stage play 'The Unknown Purple' went its creepy way here in Boston for several weeks, to the delight and horror of the populace.

"As treated in the films, it has probably gained interest. For the weird phenomenon of the invisible man is handled by the camera in an eerie way which even the most consummate stagecraft could not hope to duplicate. When a piece like 'The Unknown Purple' comes along, with its mysterious purple light and its invisible avenger, people like it because it's different."

Ray Film a Hit in Washington

Charles Ray's pretentious production, "The Courtship of Myles Standish," opened at the President Theatre, Washington, D. C., to a large and enthusiastic crowd, Sunday, November 25, for an indefinite run. It was the eastern premiere of the picture and some of the nation's greatest political and social leaders attended. So great was the crowd seeking admission that the box office had to be closed long before the night performance started, and many hundreds were turned away.

Mr. Ray was enthusiastically cheered at the close of his address. The newspapers were unanimous in their praise, saying that productions of this type attracted a class of patrons who had never before been prevailed on to attend a picture theatre.

Talmadge Starts Second for Truart

Under the direction of Henry Lehrman, Richard Talmadge, stunt artist extraordinary, has begun work on his second production of a series of thrill dramas for Truart Film Corporation. The picture which is entitled "On Time" is being produced by Carlos Productions. The same type of high-grade, all-star cast is being assembled by Director Lehrman to support Talmadge in this picture that was presented in the star's support in "Let's Go!"

Phil Rosen, well known for the many virile productions he has directed, has been engaged to direct the third Richard Talmadge picture and will spend two months on the preparation of the continuity and assembling of cast during the time Talmadge is engaged in making picture number two of the series.

Both the second and third productions have melodramatic stories in which Talmadge is afforded an opportunity for stunts, but stories which also are swift-moving, realistic vehicles.

Ramon Novarro Going to Egypt

Having completed his big role before the camera in Fred Niblo's new production, "Thy Name Is Woman," Ramon Novarro arrived in New York last Thursday on the first lap of his journey to Egypt, where he will join Rex Ingram, who is conducting extensive researches there. Mr. Novarro's trip across follows cable instructions received from Mr. Ingram at the Metro offices here last week.

Mr. Ingram's party in Egypt already consists of the following: Alice Terry, his wife; Curt Rehfeld, his production manager; John Daumery, well-known technician, and John F. Seitz, who headed the corps of cameramen that so successfully photographed "Scaramouche."

"Going Up" Smashes Records Everywhere

Douglas MacLean's comedy, "Going Up," continues to smash records, according to reports to Associated Exhibitors. Exhibitors are calling this feature one of the outstanding box office winners of recent years, and some, as further evidence of the picture's success and in response to public demand, are prolonging the runs originally scheduled.

L. B. Gross, manager of the Franklin Theatre, Oakland, Cal., wired to J. S. Woody, general manager of Associated: "Douglas MacLean in 'Going Up' smashed house record Sunday and bids fair to establish new record for week. Congratulations. In 'Going Up' you have best box-office bet in years. Same fans come back again and again. Last reel contains more real laughs than any six-reel comedy. Audience rocked building with dynamic laughter."

E. C. Prinsen, of the Fond du Lac Theatre Company, Fond du Lac, Wis., wired to Ralph Wettstein, Associated Exhibitors branch manager in Milwaukee: "'Going Up,' with Douglas MacLean, finest comedy we have played in months. Booked for three days and played five. Congratulations."

Mary Carr Signed by Johnson

Before leaving Hollywood for San Francisco in quest of location last week, Emery Johnson, the producer, announced that he had signed Mary Carr for a series of big attractions to be released through F. B. O.

His first production with Mrs. Carr will also present Johnnie Walker, the team appearing as mother and son for the first time since their memorable triumph in "Over the Hill."

Kunsky Likes Ray; Woody Tells Plans

J. S. Woody, general manager of Associated Exhibitors, who is making a tour of the exchanges in the Middle West, stopped off in Detroit for a few days and closed a deal with John H. Kunsky for "The Courtship of Myles Standish," Charles Ray's super picture. The deal also involves the personal appearance of Mr. Ray with the showing of the picture, which is to open at the Madison Theatre, week of December 2, for an indefinite run. Mr. Woody says:

"We are going to release big pictures only. We have turned down over 100 pictures this year that were submitted to us for distribution. Some of them were mighty good program pictures, others were mediocre, but we are after only pictures that have big box-office value because we have learned it is the only kind exhibitors will pay regular money for—and it does not pay to handle the other kind. Exhibitors can look for some big announcements from Associated Exhibitors during the next few months."

Blackton Finishes King Picture

J. Stuart Blackton finished "Let Not Man Put Asunder," the picturization of Basil King's story at the Vitagraph Studios in Brooklyn last week. Pauline Frederick, Lou Tellegen and Helena D'Algy played the last important scenes in a drenching rainstorm.

Others in the cast are: Leslie Austen, Pauline Neff, Violet De Barros, Martha Petelle, Gladys Franzin, Clifton Webb and Homer Lynn.

"Anna Christie" in 35 Theatres

December 2 to 8 will be "Anna Christie" week, as far as thirty five leading first run theatres are concerned. During that week the Thomas H. Ince production will appear simultaneously in thirty-five cities of the United States, according to First National. These theatres include the Strand in New York; Chicago in Chicago; Warfield in San Francisco and the Circle in Indianapolis. This array of simultaneous first runs is among the largest the industry has ever seen.

"Anna Christie" has already won unstinted praise from trade and fan magazine critics. It was selected by the National Board of Review for a special screening at the Town Hall, New York, on November 28 in order that the entire membership and its friends might witness a picture that bore testimony to "the progress and power of the screen."

The booking of "Anna Christie" in thirty-five cities was accomplished by First National at a time when exhibitors are seeking the best pictures for pre-holiday presentation. Approximately a million people will see "Anna Christie" during the one week of December 2 to 8.

"Maytime" Debut at Newark

The screen version of Rida Johnson Young's play, "Maytime," which B. P. Schulberg has produced as a Preferred Picture, had its first public exhibition last week at the Newark Theatre, Newark, N. J. This picture, claimed to be the biggest production Gasnier has ever made, opened to big business the first day which was maintained throughout the whole week.

The film will be released generally within the next month. Its cast includes Ethel Shannon, Harrison Ford, William Norris and Clara Bow.

One Feature Company and Five Comedy Units Working for Pathe

With one feature company and five comedy units engaged on new subjects at the Hal Roach Studios in Culver City, production activities at this important producing center are moving along at a fast pace, it is learned in a statement issued this week from the Pathe home office.

Camera work on Hal Roach's new feature, "Somewhere in Missouri," is now well under way. Hal Roach is directing this subject. The cast includes Glenn Tryon, Blanche Mehaffey, Emma Tanzey, John Gavin, Leo Willis, Bob Kortman and Richard Daniels. The story is a human-interest drama built around politics in a small town of the Middle West.

Having made a brief essay into the circle of white shirt fronts and tuxedos in "Uncensored Movies," Will Rogers is back to the he-man togs of the plains in his two latest comedies for Pathe. The second of these, which was started this week, introduces Rogers as a delegate to a cattlemen's convention.

Bob McGowan and the "Our Gang" players are busy on a new two-reel comedy. The new two-reel comedy just started by Stan Laurel promises, it is said, to be one of the funniest of his series for Pathe. James Finlayson and Ena Gregory appear in support of Laurel.

The new "Spat Family" comedy, on which work has started, presents the discordant trio on a motoring trip.

Charles Chase is in a new single-reel comedy, made under the direction of James Parrott.

Finds Metro Films Are Favorites of Patrons

Metro heads the list of top-notch pictures through a greater percentage of popular hits according to Mark M. Hansen, manager of the Victory Theatre at Oxnard, California. Mr. Hansen canvassed his patrons regularly for a period of many months with the result that out of a total of nine pictures that Victory patrons liked the best three of them are Metro productions. These are "Broadway Rose," one of Mae Murray's recent Metro starring pictures; "Strangers of the Night," the Fred Niblo production of Walter Hackett's great international stage success, "Captain Applejack"; and "The Eternal Struggle" the new Reginald Barker production taken from G. B. Lancaster's widely-read novel, "The Law-Bringers."

"Broadway Rose" belongs to the season just closed but both "Strangers of the Night" and "The Eternal Struggle" are products of the 1923-1924 Metro season. The two latter pictures were produced under Metro-Louis B. Mayer auspices.

Incidentally Miss Murray has already completed her newest Metro starring picture, "Fashion Row," while "The French Doll," the first of Miss Murray's pictures of the new season is now an assured success all over the country.

Warners' Production Draws Crowded Houses

Rin-tin-tin, the trained police dog, continues to receive lavish commendation both here and in England, by reason of his work in "Where the North Begins," the Harry Rapf production for Warner Brothers, which Chester M. Franklin directed. In British trade papers, reviews praise Rin-tin-tin and the production to the skies; in this country the picture, following its Broadway premiere at the Capitol Theatre, is playing to capacity houses.

At the Warner home offices telegrams received from exhibitors testify to the manner in which box offices are reaping profits from the picture. George J. Schade, of the Schade Theatre, Sandusky, Ohio, writes: "Am showing 'Where the North' for three days. First two days already shattered all previous three days' runs by almost one hundred per cent."

From W. M. Smith, proprietor of the Rialto, Tulsa, Oklahoma, comes word that "'Where the North Begins,' with Rin-tin-tin, broke our Sunday record today in a period when business is very slack."

Playing in Duluth during the week of November 11, at the Lyric, the picture received high praise. The Duluth Herald said: "The Lyric was crowded yesterday and seldom have we seen such an enthusiastic audience."

Commenting on the same picture, the London Cinema has the following to say: "The dog, Rin-tin-tin, is beyond praise." The Bioscope remarks that "this film admirably fulfills its purpose in providing many opportunities for a magnificent Alsatian wolf-hound who plays the leading part with extraordinary intelligence and effect." The Kinematograph Weekly declares: "Rin-tin-tin is himself and an endearing personage."

Yale Press Progresses on Historical Series

Rapid progress is being made on the extensive production schedule of Yale University Press in its screen series of historical dramas for distribution by Pathe. The unusual success which has attended the presentation of the first two numbers of this group in prominent first-run theatres has added fresh impetus to the production activities, and several additional subjects will shortly be ready for distribution.

The next subject to be released is "Vincennes," which has been set for December 2nd. This deals with the historic campaign of George Rogers Clark against the British stronghold of Vincennes during the Revolutionary War. Following "Vincennes" on the release schedule will be "Daniel Boone," which has been set for December 30th.

Already completed are: "The Frontier Woman," directed by Webster Campbell, which is said to throw into high relief the heroic part played by women in the pioneer life of America; and "Peter Stuyvesant," directed by Frank Tuttle and dealing with the Dutch settlement on the Hudson. In preparation are "Wolf and Montcalm" and "The Gateway of the West."

San Francisco Premieres for Two Goldwyn Films

Two of Goldwyn's big productions scheduled for early releases will have their premieres in San Francisco. They are Victor Seastrom's first picture made in this country, "Name the Man!" from Sir Hall Caine's novel, "The Master of Man," and Rupert Hughes' own original screen story, "Reno," formerly called "Law Against Law."

"Reno" has a cast headed by Helene Chadwick, Lew Cody, George Walsh, Carmel Myers, Hedda Hopper, Kathleen Key, Dale Fuller, Rush Hughes, Marjorie Bonner, William Orlamond, Howard Truesdale, Lucien Littlefield, Hughie Mack, Pery Hemus.

Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Creighton Hale, DeWitt Jennings and Evelyn Selbie have the leading roles in "Name the Man!"

Good Publicity for Vitagraph Production

J. Louis Rome, manager of the Apollo Theatre, Baltimore, Md., created a furore in that city when he played "The Midnight Alarm," the Vitagraph super-feature with Percy Marmont in the lead.

Manager Rome obtained from the City Fire Department the oldest steam fire engine it possessed and two of the old fire horses which had long since been retired. He used this as a street ballyhoo for "The Midnight Alarm."

The newspapers of Baltimore immediately started a controversy over the city government lending its equipment for such an advertising purpose. When it was realized that "The Midnight Alarm" is one of the greatest lessons against carelessness and for fire prevention, public sentiment favored the Fire Department's action.

Officials of Syracuse, N. Y., accepted this view at a pre-release showing of the film. The Syracuse Safety Council publicly endorsed the showing of "The Midnight Alarm" in a letter addressed to Mitchell Fitzer, manager of the Rivoli Theatre.

"Rosita" Goes Well in Milwaukee

To exceptional business Mary Pickford's "Rosita" opened an engagement at the Alhambra Theatre, Milwaukee, November 10. The booking was on short notice, but Managing Director Leo A. Landau, conducted an aggressive advance campaign which included big newspaper copy in forceful style, a selected advance trailer, street car displays and window showings.

As a result of the success of "Rosita" at the Alhambra the run was extended for a second week with a shift to the Garden theatre, the companion house of the Alhambra, which is one block away and which plays at exactly the same prices as the Alhambra.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

New Grantland Rice "Sportlights" Head Pathe December 16 Program

Week of December 16 marks the release on Pathe program of the first of the new single-reel series of sport pictures based on stories written by Grantland Rice, the well known sporting authority whose articles are syndicated in seventy newspapers. The series is known as "Sportlights" and the first one, "Wild and Wooly," visualizes a Western rodeo with a full quota of thrills and spills.

This week also sees the release of "Sunday Calm," another of Hal Roach's "Our Gang" comedies, in which the kids go on a picnic with results that can easily be imagined. About the only calm thing about this fast-moving and humorous comedy is the title, for it is filled with rip-roaring fun.

The single reel comedy "Fully Insured," presents Snub Pollard as a man who takes out an insurance policy which assures an uninterrupted salary while he is out of a job. He gets fired continually and the agent keeps getting him a new job.

The Ruth Roland serial, "Ruth of the Range," reaches its tenth episode, "Circumstantial Evidence," while the current Aesop's Fable is "The Cat Came Back," in which the cat steals a teddy bear, dreams he goes to the Arctic and is chased back by a bear.

There are a variety of interesting subjects in Pathe Review No. 50, including a pictorial section showing "Three Lakes" in the Adirondacks, the manufacture of wrought iron lamps, the catching of tuna fish and a color section containing picturesque views of the Hopi Indians on their reservation in Arizona.

Two issues of Pathe News and one of Topics of the Day complete the releases for the week.

Tie-up for Rogers Two-Reelers

Pathe announces the completion of arrangements by which the two-reel comedies which Will Rogers is making for Pathe release will be tied up with Rogers' newspaper column, "Slipping the Lariat Over." This column appears weekly in over fifty prominent newspapers and contains humorous quips and illusions to persons and events in the limelight. This should be of benefit to exhibitors in publicizing the Will Rogers series, three of which have already been released by Pathe.

New Christies Carry Out Slogan "More Action and More Laughs"

The promise of more and faster laughs in the new series of 1923-24 comedies is said to be strikingly carried out in the three most recently completed pictures which will be released during this month and early January on program of Educational Film Exchanges. The action has been speeded up to a faster gait and the situations broadened somewhat, but the comedies still contain definite and coherent plots and the high quality of sets, lighting and photography as the former Christies.

"Black and Blue," released in mid-December, presents Jimmie Adams in a unique role and revolves around a situation where he is given a coat of iodine so he cannot attend his own wedding. This shows him in blackface as he was in "Roll Along," but for the greater part of the film he is a white man. The action reaches a fast pace.

"Call the Wagon," released December 30, presents Neal Burns in the type of picture that admits of as fast action as "Black and Blue." It is played amid beautiful sets and the rapid pace starts almost from the opening scene.

The first one in January will be something out of the ordinary for Christie. The action takes place out west where, as the subtitle says, "Where men are men and the women are even better than that." Bobby Vernon is the featured player, appearing as a Ford salesman. In a country where the horse is king, the flivver leads in a bandit chase and capture, accompanied by real acrobatic stunts.

Thus does Christie get off to a flying start with comedies containing "more action and more laughs" as promised.

Century Starts Two

Two new Century Comedies are now in production. Noel Smith has started on Pal the dog's latest, "Putting It Over," and Al Herman is working on "Captain Apple Sauce," starring Buddy Messinger. Two other directors are due to start work in a few days.

Sennett's Bathing Beauties Return in Pathe Two-Reelers

The forthcoming release by Pathe of the two-reel Mack Sennett comedy, "Trifling," marks the return to the screen of the famous Sennett bathing beauties after an extended absence. The producer has selected for this event fifteen of Southern California's most beautiful women, several of whom have won prizes in contests run by newspapers and magazines.

Harry Langdon will have the starring role in this comedy with Alberta Vaughan as his leading woman, and Jack Cooper, Dot Farley, Irene Lentz and Vernon Dent in the cast. Eric Kenton is directing under Sennett's supervision.

It is stated that the bathing girls will be required to do more than stand around and furnish atmosphere. No girls were accepted who were not proficient in swimming, riding, driving a car and general athletic sports. Among the beauties are Eugenie Gilbert, Cecile Evans, a five times winner, and Elsie Tarron, who was adjudged to have the most perfect figure at Santa Monica last summer.

Educational Cites Poll Showing Old-Time Songs Better Liked Than Jazz

Educational quotes the result of a questionnaire submitted by three radio broadcasting stations as unmistakably indicating a preference for songs of other days over modern jazz.

This questionnaire was sent out in connection with the annual radio show in that city and out of more than 100,000 responses over 70 per cent were in favor of the songs we used to sing. The responses came from every state in the Union, every province in Canada and even from the McMillan Arctic expedition now within eleven degrees of the North Pole.

This, says Educational, is in perfect harmony with the reception that is being bestowed on the "Sing Them Again" series of song-novelty pictures which that company is distributing and which gives the audience a chance to join in the singing of their favorite songs as the words are flashed on the screen.

It is said that audiences in cities ranging from New York to the cross roads hamlet in the West are receiving these old songs in a manner that indicates their preference for the old melodies and appreciation of the chance to sing them again.

Universal Finishes Filming Serial "Beasts of Paradise"

Work has been completed at Universal City on "Beasts of Paradise," the current Universal chapter picture, starring William Desmond and Eileen Sedgwick. It was directed by William Craft, veteran maker of many film thrillers.

In addition to the two popular serial stars, the continued feature also, it is said, boasts a strong supporting cast.

Laid aboard ship and on a mysterious island in the South Seas, the picture plot admitted of romantic and suspenseful handling. The action included much jungle stuff and adventures on the part of the leading characters in which wild animals figure.

The supporting cast includes William H. Gould, well-known vaudeville player, as the chief villain. Others are Ruth Royce, Margaret Morris, Jim Welsh, Clarke Comstock, Joe Bonomo, Slim Cole and many more. As the result of her work in this serial, Margaret Morris won a place as chief supporting player in "The Ghost City," a new serial now in production on the "U" lot.

Mal St. Clair Signs with F. B. O.

Harry M. Berman, general sales manager of F. B. O., arrived at the Robertson-Cole Hollywood studios recently and the first thing he did was to sign Mal St. Clair to direct a new series of H. C. Witwer two reelers.

The title of the Witwer series he will next film will be announced at an early date and production will start at once.

White Signs Burns

"Bobby" Burns, popular writer of comedies, has been added to the Jack White forces and will prepare stories and gags for Mermaid comedies. Mr. Burns has successfully written, directed and played in comedies. He made a series for Reelcraft and owns a studio near Orlando, Florida.

New Bray Picture

"The Man at the Throttle," the latest Bray production on the Hodkinson releasing schedule, is described as a technical romance with a real thrill. The picture depicts the work of a locomotive engineer and the risks and hazards he experiences.

New Semon Comedy

"Horseshoes," the third of the Larry Semon releases by Vitagraph for this season, has been finally edited and prints are being shipped to Vitagraph branches. The two previous Semon comedies were "The Gown Shop" and "Lightning Love."

"Pinto" with Century

"Pinto," whose cartoon work is syndicated in a large number of newspapers, has been engaged by Century to pass on the scripts for all completed comedies in the capacity of gagman.

Pathe Review No. 50

(One Reel)

Beautiful photography distinguishes a group called "The Three Lakes" in this number: interesting and amusing pictures showing the making of new wrought-iron lamps after old-fashioned methods: "Getting in the Tuna Fish" and color views of the Hopi Indians at their basket weaving in Arizona are included.—M. K.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Cat Came Back, The (Pathe)
Film Foolish (Educational)
Fully Insured (Pathe)
Home Again (Educational)
Income Tax Collector (Fox)
Merchant of Menace, The (F. B. O.)
Midsummer Night's Scream, A (F. B. O.)
Over the Fence (Educational)
Pathe Review 50 (Pathe)
Snooky's Covered Wagon (Educational)
Sunday Calm (Pathe)

"Sunday Calm"

(Pathe—Comedy—Two Reels)

Hal Roach's inimitable "Gang" manages to get as much fun out of Sunday as any other day in this comedy. Their adventures while on a picnic are amusing but to a less hilarious extent than sometimes. It is more like a chain of bright little incidents than a comedy of one special idea and a big punch. Moments such as the wagon breaking down, Farina making off with the lunch and incidentally getting a ride on the pig, the children chasing hop toads and trying the old swimming hole and finally the rainstorm are outstanding "chuckles."—M. K.

"A Midsummer Night's Scream"

(F. B. O.—Series—Two Reels)

Round Nine of the Fighting Blood series has a flurry in Chinatown and a thrilling fight between Gale and Red Mack. Gale is mysteriously summoned to Chinatown where he fights his way to Patricia in distress as he believes, but it proves to be only a big surprise birthday party in his honor. The fight which makes Gale light heavyweight champion of the world is one of the most exciting of the series. The whole number is excellent.—M. K.

"Film Foolish"

(Educational—Comedy—One Reel)

The intimate side of a true to life dumbell man-of-all-trades about the average studio is skilfully revealed, with untouched naturalness, in "Film Foolish," directed by Norman Taurog. Slapstick stuff galore, all kinds of plausible mistakes, and lots of the lowdown on how and why some pictures are made, steep this one to the superlative in plenty of the biff and bang.—T. W.

"The Merchant of Menace"

(F. B. O.—Series—Two Reels)

Better and better seems to be the slogan of the Fighting Blood Series based upon H. C. Witwer's stories. Round Eight is one of the best yet released. As a novelty, it includes a pirate tea on Patricia's yacht which has many bright incidents and a bit of suspense ending in a barge fight between Gale and the heavyweight, Red Mack, which is broken up by the police. It is all sparkling entertainment.—M. K.

"The Income Tax Collector"

(Fox—Comedy—Two Reels)

Lew Brice is cast as the most unpopular man in the world in this Sunshine comedy. The idea will appeal to a great majority and the action in which the income tax collector is thrown out of a train window, into explosions, through the mouth of a cannon, fed to the lions and still survives so as to make his collection is most amusing. It should be a good choice for almost any house.—M. K.

"Over the Fence"

(Educational—Comedy—Two Reels)

Educational's latest Juvenile Comedy, "Over the Fence," is the kind that should cause more than the usual number of good hearty laughs. It is just an account of the daily antics of real kids. It can be easily seen that Earl Montgomery got his bunch of kids up to the pitch of fun and fight where they were oblivious to everything else; and those kids go to it, throwing mud at one another as hard as they can in the old swimmin' hole and also succeed with wholesome avidity in mashing the birthday cake of the socially aspiring aunt.—T. W.

"Snooky's Covered Wagon"

(Educational—Animal Comedy—Two Reels)

Without any doubt Educational in this comedy scores one of the greatest exhibitions of a large number of trained animals ever gathered before the camera. The uncannily realistic acting of these animals from the tiniest pig to the biggest lion, and especially that of Snooky the chimpanzee, should make a big hit with everyone. Here is a picture that will make you forget everything else as you sit back and enjoy it. Unique fails to describe the genuine cleverness of this film. Even those to whom animal films do not appeal will like this one, and those who enjoy animal antics will be so pleased that they will thank you for running this picture. The story is by Frank Beebe and it is a John Rounan production.—T. W.

"Fully Insured"

(Pathe—Comedy—One Reel)

Because of the idea in this comedy being new, it should go fairly well although most of the action is familiar slapstick. Snub Pollard, egg shipping clerk takes out insurance which protects him while jobless, by assuring an uninterrupted salary. It proves easy to get fired—more than once. There are a good number of laughs for those who like rough-and-ready comedy.—M. K.

"The Cat Came Back"

(Pathe—Cartoon—One Reel)

As a punishment for stealing a little girl's teddy bear, the Paul Terry cat has an exciting nightmare in which he goes on a bear hunt in the Arctic but is chased and terrified by the Mama and Papa bears of his victim. It is a thrilling and amusing number.—M. K.

"Home Again"

(Educational—Song Series—One Reel)

Educational's latest "Sing Them Again Series" under the title of "Home Again" includes "Old Black Joe," "Annie Rooney" and "Home Sweet Home." What led to the composing of each of these songs is enacted by film characters prior to the flashing of the words of each of the respective songs on the screen.—T. W.

"Thundergate"

(Continued from page 632)

American succeeds in uncovering and frustrating the schemes of reactionaries in that country to prevent the completion of public improvement fostered by the progressive element, and at the same time rescues a white girl whom he makes his wife.

Owen Moore does good work, especially in the scenes where he appears as an American and also as a Chinaman; his work in the masquerading sequences is not so convincing. His work and the general atmosphere of the production which emphasizes the strange customs of these people as judged from American standards are the principal points of appeal. The story interest lags at times and lacks conviction, but for those who are fascinated by stories of this type, it takes rank well up in its class.

Owen Moore is assisted by a competent cast including Tully Marshall, who does good work as an old Chinese nobleman, Robert McKim as the villain, Sylvia Breamer as his accomplice and Virginia Brown Faire in the role opposite the star.

Cast

Robert Wells (Kong Sue).....Owen Moore
Ellen Ainsmith (Jen Jue).....
Virginia Brown Faire
James Sanderson, Bob's uncle.....
Edwin Booth Tilton
Alberta Hayward.....Sylvia Breamer
Ray Williams.....Robert McKim
Jim Davis.....Richard Cummings
Mike.....W. E. Dyer
Suen Tung (Lord of Thundergate).....
Tully Marshall
Yuen Kai.....Tote Du Crow
Mey Wang.....Ynez Seabury

Based on story by Sidney H. Small.
Scenario by Perry Vekroff.
Directed by Joseph DeGrasse.
Length, 6,565 feet.

Story

Robert Wells, an American born in China, is sent by his uncle to assist Ray Williams in building bridges in China. Williams is secretly in the pay of Chinese reactionaries to impede this work. To discredit Wells, he has him given insidious drugs which cause him to lose his grip and sink until he becomes an outcast. The son of the Lord of Thundergate, a Chinese reactionary, steals money and disappears. Meeting Wells, who is in a stupor, he changes clothes with him. The deception is not discovered because of the resemblance between the two, as they are really half-brothers. Wells recovers, discovers William's perfidy, and falls in love with a white girl and saves her from a forced wedding with the Lord of Thundergate.

PROJECTION

EDITED BY F. H. RICHARDSON

Electrical Action

Ernest Hauson, Salem, Massachusetts, says:

As a student of electrical engineering I have frequently been referred to your excellent work, "Motion Picture Handbook," for information. I write now with regard to one point which is puzzling me, as follows:

Paragraph 2 on page 6 of the Third Edition, begins: "The general idea is that current seeks to escape from the wires into the ground. This is not true, except insofar as the ground may offer a path from positive to negative."

That statement certainly is sound logic. There is no doubt about that, yet from discussions I have had with men whom I know have had years of experience in practical electrical work, and from my own experience (which is small) I am unable to convince myself that the statement is entirely correct, though I would not have you think I claim you to be in the wrong, for I don't claim anything, being unable to prove anything.

The next sentence of the paragraph reads: "If you could have a generator and wire system working at 5,000 volts pressure, or any other voltage, thoroughly and completely insulated (a condition never found in actual practice) you could stand with your bare feet on wet ground and handle either wire of the circuit without any danger whatsoever, etc."

That is to say, if you had a 5,000-volt alternator or D. C. generator, running at rated speed, connected to supply line which is either open or loaded—no difference as regards the argument?—and the machine and lines have say 100,000 megohms insulation resistance between them and the ground at all points, you claim a man could safely stand on wet earth and handle either wire with bare hands.

Does this claim apply to D. C. systems alone, to A. C. systems alone, or to both? I ask because I think I can see that it would be true of D. C., but I believe conditions are different with A. C. Many electrical men, yourself included, have told me that electricity does not seek to escape into the ground under any conditions. I cannot prove them to be in error, BUT * * *

The good friend then continues for three pages, citing reasons why he feels doubt as to the correctness of the proposition that electricity does not seek the ground except as the ground offers a path from positive to negative. I select the following example, which he cites as illustrative:

Take an automobile ignition system, for example, using a battery of dry cells or storage battery for current source, and a vibrator coil to step the current up for the plugs; or take a Ford, which is a typical example. Here is the experiment:

Selecting a dry day, place the machine on dry ground and pump the tires up to usual pressure. Unscrew all spark plugs. Reconnect the wires to them and lay them all on top of engine. Close ignition switch and when the engine is cranked over by hand, sparks appear at plug points in their respective order, say 1, 2, 4, 3, or whatever the firing sequence may be. Now pick up one of the plugs (if you dare) and, holding it in your bare hand, place the other hand on some part of the engine or metal of the car. When some one then cranks the engine you of course get a jolt. Certainly! for that is the nature of things under those circumstances.

Here Is the Queer Part

Now remove your hand from the car, still holding the plug, but not touching any part of the car except the part of the plug which one side of the high tension circuit. Let some one again crank the engine by hand and YOU WILL STILL GET A WICKED JOLT.

Remember, the car stands on rubber and you on dry ground and you are NOT touching anything except ground and one side of the plug. The man cannot feel a shock except current flows through him, hence he must form part of the circuit, if reasoning is of any value. WHERE AND HOW?

An electrician told me the spark plug shock was due to frequency, but with that I cannot agree. Common sense tells me better. A vibrator could hardly give more than the equivalent of 100 cycles per second, and the shock is felt when a vibrator is used. Hope I have not caused you inconvenience in helping me out.

Nope, you certainly have not, because I can't help you out. Frequency is "out" I think, but there is something here that is too much for me.

After reading friend Hauson's letter I went out and attached a raw (uninsulated) wire to one of the spark plugs of Nancy Hanks, the Go Devil, started the engine at normal speed, and stood on solid granite (which is pretty good insulation) EIGHT FEET FROM THE PLUG and touched the end of the wire with one finger. I was able to touch it without serious discomfort, but there was an effect very much like one gets from a medical battery when the plunger is pulled, say, half way out.

After writing the above and scratching my head a while I went out and tried it over. I found the effect was the same from any part of the length of the wire, or from the plug itself, but was stronger when I touched the other plug. The plugs were still screwed in place in the engine, of course.

I'm stumped. The effect was the same when standing on wet ground and on a solid ledge of granite, which seems to dispose of the idea that current was passing through my body into the ground, and anyhow why would it when the wire itself lay on the rock I stood on?

On the whole I still stand on my original statement, as quoted by friend Hauson, BUT will some of you high tension bugs be good enough to tell Me, Us and Company where in hallelujah that shock comes from. I don't know.

LATER: This thing puzzles me. I'm wondering! My body is being charged at probably many thousands of volts (I don't know the voltage of a spark plug) and discharged to zero many times a second. Could or could not that create sensation unless there be current flow??? I think not! Oh, Shoe! Every time I think I've answered every gosh danged question any mortal man can possibly think of, some nut comes in with a bran new one that has perhaps been right there before my eyes for years, but I'd never thought of it. Get busy, you wise ones. My goat has galloped off into the tall brush and is lost! So I'll give a number of weisheimers who couldn't answer anything more complicated than how much is three and four, and wouldn't answer that if they thought it would help anyone, another chance to yelp: "Richardson's learnin' something from US again"!!!

JUST OUT

A Brand New

LENS CHART

By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming this fall.

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Chalmers Publishing Co.

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Simple

John C. Billings, Minneapolis, Minn., says:

I am studying hard to fit myself to be a motion picture projectionist. When I say that I don't mean a mere machine operator, but a motion picture projectionist in all I understand that term to mean. Have not progressed so very far yet and am puzzled by some things which may seem simple to you. For instance, the reason I am writing you is that recently a man in one of our theatres, who calls himself an "operator," and really seems, so far as I can judge, to be just that, asked me how I would find the ohmic resistance in a 110-volt fifty-ampere rheostat.

I told him I would divide 110 by 50, which would give me the number of ohms resistance in the rheostat. He said I was wrong. Is he correct?

That depends. If he merely asked you how to find the resistance in a 110-volt fifty-ampere rheostat, he is technically wrong and you are right. However, it may be presumed that you were both talking about a rheostat such as is built to be used in series with a projection arc, in which case he is right and you are wrong, because such rheostats are calculated to deliver their rated capacity when working in series with a projection arc, and since the projection arc itself has considerable resistance, that resistance must first be subtracted. This may be done in either of two ways, the simplest being to subtract the arc voltage from the line voltage and then divide the remainder by the amperage, thus: A 50-ampere arc should operate at about 56 volts. In other words, 56 volts will be consumed in forcing the current across the arc gap.

We therefore subtract 56 from 110 and have 54. We then divide 54 by 50 (voltage by amperage) and find that the rheostat must have 1.08 ohms resistance, OR we may

divide 110 by 50, which gives us 2.2 ohms as the total necessary resistance. Then we divide 56 by 50, which gives us 1.12 ohms as the resistance of the arc, and 2.2—1.12 equals 1.08 as the resistance the rheostat must provide.

It is very simple, friend Billings, but is approximate only, since resistance increases with age and the rheostat rated to deliver 50 amperes will, after some use, really deliver considerably less.

Adjustable Shutter

I would like again to call the attention of projector manufacturers to the desirability of an adjustable shutter, or a shutter which may be readily adjusted to different blade and opening widths by projectionists.

The stock (and valid) objection of the past has been that such a large percentage of the men could not adjust such a shutter intelligently, hence would produce a very bad condition, for which the projector itself would be blamed by the exhibitor.

This objection still holds true, insofar as placing such a shutter out as standard equipment. It does not, however, now hold good as to putting it out in the form of special equipment, for there are now a large and increasing number of projectionists who not only would welcome such a shutter, but also would be able to apply it intelligently. I'm for the adjustable rotating shutter as special equipment.

Off Ag'in, On Ag'in

Richard Yancey, Projectionist Criterion Theatre, Poplar Buff, Mo., relates the following happening:

"A very peculiar thing happened here last night. It was drizzling very wet moisture, while lightning was playing hide and seek with itself real frequent when I began the evening show of six reels.

I was projecting the fourth reel when—bing! all the lights, including the projector arc, took a vacation—just went out, as it were. I did not pull my switches, as I should have done. When the lights came on again the projector arc—Powers Projector—lighted up, the projector started and everything was "as was." We use a mercury arc rectifier. The line voltage is 110.

The reason I relate this circumstance is that in the Bluebook you say—page 375—the carbon tips may be within one sixty-fourth of an inch of each other and the arc will not start—that is will not start until the carbons are in actual contact. Mine were more than one-eighth of an inch apart. Please explain what was the cause of the arc lighting.

Could not say positively, but in all human probability a bit of the carbon core fell out, or a bit of carbon dropped off and lodged between the positive and negative carbon tips, or else your current came on again almost immediately. The gas stream will still exist for a second or two after the arc is extinguished, and so long as it does exist the arc will re-strike itself. Just what voltage it would require to cause current to jump an air gap of 1/8 of an inch between cold carbons I don't know, but certainly it would be in excess of 1,000.

On the whole I think something between the carbon tips is the answer, because by the time your rectifier-tube would be started again after it went dead, the arc stream woud have disappeared entirely and no ordinary voltage would then restart the arc.

A. P. S. in Pittsburgh

Recently the American Projection Society inaugurated a policy long since conceived, but held in abeyance awaiting the psychological moment, by establishing a local branch of the society in Pittsburgh, Pa. This branch will be known as Chapter No. Two of the American Projection Society.

This department and its editor congratulate the members of the new branch, and wish for it a long and useful existence, because the objects of the A. P. S. are 100 per cent. good.

Pittsburgh members will, however, do well to not lose sight of these objects, because they form the very keystone of the arch of the whole structure. Without them the A. P. S. falls to the ground, becomes a dead issue and a has-been.

It will also be well to remember that the parent organization has successfully weathered the years by very carefully guarding its membership. So extreme was the A. P. S. in this particular that for at least two or three years no member was allowed to ask a man to join, and one black ball served to reject an applicant. This latter was, however, found to be too severe and was somewhat modified, though to just what extent I do not remember.

You will thus see that getting into the A. P. S. was no easy task, with result that the Society has had the best men in the profession in New York City seeking admission, instead of having to seek for members.

The accompanying photograph shows a portion of the A. P. S. New York City headquarters. To be eligible to membership one must be a competent, capable motion picture projectionist; also he MUST be a man of good character and decent reputation—a man all members will feel it a privilege to associate with.

The objects of the society are: (A)—To supply social contact between the members by furnishing club rooms where they may meet, under right conditions, and enjoy social intercourse, have access to instructive reading matter and enjoy clean, healthful recreation; (B)—To improve the knowledge of the members in the technique of the profession by holding educational meetings at which experts are secured to lecture to the members on various phases of the work of projection.

The editor has for two years been an honorary member of the Society. Prior to that I was an active member, practically ever since the inception of the Society. I am proud of my membership, because it is a recognized fact that only good men are admitted. I therefore am, through my membership, directly allied with that sort of men.

I would respectfully caution the society that, while the establishment of chapters in other cities will broaden the work of the society, still SUCH ESTABLISHMENT SHOULD ONLY TAKE PLACE WITH THE GREATEST CAUTION—after a very thorough investigation to determine whether or no (a) there are sufficient men of the grade required in the territory, and (b) whether or not those men are sufficiently in earnest to give reasonable assurance of permanency for the organization.

I would respectfully suggest that it might be well to require the deposit of a substantial sum of money with the parent organization as a forfeit, to be returned after a certain time—say two years—if the branch has by then demonstrated itself as a going organization. This may seem harsh, but we certainly want no half-hearted, wishy-washy branches of the A. P. S., and if the applicants be in real earnest they will be quite willing to make some practical demonstration of that fact.

In my judgment it will be a tremendous error in any degree to let down the bars by making it easy to obtain membership. If men do not think enough of the A. P. S to make a real effort to get in, let them stay out. WE WANT NONE BUT HIGH GRADE PROJECTIONISTS AND MEN OF STERLING WORTH IN THE AMERICAN PROJECTION SOCIETY. That has been the slogan of the organization, and the organization has succeeded under it. Let the banner remain, and LIVE UP TO IT.

Groetzinger Moves

Brother Groetzinger, formerly of Ft. Dodge, Iowa, has moved to Cambridge, Md. He orders a lens chart and invites me to drop in on him when in that section of the country. Says he will have a modern projection room when he gets things fixed up.

Without a Shutter

John Massiolan and P. L. Brochar, New York City, come in with the following:

There is a bet on and you have been selected as the one to settle it. A says that under certain circumstances it is possible to project a perfect picture, using an intermittent movement projector, without using any rotating shutter or intercepting the light beam at any time, or in any manner. B says it cannot be done. Which is right?

Call your bet off. Both are right, I think. I say this because of the wording of your proposition. There is no such thing in all the world as a perfect picture, or a perfect anything else so far as I know.

Had you said A claims that under certain conditions an acceptable picture may be projected without a shutter, then I would have said A is right.

Given a very weak illuminant, such as gas, with an ordinary cloth screen, it is quite possible to project without a shutter. I have pulled that stunt myself. There is travel ghost, of course, but it is so faint that it can scarcely be seen, and the resultant increased illumination of the screen improves the picture, which the good Lord knows needs improving.

Butler Approves

O. H. Butler, Centerville, Iowa, approves of the term "Projection Room" as against "Projector Room." He says:

I am in line with the others on the subject now being discussed, viz.: the proper term for the enclosure housing working projection equipment—the room from which motion pictures are projected.

I believe the term "Projector Room," proposed for adoption into the official nomenclature of the industry by the S. M. P. E. would better fit a room where idle projectors are stored. I would certainly say that the enclosure variously dubbed the "booth," "box," "cabinet," "coop," etc., in the past should be termed the projection room, because it is the room in which the actual act of projection takes place.

Also, after all your years of work to establish the term "Projection Room," which same was selected after consulting many projectionists and projectionist organizations, it would most emphatically not be the right or proper thing for the S. M. P. E. to try to force you to overturn all that and accept a new and highly IMPROPER name. I am for "Projection Room" because it is the right and logical term to use.

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
Suzanna	Mabel Normand	Mar. 3	May 5	8,000
The Shriek of Araby	Sennett Prod-Turpin	Apr. 28	Aug. 18	4,150
Paddy-the-Next-Best-Thing	Mae Marsh	Oct. 20		6,000
Richard the Lion-Hearted	Wallace Beery	Nov. 3		7,298

ARROW

Little Red Schoolhouse	E. K. Lincoln	May 26	Aug. 25	5,700
Sheriff of Sun Dog	William Fairbanks	June 2		4,949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts
The Devil's Dooryard	William Farnum	Aug. 25		4,838
Almost Married	Eddie Lyons	Sept. 22		2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22		2,000
Seeing Double	Eddie Lyons	Sept. 29		2,000

ASSOCIATED EXHIBITORS

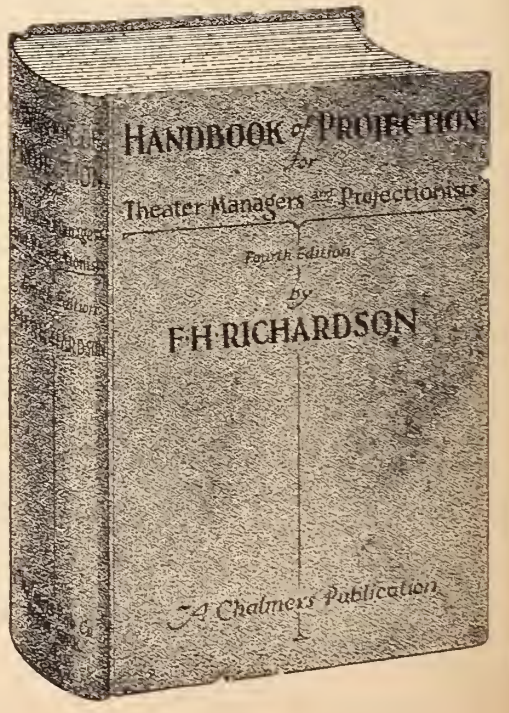
The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4,803
Tea-With a Kick!	20-star cast	Sept. 8		5,950
Going Up	Douglas MacLean	Oct. 6		5,886
The Extra Girl	Mabel Normand	Oct. 13		5,700
Harbor Lights	Tom Moore	Oct. 20		5,000
Courtship of Myles Standish	Charles Ray	Oct. 20		9,000
David Copperfield	Star cast	Nov. 17		6,282

EDUCATIONAL FILMS CORP.

Tail Light	Cliff Bowes	July 14		1,000
The Gray Rider	Bruce Scenic	July 14		1,000
Snooky's Treasure Island	"Snooky"	July 21		2,000
Close Harmony	Sing Again series	July 28		1,000
Wrecks	Cliff Bowers	July 28		1,000
The Cat and the Fiddle	Howe Hodge-Podge	Aug. 4		1,000
West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1,000
The Busher	Lee Moran	Aug. 18		2,000
Dark Timbers	Bruce scenic	Aug. 18		1,000
Navy Blues	Dorothy Devore	Sept. 1		2,000
Hold Everything	Bobby Vernon	Sept. 1		2,000
Yankee Spirit	Ben Alexander	Sept. 8		2,000
Companions	"Sing Them Again"	Sept. 8		1,000
Secrets of Life	Instructive	Sept. 8		1,000
His New Papa	Cliff Bowes	Sept. 8		1,000
Moving	Cliff Bowes	Sept. 15		1,000
The Optimist	Lloyd Hamilton	Sept. 15		2,000
Running Wild	Mermaid comedy	Sept. 22		2,000
High Life	Mermaid comedy	Sept. 22		2,000
How the Globe Trotter Trots	Howe Hodge-Podge	Sept. 29		1,000
The Limit	Cliff Bowes	Sept. 29		1,000
"Old Oaken Bucket," etc.	"Sing Them Again"	Oct. 6		1,000
Front	Tuxedo comedy	Oct. 6		2,000
While the Pot Boils	Wilderness Tales	Oct. 6		1,000
Japanese Earthquake	Kinograms	Oct. 13		750
People of Many Climes	Hodge-Podge	Oct. 13		1,000
Fool Proof	Neal Burns	Oct. 13		2,000
Simple Sadie	Cliff Bowes	Oct. 20		1,000
Done in Oil	Jimmy Adams	Oct. 20		2,000
Three Cheers	"Juvenile" comedy	Nov. 3		2,000
Discontent	"Wilderness Tales"	Nov. 3		1,000
Heads Up	Cliff Bowes	Nov. 10		1,000
Uncle Sam	Lee Moran	Nov. 10		2,000
Hang On	Cameo comedy	Nov. 17		2,000
A Perfect 36	Christie comedy	Nov. 17		2,000
Memories	"Sing Them Again"	Nov. 24		1,000
Hot Sparks	Cliff Bowes	Nov. 24		1,000
No Loafing	"Poodles" Hanaford	Nov. 24		2,000
Kidding Kids	Christie comedy	Dec. 1		2,000
Under Covers	Cliff Bowes	Dec. 1		1,000
The Bottom of the Sea	Novelty	Dec. 1		1,000
My Boy Bill	"Wilderness Tales"	Dec. 1		1,000

FAMOUS PLAYERS-LASKY

The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621
The Go-Getter	T. Roy Barnes	Apr. 21	July 21	7,740
The N'th Commandment	Cosmopolitan	Apr. 21	Aug. 25	7,339
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7,414
The Rustle of Silk	Betty Compson	May 19	July 21	6,947
The Snow Bride	Alice Brady	May 26	Aug. 4	6,000
Sixty Cents an Hour	Walter Heirs	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
Only 38	Wm. De Mille prod.	June 23	Sept. 8	6,175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6,387
Woman With Four Faces	Betty Compson	June 30	Aug. 18	5,700
Peter, The Great	Emil Jennings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21	Aug. 18	6,080
A Gentleman of Leisure	Jack Holt	July 28		5,695
The Purple Highway	Madge Kennedy	Aug. 4		6,574
Lawful Larceny	Four stars	Aug. 4		5,565
Hollywood	Fifty stars	Aug. 11		8,100
Homeward Bound	Thomas Meighan	Aug. 11		7,000
Bluebeard's Eighth Wife	Gloria Swanson	Aug. 18		5,900
The Silent Partner	Leatrice Joy	Sept. 1		5,806
To the Last Man	Richard Dix	Sept. 8		6,965
Salomy Jane	Jacqueline Logan	Sept. 15		6,270
The Cheat	Pola Negri	Sept. 15		7,323
Ruggles of Red Gap	Ernest Torrence	Sept. 22		7,500
The Marriage Maker	W. De Mille Prod.	Sept. 29		6,295
Zaza	Gloria Swanson	Sept. 29		7,076
The Spanish Dancer	Pola Negri	Oct. 20		8,434



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(Continued from preceding page)

Woman Proof	Thomas Meighan	Nov.	10		7,687
His Children's Children	Bebe Daniels	Nov.	17		8,300
Stephen Steps Out	Doug Fairbanks, Jr.	Dec.	1		5,153
Around World in Speejacks	Instructive special	Dec.	1		6,000
Wild Bill Hickok	William S. Hart	Dec.	1		6,893

FILM BOOKING OFFICE OF AMERICA

Human Wreckage	Mrs. Wallace Reid	July	14		7,215
Itching Palms	Tom Gallery	July	28		6,000
Judy Punch	"Fighting Blood"	July	28		2,000
The Flying Dutchman	Lloyd Carlton prod.	Aug.	4		5,800
The Miracle Baby	Harry Carey	Aug.	18		6,000
So This Is Hollywood	2d Fighting Bloods	Aug.	25		2,000
She Supes to Conquer	2d Fighting Bloods	Aug.	25		2,000
Daytime Wives	Dorelys Perdue	Sept.	8		6,651
The Fair Cheat	Dorothy MacKaill	Sept.	29		5,800
Long Live the Ring	"Fighting Blood"	Sept.	29		2,000
Lights Out	Ruth Stonehouse	Oct.	13		6,938
The Three Orphans	"Fighting Blood"	Oct.	13		2,000
The Dancer of the Nile	Carmel Myers	Oct.	27		5,787
Taming of the Shrewd	"Fighting Blood"	Nov.	3		2,000
Wages of Cinema	"Fighting Blood"	Nov.	3		2,000
Blow Your Own Horn	Warner Baxter	Nov.	10		6,315
The Love Pirate	Carmel Myers	Nov.	17		4,900
A Comedy of Terrors	"Fighting Blood"	Nov.	17		2,000

FIRST NATIONAL

The Lonely Road	Katherine MacDonald.	May	26		5,102
Girl of the Golden West	Edwin Carewe prod.	June	2	Aug. 4	6,800
A Man of Action	Douglas MacLean	June	9		6,400
The Sunshine Trail	Douglas MacLean	June	9		4,500
Children of Dust	Frank Borzage prod.	June	23	Aug. 18	6,228
Penrod and Sam	Star cast	June	23		6,275
Circus Days	Jackie Coogan	June	30	Aug. 18	6 000
Wandering Daughters	James Young prod.	July	7	Aug. 25	5,471
The Scarlet Lily	Katherine MacDonald.	July	21		6,000
The Brass Bottle	Tourneur prod.	Aug.	4		5,290
Trilby	R. W. Tully prod.	Aug.	4		7,321
Ashes of Vengeance	Norma Talmadge	Aug.	18		10,000
Dulcy	Constance Talmadge.	Sept.	8		6,850
Her Reputation	May McAvoy	Sept.	15		7,000
Potash and Perlmutter	Carr-Bernard	Sept.	22		7,700
Meanest Man in the World	Bert Lytell	Sept.	29		6,500
The Huntress	Colleen Moore	Oct.	13		6,236
Ponjola	Anna Q. Nilsson	Oct.	20		7,000
The Bad Man	Holbrook Blinn	Oct.	20		6,404
The Fighting Blade	Richard Barthelmess.	Oct.	27		8 729
Flaming Youth	Colleen Moore	Nov.	24		8,434
The Eternal City	Star cast	Dec.	1		7,800
Anna Christie	Blanche Sweet	Dec.	1		7,031
Twenty-one	Richard Barthelmess.	Dec.	1		6,560

FOX FILM CORP.

Soft Boiled	Tom Mix	July	28		7,054
Hell's Hole	Charles Jones	July	28		6,000
Where There's a Will	Sunshine comedy	July	28		2,000
Roaring Lions on a Steamship	Harry Sweet	July	28		2,000
Circus Pal	Sunshine comedy				2,000
Apple Sauce	Sunshine comedy				2,000
Tropical Romeo	Al St. John				2,000
Skid Proof	Charles Jones				
St. Elmo	John Gilbert	Aug.	18		6,000
Alias the Night Wind	William Russell	Aug.	25		4.145
Mysteries of Yucatan	Instructive	Aug.	25		1,000
Bag and Baggage	Gloria Grey	Aug.	25		6.000
The Man Who Won	Dustin Farnum	Sept.	1		5.500
Jungle Pals	Features apes	Sept.	1		2,000
Monna Vanna	Star cast	Sept.	8		9.000
Does It Pay?	Hope Hampton	Sept.	8		6,652
If Winter Comes	Percy Marmont	Sept.	15		10,000
The Silent Command	Edmund Lowe	Sept.	15		
Why Pay Rent?	Sunshine comedy	Sept.	15		2,000
The Gun Fighter	William Farnum	Sept.	22		5,000
The Two Johns	Harry Sweet	Sept.	22		2,999
A Goldfish Story	Instructive	Sept.	22		1,000
The Lone Star Ranger	Tom Mix	Sept.	29		5,250
The Grail	Dustin Farnum	Sept.	29		4.617
The Rain Storm	Conklin-Sweet	Sept.	29		2,000
Times Have Changed	William Russell	Oct.	6		5,082
The Tailor	Al St. John	Oct.	6		2,000
Toilers of the Equator	Instructive	Oct.	6		1,000
Sunshine and Ice	Instructive	Oct.	6		500
Second Hand Love	Charles "Buck" Jones.	Oct.	20		
Cameo Kirby	John Gilbert	Oct.	27		6,931
The Temple of Venus	Allegorical fantasy	Nov.	10		8,000
Big Dan	Charles Jones	Nov.	10		5.934
Up in the Air	Imperial comedy	Nov.	10		2 000
You Can't Get Away With It	Percy Marmont	Nov.	24		6,152
Cloisters in the Clouds	Instructive	Nov.	24		1,000
Dance or Die	Sunshine comedy	Nov.	24		2,000
When Odds Are Even	William Russell	Dec.	1		4.284
Wet and Weary	Clyde Cook	Dec.	1		2,000

GOLDWYN

Sherlock Holmes	John Barrymore	May	20	June 3	8,233
Look Your Best	Rupert Hughes prod.	Apr.	14	Sept. 8	5.314
Vanity Fair	Mabel Ballin			July 14	7,600
Souls for Sale	Rupert Hughes prod.	Apr.	7	July 14	
Backbone	Edward Sloman prod.	Apr.	7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr.	14	May 12	10,901
The Last Moment	Star cast	June	2	Aug. 18	6.000
The Ragged Edge	Mimi Palmieri	June	16	Sept. 8	6,800
The Spoilers	Jesse D. Hampton prod.	July	7		8,928
Three Wise Fools	Claude Gillingwater	July	14	Aug. 25	6.946
The Love Piker	Anita Stewart	July	21		6,237
Little Old New York	Marion Davies	Aug.	18		10,000
The Green Goddess	George Arliss	Aug.	25		9,100
Red Lights	Marie Prevost	Sept.	22		6,841
Six Days	Corinne Griffith	Sept.	29		8,010
The Eternal Three	Marshall Neilan prod.	Oct.	13		
Unseeing Eyes	Lionel Barrymore	Nov.	3		8,500
Under the Red Robe	Cosmopolitan prod.	Nov.	24		12,000
The Steadfast Heart	Star cast	Nov.	24		7,000

HODKINSON

		Review	Consensus	Footage
Fun From the Press	Issued Weekly			1,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23	Sept. 8	7,000
The Rapids	Harry T. Morey	June 30	Aug. 18	4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Bray-instructive	July 14		1,000
Radio-Mania	Charles Murray	July 14		2,000
Helpful Hogan	Grant Mitchell	July 28		5,400
Pat's Patents	Comedy	Aug. 25		2,000
Fiddling Fool	Raymond McKee	Aug. 25		2,000
Col. Heezaliar in the African Jungle	Bray comedy	Sept. 1		1,000
The Drivin' Fool	Wally Van	Sept. 8		5,800
Puritan Passions	Glenn Hunter	Sept. 15		6,000
Shifting Sands	Peggy Hyland	Oct. 20		5,308
The Life of Reilly	C. C. Burr comedy	Oct. 27		2,000

METRO

The French Doll	Mae Murray	Sept.	15		7,028
Strangers of the Night	Fred Niblo prod.	Sept.	15		8,059
Rouged Lips	Viola Dana	Sept.	8		5,150
Three Ages	Buster Keaton	Sept.	8		5,251
Desire	Premier prod.	Sept.	22		6,500
The Eagle's Feather	Premier prod.	Sept.	20		6,500
The Eternal Struggle	Reginald Barker	Sept.	22		7,374
Long Live the King	Jackie Coogan	Nov.	10		9,364
Held to Answer	Premier prod.	Nov.	3		5,601
The Social Code	Viola Dana	Oct.	6		5,000
The Human Mill	A. Holubar prod.				
Man, Woman & Temptation	Fred Niblo prod.				
Pleasure Mad	R. Barker prod.	Nov.	24		7,547
Scaramouche	Rex Ingram prod.	Oct.	13		9,600
In Search of a Thrill	Viola Dana	Nov.	3		5,500
A Wife's Romance	Clara K. Young	Nov.	3		6,000
Shooting of Dan McGrew	Barbara LaMarr				
Our Hospitality	Buster Keaton	Nov.	24		6,220

PATHE

The Walrus Hunters	Aesop's Fables	Sept.	8		1,000
Skylarking	Harry Gribbons	Sept.	8		2,000
Why Worry?	Harold Lloyd	Sept.	15		6,000
Let's Build	"Spat Family"	Sept.	15		2,000
The Walkout	Snub Pollard	Sept.	15		2,000
Is Conan Doyle Right?	Special	Sept.	15		2,000
A Man About Town	Stan Laurel	Sept.	15		1,000
The Cat's Revenge	Felix, the Cat	Sept.	15		1,000
Ruth of the Range	Ruth Roland ser.	Sept.	22		
No Noise	"Our Gang"	Sept.	22		2,000
Finger Prints	Paul Parrott	Sept.	22		1,000
Roughest Africa	Stan Laurel	Sept.	29		2,000
Love in a Cottage	Aesop's Fables	Sept.	29		1,000
Stepping Out	"Dippy-Doo-Dads"	Sept.	29		1,000
Derby Day	Terry cartoon	Sept.	29		1,000
Columbus	Yale Historical	Oct.	6		4,000
No Pets	Paul Parrott	Oct.	6		1,000
The Cat's Whiskers	Terry cartoon	Oct.	6		1,000
Down to the Sea in Shoes	Mack Sennett	Oct.	6		2,000
Jus' Passin' Thru	Will Rogers	Oct.	13		2,000
Heavy Seas	"Spat Family"	Oct.	13		2,000
Asleep at the Switch	Ben Turpin	Oct.	13		2,000
It's a Gift	Snub Pollard	Oct.	13		1,000
Winner Take All	Paul Parrott	Oct.	20		1,000
Aged in the Wood	Terry cartoon	Oct.	20		8,000
High Flyers	Terry cartoon	Oct.	20		1,000
Stage Fright	"Our Gang"	Oct.	20		2,000
Frozen Hearts	Stan Laurel	Oct.	27		2,000
The Circus	Terry cartoon	Oct.	27		1,000
Jamestown	Historical	Nov.	3		4,000
A Barnyard Romeo	Terry cartoon	Nov.	3		1,000
The Whole Truth	Stan Laurel	Nov.	3		1,000
Roughing It	"Spat Family"	Nov.	3		2,000
One Cylinder Love	Mack Sennett prod.	Nov.	3		2,000
Do Women Pay?	Terry cartoon	Nov.	10		1,000
Dear Ol' Pal	Snub Pollard	Nov.	10		1,000
Hustlin' Hank	Will Rogers	Nov.	10		2,000
Derby Day	"Our Gang"	Nov.	17		2,000
Farmer Alfalfa's Pet Cat	Terry cartoon	Nov.	17		1,000
The Way of a Man	Featurized serial	Nov.	24		9,000
Save the Ship	Stan Laurel	Nov.	24		1,000
The Dare Devil	Mack Sennett prod.	Nov.	24		2,000
Go West	"Dippy-Doo-Dads"	Nov.	24		1,000
The Soilers	Stan Laurel	Nov.	24		2,000
Happy Go Luckies	Terry cartoon	Nov.	24		1,000
Vincennes	Historical series	Dec.	1		3,000
Why Elephants Leave Home	Animal subject	Dec.	1		2,000
The Five-Fifteen	Terry cartoon	Dec.	1		1,000
Flip Flops	Sennett comedy	Dec.	1		2,000
Uncensored Movies	Will Rogers	Dec.	1		2,000
Wild and Wooly	"Sportlight"	Dec.	1		1,000

PLAYGOERS PICTURES

A Pauper Millionaire	C. M. Hallard	Feb.	10		4,304
A Clouded Name	Norma Shearer	Mar.	3	Apr. 14	4,885
The Man Who Waited	Star cast	May	12		5,000
Counterfeit Love	Featured cast	June	30		6,900
Tipped Off	Featured cast	Nov.	3		4,284

PREFERRED PICTURES

Girl Who Came Back	Miriam Cooper	May	12		6,100
Daughters of the Rich	Gasnier prod.	June	30	Sept. 8	6,075
Mothers-in-Law	Gasnier prod.	Aug.	25		6,725
The Broken Wing	Miriam Cooper	Sept.	1		6,216
April Showers	Colleen Moore	Nov.	17		6,350
The Virginian	Kenneth Harlan	Nov.	24		8,010

(Continued from preceding page)

SELZNICK

Rupert of Hentzau	Hammerstein-Lytell	July 21	Aug. 18		9,400
Quicksands	Chadwick Dix	Apr. 7	July 21		6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7			5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11		6 331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4		4,753
The Truth About Wives	Betty Blythe	June 9			5,973
Modern Matrimony	Owen Moore	Nov. 3			4,960
The Common Law	Corinne Griffith	Nov. 10			7,500

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19			6,600
Patsy	Za-Su Pitts				6,500
Are the Children to Blame?	Corrigan-Shannon				5,000
Riders of the Range	Star cast	May 12			5,000
The Prairie Mystery	Bud Osborne	June 16			5,000
Broadway Gold	Elaine Hammerstein	July 28			6,800
Let's Go	Richard Talmadge	Nov. 17			5,198

UNITED ARTISTS

Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2		10.000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6		10,000
Tailor Made Man	Charles Ray	Dec. 9			8,649
One Exciting Night	D. W. Griffith prod.	Oct. 21	Aug. 11		11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5		7,100
The White Rose	Mae Marsh	June 2	Sept. 8		11,000
Rosita	Mary Pickford	Sept. 15			8,800
A Woman of Paris	Chas. Chaplin prod.	Oct. 13			8,000

UNIVERSAL

The Merry-Go-Round	Featured cast	July 14	Aug. 25		5,020
Hunting Big Game in Africa	H. A. Snow	July 21			10,000
Tempest Cody Rides Wild	Marie Walcamp	July 28			4,880
The Eleventh Hour	Charles Jones	Aug. 4			6,819
Legally Dead	Milton Sills	Aug. 4			6,076
Spring Fever	Comedy	Aug. 4			2,000
The Love Brand	Roy Stewart	Aug. 11			4,832
The Steel Trail	Duncan serial	Aug. 11		15	parts
Shadows of the North	William Duncan	Aug. 25			4,943
Rustlin'	Jay Morley	Aug. 18			2,000
Lots of Nerve	Century comedy	Aug. 18			2,000
So Long, Buddy	Buddy Messinger	Aug. 25			2,000
Strike of the Rattler	Pete Morrison	Aug. 25			2,000
The Pencil Pusher	Chuck Reisner	Aug. 25			1,000
Blinky	Hoot Gibson	Sept. 1			5,740
Drifting	Drifting	Sept. 1			7,394
High Kickers	Doris Eaton	Sept. 1			2,000
Sing Sing	Neely Edwards	Sept. 1			1,900
Fighting Fists	Jack Ford	Sept. 1			2,000
The Untamable	Gladys Walton	Sept. 8			4.776
Uncle Bim's Gift	"The Gumps"	Sept. 8			2,000
His School Daze	Bert Roach	Sept. 8			1,900
Hunchback of Notre Dame	Lon Chaney	Sept. 15			11,000
A Chapter in Her Life	Jane Mercer	Sept. 15			6,330
Back to Earth	Century comedy	Sept. 15			2,000
Face to Face	Western	Sept. 15			2,000
Dancing Love	Dancing comedy	Sept. 15			1,000
Where Is This West?	Jack Hoxie	Sept. 22			4.532
Round Figures	Jack Cooper	Sept. 22			2 000
Jollywood	Chuck Reisner	Sept. 22			2,000
The Clean Up	Herbert Rawlinson	Sept. 29			5 051
Trail of the Wolf	Jay Morley	Sept. 29			2,000
Bringing Up Buddy	Buddy Messinger	Sept. 29			2,000
Hard Luck Jack	Pete Morrison	Sept. 29			2,000
Cuckoo	Neely Edwards	Sept. 29			1,000
The Six-Fifty	Niles Welch	Oct. 6			5,100
Thundering Dawn	Super Jewel	Oct. 6			6,000
One Exciting Day	Billy Engle	Oct. 6			2,000
Own a Home	Neely Edwards	Oct. 6			1,000
The Wild Party	Gladys Walton	Oct. 13			5.034
Gentlemen of the West	Pete Morrison	Oct. 13			2,000
Cracked Wedding Bells	Chuck Reisner	Oct. 13			1,000
Japanese Earthquake	International News	Oct. 13			
The Ramblin' Kid	Hoot Gibson	Oct. 20			6,305
The Tenderfoot	Edmund Cobb	Oct. 20			2,000
Don't Scream	"Pal" the dog	Oct. 20			2,000
Going South	Neely Edwards	Oct. 20			1,000
The Acquittal	Star cast	Oct. 27			6,523
Beasts of Paradise	Desmond-Serial	Oct. 27			
A Million to Burn	Herbert Rawlinson	Nov. 3			4,556
Darling of New York	"Baby Peggy" feature	Nov. 3			6,260
Fashion Follies	Century comedy	Nov. 3			2,000
Code of the Mounted	Western	Nov. 3			2,000
Be My Guest	Neely Edwards	Nov. 3			1,000
Men in the Raw	Jack Hoxie	Nov. 10			4,315
Golfmania	Billy Engle	Nov. 10			2,000
So Long Sultan	Chuck Reisner	Nov. 10			1,000
The Twilight Trail	Margaret Morris	Nov. 10			2,000
Down in the Ships to See	"Pal" the dog	Nov. 17			2,000
The Idea Man	Bert Roach	Nov. 17			1,000
White Tiger	Priscilla Dean	Nov. 24			7.177
The Payroll Thief	Jack Mower	Nov. 24			2,000
No Parking Aloud	Neely Edwards	Nov. 24			1,000
She's a He	Buddy Messinger	Nov. 24			2,000
The Thrill Chaser	Hoot Gibson	Dec. 1			5.196
Crooked Alley	Laura LaPlante	Dec. 1			4,500
Miles of Smiles	Baby Peggy	Dec. 1			2,000

VITAGRAPH

Masters of Men	Special cast	Apr. 21	May 12		6,800
The Man Next Door	David Smith prod.	June 9			2,000
The Midnight Alarm	Special cast	Aug. 11			6,000
Pioneer Trails	Special cast	Oct. 27			6 920
On Banks of the Wabash	Blackton prod.	Nov. 3			7.155
Lightning Love	Larry Semon	Nov. 17			2,000
The Gown Shop	Larry Semon	Nov. 17			2,000
The Leavenworth Case	W. Bennett prod.	Nov. 24			5,400
The Man From Brodney's	Special cast				
The Ninety and Nine	David Smith prod.	Dec. 23			6,800

WARNER BROTHERS

Heroes of the Street	Wesley Barry	Dec. 23	Aug. 4		6,000
Little Church Around the Corner	Featured cast	Feb. 24	June 9		6,300
Where the North Begins	Rin Tin Tin (dog)	Aug. 25			6.200
Little Johnny Jones	Johnny Hines	Aug. 25			6,000
The Gold Diggers	Hope Hampton	Sept. 22			6.500
The Country Kid	Wesley Barry	Nov. 10			6,500

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

		Review	Consensus	Footage
Mine to Keep	Bryant Washburn	Aug. 18		5,761
The Love Trap	Bryant Washburn	Sept. 15		5,710
Lucky Rube	Sid Smith	Nov. 10		2.000
Mark It Paid	Joe Rock	Nov. 10		2,000
The Way Men Love	Elliot Dexter	Nov. 17		7.541
A Dark Knight	Joe Rock	Dec. 1		2,000
Hollywood Bound	Sid Smith	Dec. 1		2,000
Taxi, Please!	Monty Banks	Dec. 1		2,000

AYWON FILM CORP.

The Tango Cavalier	George Larkin	Nov. 3			

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12		6,000
Luck	Johnny Hines	Mar. 31	June 9		6 000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9		5,000

C. B. C.

Hallroom Boys	Twice a Month				2,000
Yesterday's Wife	M. De La Motte	Sept. 22			6 500
The Barefoot Boy	Star cast	Nov. 24			5,800
Forgive and Forget	Estelle Taylor	Nov. 10			5,800

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug. 4			7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12		6,200

PHIL GOLDSTONE

Speed King	Richard Talmadge	Feb. 10			5,000
Thru the Flames	Richard Talmadge	June 30			5,000
His Last Race	"Snowy" Baker	Sept. 1			5,000

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22			5,000
In the Spider's Web	Alice Dean	Sept. 29			

LEE-BRADFORD

Is Money Everything?	Miriam Cooper	Apr. 7			5,800
Call of the Hills	Maud Malcolm	May 5			5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28			
Shattered Reputations	Johnnie Walker	Oct. 27			5,000

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov. 24			4,900

PRINCIPAL PICTURES CORP.

East Side, West Side	Eileen Percy	Apr. 28	Aug. 18		6.000
Temporary Marriage	Kenneth Harlan	May 5	Aug. 25		7,000
Bright Lights of Broadway	Doris Kenyon	Nov. 3			6,700

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell				5,000
In the Night	All-Star				5,000
Irving Cummings Series	Two-Reelers				2.000
Just a Song at Twilight	Barthelmess				5,000
Madame Sans Gene	Special				5,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	Aug. 25		8,500

RICHARD THOMAS PRODUCTIONS

The Silent Accuser	Carmel Myers	June 30			4,940

TRISTONE

The Bargain	W. S. Hart	Sept. 29			5,000

WEBER AND NORTH

Marriage Morals	Will Nigh prod.	Aug. 11			4,400
Don't Marry for Money	House Peters	Sept. 1			5,563

Theatre Chairs by American Seating Co. 14 E Jackson Blvd Chicago

Theatre Chairs by American Seating Co. 14 E Jackson Blvd Chicago

SEATING—

the basis of theatre comfort

The restful comfort provided by *American* theatre chairs is an important factor in securing and maintaining a steady year 'round flow of satisfied theatre patrons.

Any theatre that offers comfortable seating as first among its conveniences, naturally stands out first in the estimation of the comfort and pleasure seeking public.

American craftsmen are skilled in the art of designing theatre chairs which are not only durable in construction, harmonious in color with surroundings, but of the highest achievement from the standpoint of comfort. Obviously, *American* theatre chairs should be given first choice in planning that new theatre.

Experience has taught us how to utilize all the floor space to insure the utmost seating capacity without crowding. And, among other things, we offer to lay out the floor plan without charge. Each seating problem is considered individually.

American Seating Company

NEW YORK
640-119 West 40th Street

CHICAGO
4 East Jackson Boulevard

BOSTON
77-A Canal Street

PHILADELPHIA
250-H So. Broad St.

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

When the C. O. D. Comes Back

As to Premature Publicity: The East Awakens

RECENTLY we received a communication from a manufacturer of picture theatre equipment, which reveals a rather interesting state of affairs.

His product, which is excellent, is bulky and its cost runs up into real money. He prefers to deal through supply houses and has always met them more than half way in turning over to them orders received direct and in allowing commission wherever a supply dealer had really done any constructive sales work, even though he had not actually nailed the order.

For a long while past he has dealt through a number of reliable supply houses and so far as that portion of his business is concerned, both he and these supply houses are perfectly happy and contented.

C. O. D. Shipments

But, he has discovered that every supply house is not as reliable as those with whom the bulk of his business in the past has been conducted and quite frequently it has been necessary for him to make shipments C. O. D. and, in a number of such cases, the goods have been refused and he has been obliged to take them back, paying transportation both ways.

What bothers the manufacturer is the fact that he feels sure that the concern, to whom he made C. O. D. shipments, did not order his equipment on the bare chance of being able to market it, but somewhere back of the supply house's order was an exhibitor who wanted the equipment and he is wondering just what happened when the local dealer failed to produce it.

He wonders if the exhibitor was told that the manufacturer was away behind on deliveries and advised to accept a substitute, and he wonders what the exhibitor would say if he knew that the delay in receiving the equipment was not due to the manufacturer.

If we were the manufacturer, we would make it a point in our advertising to impress upon prospective customers that, if any delay were experienced in obtaining our products, we would supply them direct.

If we were an exhibitor and wanted any particular bit of equipment that was unduly long in materializing, we would write to the manufacturer direct and give him a chance to square himself.

ONLY one whose desk is at the exhaust end of the publicity chute can appreciate how many record-beating devices are constantly being hatched. It is a poor week that we do not receive a detailed description of something in which the inventor or proprietor feels certain that our readers will be deeply interested.

The inventor or proprietor aforesaid has not yet perfected his plans, arranged his distribution, made his tools, dies or manufacturing contracts, so he is not in a position to do any advertising, as yet.

But, meanwhile, he would greatly appreciate our devoting anywhere from a few inches to a page or so to a detailed description of his device and explain how it will knock cold everything else in the same line.

The Time to Talk

Experience has taught us that when a device that possesses real merit is ready for the market, and not before, is the time to talk about it, and that the owner's confidence in such a device is, to a large extent, to be gauged by his willingness to spend his money on the cost of advertising.

Which is a very different proposition from getting some philanthropic publication to sound, at its own expense, the possible market for the product and to utilize such publicity in floating a company and interesting investors.

It is a safe way for the inventor to play the game, if the publisher will fall for it, because, if the device falls down, or is never marketed, it is the publisher who has lost the confidence of his readers.

And it is not only the publisher who loses out either. It is the legitimate manufacturer of existing devices with which the unmarketed and often the unmanufactured device endeavors to compete who loses orders while prospective trade is waiting for the publicity boosted but unobtainable article to evolve, which, in many cases, it fails to do.

DURING the past week, the Equipment Department has been in receipt of several requests, from export forwarders, for information regarding picture theatre equipment.

The calls from most of these come from the Far East, which would seem to indicate that either Oriental fans are increasing in numbers or that a lot of pre-war equipment, which has been running along on one leg and two crutches for some time past, has finally given up the ghost with an unexpected suddenness, leaving a big void to be filled by American manufacturers.

Advertisers Alert

We want to congratulate the Moving Picture World advertisers on being right on the spot when the demand occurred, because, in every case we slipped the inquirer some current and back issues of the World and told him to take his pick.

IN no other country of the world may be found anything in its line to parallel the laboratory of the Famous Players-Lasky organization, illustrated and described on the following pages.

In size, equipment and efficiency, the West Coast laboratory constitutes concrete evidence to the extent to which the achievements of the trades and sciences have been drafted to ensure perfection in the mechanical end of motion picture production.

And, in no country but America could producers find the public support that would justify the outlay which such a plant represents. So, let's be glad that we are Americans and able to enjoy at first hand the films that go from such plants to the screen.

POWER'S PROJECTORS

INSTALLED IN THE

FOX THEATRE

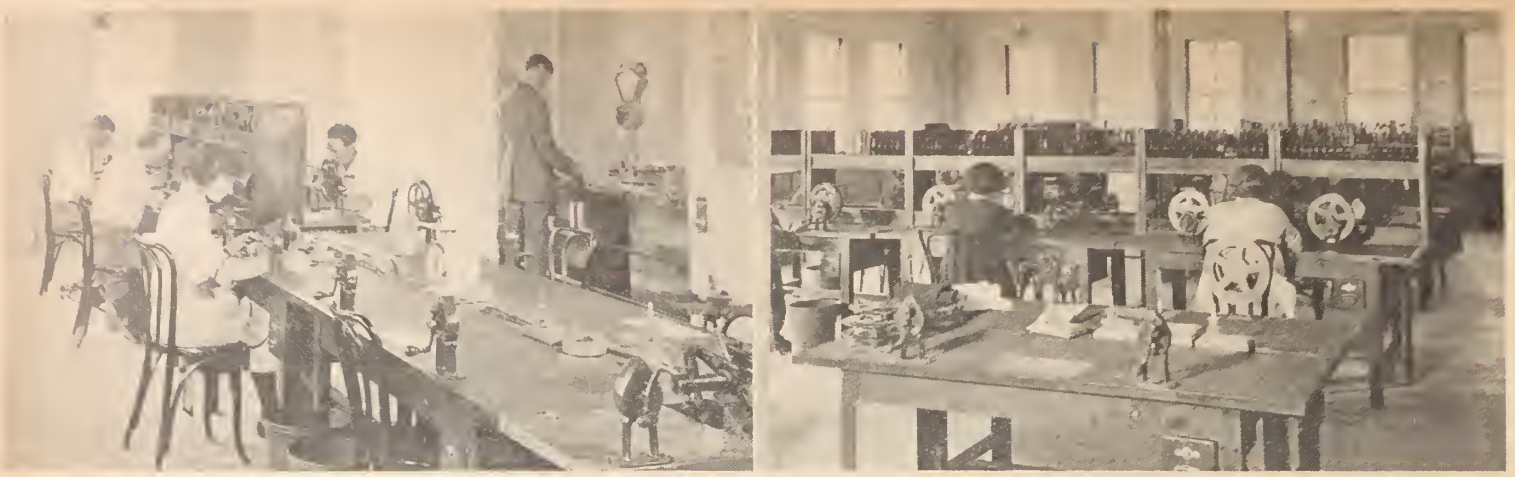
PHILADELPHIA, PA.

Another of
America's Representative
Motion Picture Houses
Equipped with

POWER'S

Better Projection Pays

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



ASSEMBLY ROOMS OF THE FAMOUS PLAYERS-LASKY WEST COAST LABORATORY
No, this is not the employees' gathering place, but where Paramount pictures are assembled for distribution all over the world

New Famous Players-Lasky Laboratory Is Efficient, Speedy and Comfortable

HANDLING a million feet of motion picture film a week and said to be the largest and most complete film plant in the world, the new laboratory of the Famous Players-Lasky Corporation at the West Coast studio has just been put into operation.

The new plant is the result of years of planning and experimenting by Frank E. Garbutt, who designed, supervised construction and is now in full charge of this model laboratory. Harry N. Ensign, formerly head of the Realart laboratory, is his assistant. The rapid growth of the Famous Players-Lasky Corporation, which now exhibits Paramount pictures in every civilized country, necessitated the construction of the new film plant. To care for increased production in the future, provision has been made for an additional story to the building. Edwin Bergstrom was the architect and Robert E. Millsap was general contractor.

Facilities for Efficiency, Speed and Comfort

Every possible facility has been provided for the speedy and efficient handling of film and the comfort of employes. Air is changed throughout the plant every four minutes by means of a special air conditioning assembly located in the basement of the concrete structure. The system employed is capable of washing one hundred thousand cubic feet of air in filtered water every minute.

Thomas Ingram, the chief engineer in charge, controls the mechanism which supplies the various departments of the laboratory with air of just the required temperature and degree of humidity. This is of vital importance. In the film drying room the air must be maintained at an exact temperature, day and night. It must also remain at the same degree of humidity. In departments where the film is touched by hands the air is kept very dry to prevent moisture from the fingers marking it.

Subdued daylight is utilized wherever the nature of the work being done permits. This is obtained through the medium of pleasantly tinted walls and wired prism glass windows, a combination that adds much to the comfort of the workers. Artificial lighting is provided throughout the building by means of indirect fixtures. In the switchboard which controls the power used in the building the latest type of safety switches are incorporated.

Conservation of Time and Labor

Many steps are saved and the too frequent handling of film eliminated by the installation of an endless conveyor which carries the reels of film through the varying and progressive stages throughout the plant. The film passes through the developing rooms first, then to the washing and drying rooms. In the latter it is wound on huge drums. Eight of these drums are installed in the sample copy room and six in the negative room. They were designed by Frank E. Garbutt and constructed in the studio. They are five feet in diameter and eleven feet long. Each drum holds one thousand feet of film. Mr. Garbutt also designed the cinema polishing machines and inspection projection machines, seven in number. These were built in the studio.

Eastman Waxing Machines

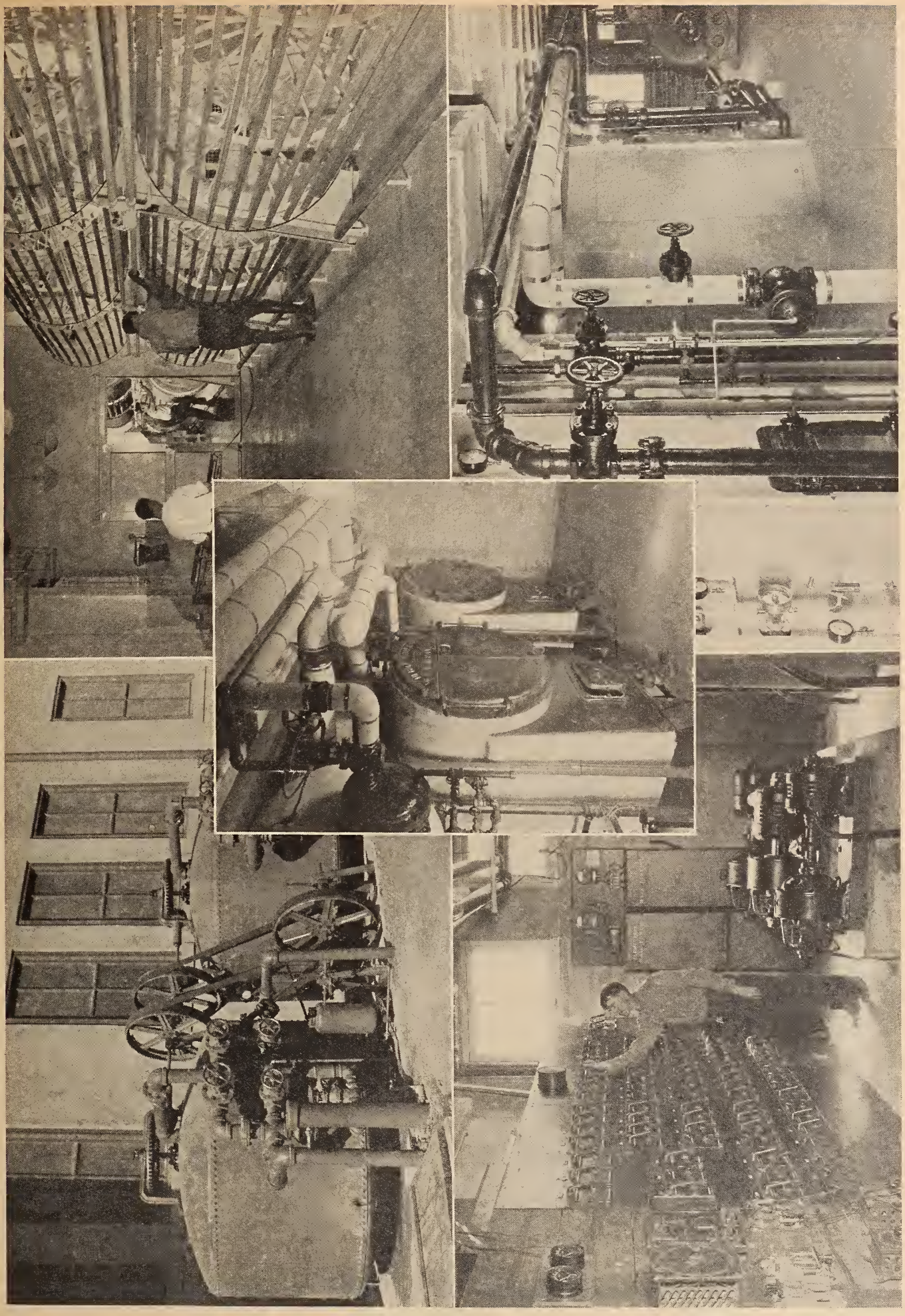
After the negative has been polished it goes to the printing room where space has been provided for ten Bell and Howell printing machines, said to be the largest number to be found in any film laboratory. Bell and Howell also provided the device which measures the film, automatically checking off the number of feet, and the machine which splices the film.

No perforators are used in the laboratory. The waxing machines were made by the Eastman Kodak Company.

Cutting and assembling of the printed film is carried out in large, airy, well-lighted rooms, after which it goes to the shipping department. The greatest care is exercised in the shipping department to see that the film will be well protected on its journey to all parts of the world.

Cutting tables, shelves, film racks, cutting

TWO OF THE MANY PROCESSES CONTRIBUTING TO THE PERFECTION OF PARAMOUNT PRINTS
At left, inspecting tints in the dyeing room of the laboratory. At right, an expert busily engaged in polishing the film



SOME OF THE HUGE APPARATUS EMPLOYED AT THE FAMOUS PLAYERS-LASKY WEST COAST LABORATORY

Above, left, filters through which passes the water that washes the air that circulates through the film plant. To right, the monster drums on which the film is dried. Below, at left, switchboard in the basement. To right, a portion of the air conditioning plant, through which 100,000 cubic feet of air passes each minute. Center, the boiler room.

FAMOUS PLAYERS-LASKY WEST COAST LABORATORY, HOLLYWOOD, CAL.
The concrete result of years of planning and experiment. More than one million feet of film passes weekly through this building

racks and other paraphernalia were designed by Mr. Garbutt.

A Complete Machine Shop

The machine shop is said to be the most complete thing of its kind to be found in any laboratory. All the apparatus is the latest made by the manufacturers. Precision lathes and millers, drill presses, a Precision bench lathe, and a universal grinder are included in the equipment.

Cleanliness is strikingly apparent throughout the plant. In addition to the air washing and filtering operations, which keep the atmosphere pure, a vacuum cleaning system is installed.

There are four projection rooms with a seating capacity of seventy-five persons each. These miniature theatres have artistically decorated walls, folding chairs and a small desk equipped with a ruby shaded lamp and electric signals whereby the speed, focus and framing of the picture can be controlled during technical showings.

Indirect lighting is used for the theatres. The screens used were designed by Mr. Garbutt and were built on the lot. Each measures seven feet eleven inches by ten feet seven inches. Five of the very latest type of Power 6-B projection machines are installed.

Fire prevention has been the keynote of the construction of the new laboratory. No wood has been used in the whole plant. The small rooms built for the cutting and titling of film, fourteen in number, are absolutely fireproof. The old laboratory, which was built in 1915, is being used for storage.

THE FILM VAULTS
It will be noted that the entrance to these vaults, in which thousands of dollars worth of negatives are stored, is from the exterior of the laboratory building

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Woodstock Exhibitor Makes His Own Juice

A new five hundred seat picture theatre has just been opened at Woodstock, N. B., by F. G. Spencer, with E. A. Neill as manager, C. LaFrance as projectionist, Miss M. Blake, pianist, Mrs. William Sullivan in charge of the box office and John Evans and Frank Baker to do the rest of the work.

The house is steam heated and Mr. LaFrance presides over two projection machines. Mr. Spencer's experience with other theatres is responsible for his making an installation of a General Electric generator, driven by a twenty horse power crude oil engine, which provides electricity for the house independent of the public service supply station.

The fact that a five hundred seat theatre can install such a plant to advantage is well worthy of consideration by those of our readers who have shown so much interest of late in this particular type of equipment.

Theatres Projected

NEW HAVEN, CONN.—James Delusia, 153 Franklin street, has plans by Joseph D. Valle, 341 State street, to rebuild one story brick and concrete theatre, 105 by 65 feet.

ELMHURST, ILL.—Elmhurst Theatre Corporation has plans by Elmer F. Behrens, 3429 North Troy street, Chicago, for two-story brick moving picture theatre and office building, 77 by 180 feet, to cost $165,000.

GENESEO, ILL.—Business men are behind movement to provide regular entertainment for the people in the country districts and surrounding towns. City at present has but one moving picture theatre, the Wigwam, and has at different times shown pictures at the Armory Theatre and Weimer Opera House, now known as Ford Opera House.

LAWRENCEVILLE, ILL.—Contract has been awarded for erection of Gould Theatre.

INDIANAPOLIS, IND.—Company forming, care Harry G. Templeton, 4176 College avenue, contemplates erecting moving picture theatre and store building at 42nd street and College avenue, to cost $40,000.

SOUTH BEND, IND.—St. Florian's Young Men's Society plans to erect building, to include moving picture theatre, with seating capacity of 1200, at 1105-7 West Division street, to cost $100,000.

HARLAN, KY.—Mrs. Margie Noe has plans by R. F. Graf, Arnstein Building, Knoxville, Tenn., for two-story brick and stone moving picture theatre and store building, 40 by 106 feet, to cost $65,000.

HIGHLAND PARK, MICH.—K. and Thomas Haselden, 16267 Hamilton avenue, contemplate erecting one-story brick theatre.

ASBURY PARK, N. J.—Reade Theatre Enterprises, Savoy Theatre, 34th street and Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for theatre to be erected at St. James place and Lake avenue.

BROOKLYN, N. Y.—J. Parascordela, 693 Carroll street, has plans by McCarthy & Kelly, 159 Remsen street, for one-story brick moving picture theatre, 50 by 108 feet, to be erected at 292-94 Court street, to cost $25,000.

DAYTON, O.—W. H. Aue, 17 South Findlay street, contemplates erecting two-story brick theatre at Main and Ridge streets, to be known as Old Glory.

STEUBENVILLE, O.—G. Shafer has plans by T. F. Faris, 1117 Chapline street, Wheeling, W. Va., for six-story brick theatre and office building, 75 by 100 feet, to cost $300,000.

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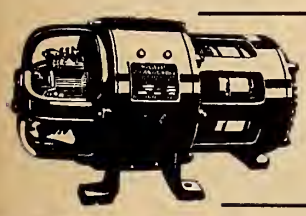

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November Albany Incorporations Show Increased Amount of Capitalization

AN increase in the amount of capitalization was revealed in the companies entering the motion picture industry, or some one of its branches, in New York state during the month of December.

A report just issued by the state's corporation bureau shows that the total capitalization of the month's motion picture concerns reached $2,425,000, and that twenty-five charters had been issued to companies entering the business during November.

There is but little change in the number of companies incorporating in the industry from month to month, a comparison with October showing that during that month twenty-nine companies had incorporated but that these represented a total capitalization of only $338,000.

Incorporations of Week Ending December 1

Five companies were chartered by the secretary of state during the week ending December 1 and entered the motion picture business in New York state.

These companies included the following: Park West Theatre Company, capitalized at $15,000, and having as directors F. E. Ritsos, G. J. Chryssikos, Morris Schwamm, New York City; Jerford Amusement Corporation, $10,000, J. J. Hayden, J. A. Carroll, J. C. Spallone, New York City; Collins & Feinberg, $10,000, Johnny Collins, A. I. Feinberg, Julius Kendler, New York City; Kilbourn Corporation, with E. C. Carpenter, Charles E. Clapp, New York; Noel Armstrong, Brooklyn; Martin Johnson African Expedition Corporation, with F. Trubee Davison, A. Perry Osborn, Carl E. Ackley, of New York, the amount of capitalization not being stated in the papers filed by the last two companies.

Baghdad Exhibitors Ask Sales Literature

D. Shameer & Sons, proprietors of the Station and Circle Cinemas Hinaidi, Cantonment, are desirous of obtaining descriptive catalogs and export prices of motion picture theatre equipment.

Communications should be addressed to D. Shameer & Sons, General Contractors, 12/37 Ras El Graya, Baghdad, Iraq.

Max Felder Offers a Pre-Christmas Present

Max Felder, who sells Bio Carbons, says that considerable of the profanity addressed to projectors, screens and film is really due to the failure on the part of the projectionist to follow the advice of the carbon manufacturers in regard to the sizes and types of carbons to be used in his projector lamp.

Max makes the rash offer, to any projectionist who will write to the M. G. Felder Sales Company, 1540 Broadway, New York City, and state whether he is using A. C. or D. C.; also the voltage and amperage at his arc, of a pre-Christmas present in the shape of a sample set of carbons adapted to the conditions stated.

He Wants to Buy a Weaver Douser

Niagara Falls, N. Y.,
November 24, 1923.

Moving Picture World,
New York City.

Kindly inform me as to where I can obtain a pair of the Weaver Electric Dousers described in the fourth edition Handbook of Projection, page 870, figure 363-A.

G. H. ROBINSON.

Write to the Auto Douser Sales Company, 444 Market street, San Francisco, California.

This is the latest address we have of the manufacturer.

New Auditoriums

EAST CHICAGO, IND.—Board of Education, 530 Chicago avenue, contemplates erecting two-story brick auditorium at Todd Park.

FORT WAYNE, IND.—Mizpah Temple, 1012 Calhoun street, has plans by Guy Mahurin, 501 Lincoln Life Building, for one-story brick and terra-cotta auditorium, 165 by 145 feet, to be erected on West Berry street, to cost $500,000.

SAWYER, KANS.—Board of Education will erect one and two-story brick and stone community building, 55 by 75 feet, to cost $10,000.

LOUISVILLE, KY.—St. George's Episcopal Congregation, 2512 West Oak street, will erect one-story brick community building, 35 by 102 feet, at 26th and Oak streets, to cost about $15,000.

MINNEAPOLIS, MINN.—Portland Avenue Church of Christ, care Rev. Robert N. Newt, 3736 First avenue, contemplates erecting two-story brick community house.

TRENTON, N. J.—Trenton Forest No. R, Tall Cedars of Lebanon, has plans by J. O. Hunt, 219 East Hanover street, for one-story brick auditorium, 25 by 60 feet, to be erected on Greenwood avenue, to cost $200,000.

QUEENS VILLAGE, N. Y.—Community House Association will erect two-story reinforced concrete community house on Jericho Turnpike, to cost $250,000.

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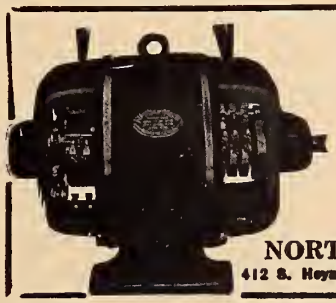

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ASHTABULA, O.—Board of Education has let contract for two-story brick auditorium, 100 by 100 feet, to be erected at 102 South Union street, to cost $175,000.

PITTSBURGH, PA.—P. C. Dowler, Magee Building, is preparing plans for two-story brick, stone and terra cotta auditorium, with mezzanine and balcony, 170 by 175 feet, to cost $750,000.

BERLIN, WIS.—City and business men contemplate erecting community building at Green Lake. Address C. W. Hitchcock, 401 Huron street.

Management Changes

LITTLE ROCK, ARK.—V. M. "Scoop" Culver, well known newspaper man, has been appointed manager of Capitol Theatre at Sixth and Main streets.

CHAMPAIGN, ILL.—A. N. Gonsior succeeds Charles Pyle as manager of Virginia and Rialto theatres.

ZIONSVILLE, IND.—G. S. Brinley has sold Zionsville Theatre to Russell Shelburne and Samuel Neal.

TOLEDO, IA.—Mrs. H. G. Mork, of Mason City, has taken over management of Cozy Theatre.

ARGYLE, MINN.—Gray and Bjorness have purchased Star Theatre.

CLOQUET, MINN.—W. M. Miller, who formerly operated Apollo Theatre in Milwaukee, Wis., has taken over Leb Theatre.

FALLS CITY, NEB.—Albert Hoy has sold his interest in Electric Theatre to Beatrice Amusement Company.

MAYARD, NEB.—Clyde Leach has taken over management of Rialto Theatre.

MERNA, NEB.—Charles V. Foster has sold his moving picture business to Carl and Franklin Thomas.

TILDEN, NEB.—Paul Fullner has sold his moving picture business to W. A. Cornett and Frank Young.

BRAGG CITY, MO.—Holt and Gilliland have taken over management of Bragg City Theatre.

CHAFFEE, MO.—Ted Strain has been appointed assistant manager of Pullman Theatre.

KANSAS CITY, MO.—R. W. Rice has purchased Yale Theatre and changed name to Royal. R. B. Rice is new manager.

MARCELINE, MO.—Barker Brothers, of Carrollton, have purchased Snappy Theatre from W. N. Wheeler.

FOSTORIA, O.—D. E. Harris and Leo Jones have purchased Star Theatre from Moore and Debbs.

FRANKLIN, O.—S. Spicer, of Cincinnati, has leased New Franklin Theatre. He has been identified with moving picture business for nearly eight years. Contemplates erecting stage to provide vaudeville acts in conjunction with pictures.

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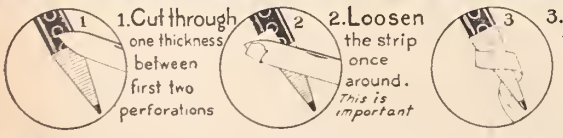

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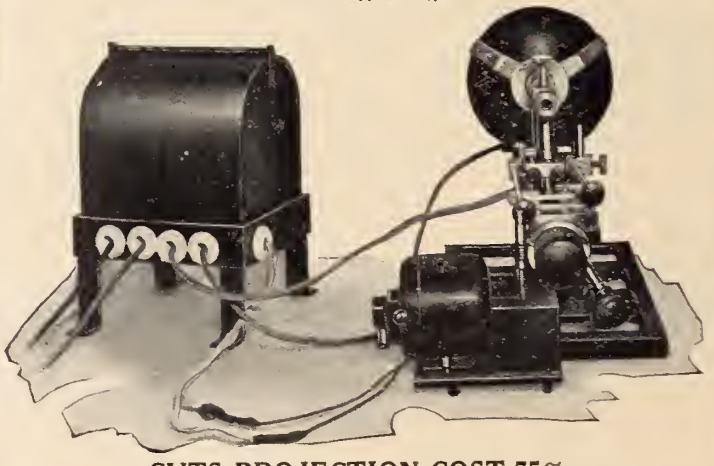

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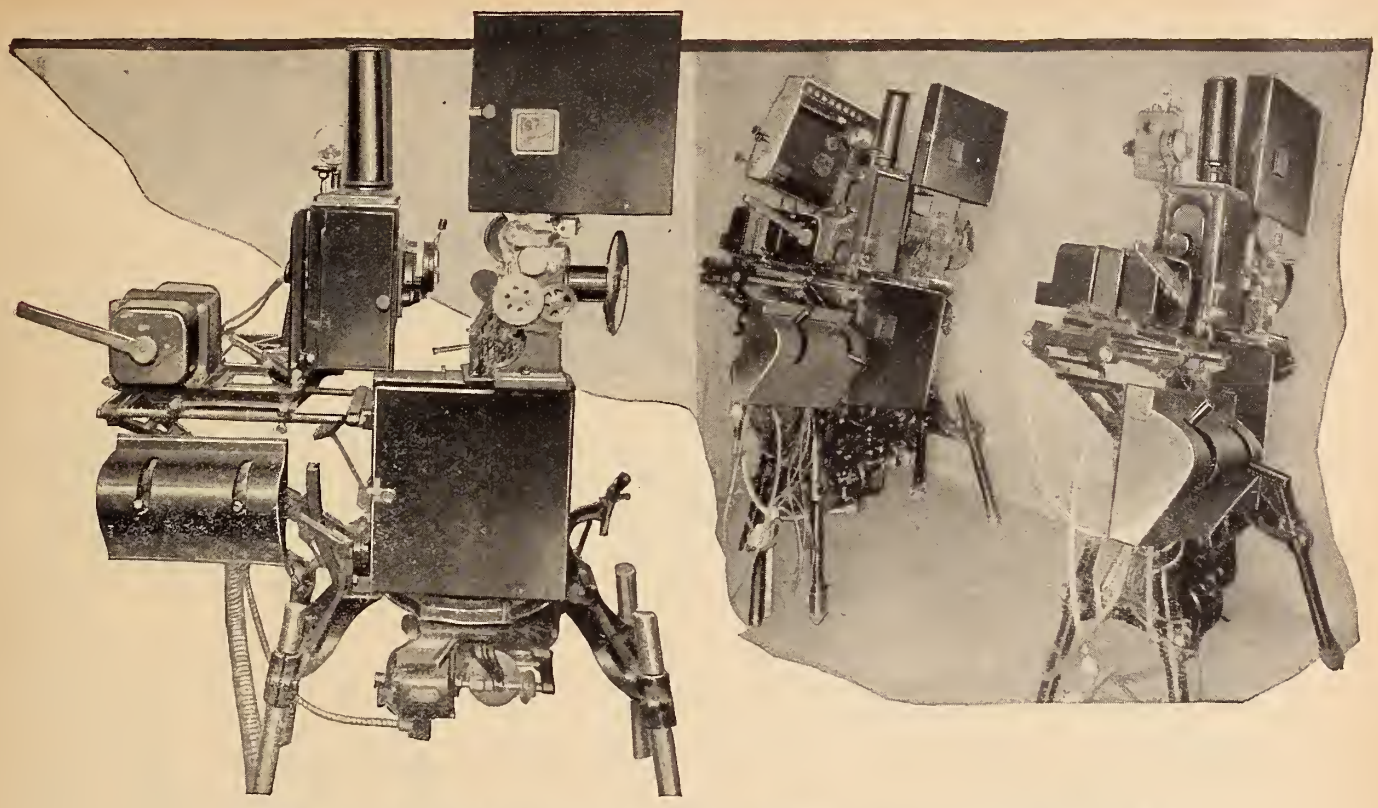

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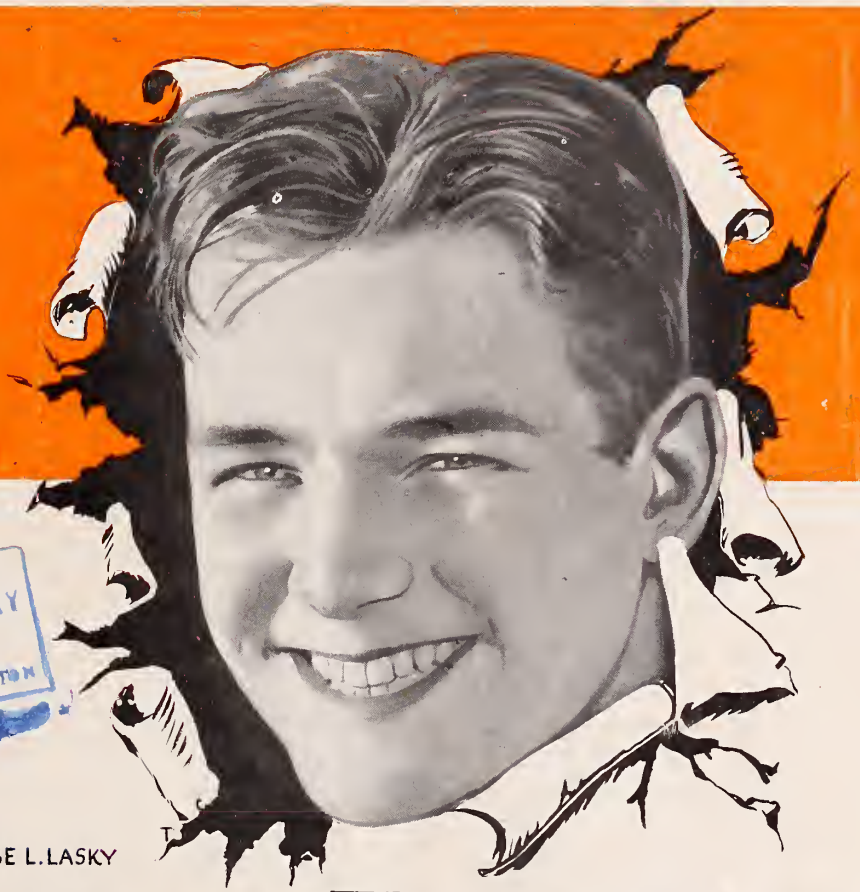
Moving Picture WORLD

Vol. 65, No. 8 December 22, 1923 PRICE 25 CENTS

THE American Boy has made good with a bang! The shrewdest judges call "Stephen Steps Out" the finest light comedy of the season. Clean, funny, human—no wonder all the fans are crazy about young Doug and his picture. The great supporting cast helps.

A Paramount Picture



THEY'LL come to see Doug, Jr. They'll leave perfectly satisfied. It's a PICTURE! Adapted by Edfrid Bingham from Richard Harding Davis's "The Grand Cross of the Crescent." Directed by Joseph Henabery. Boys, better cop this big comedy winner!

WILLIAM ELLIOTT & JESSE L. LASKY
PRESENT

DOUGLAS FAIRBANKS JR.

IN "Stephen Steps Out"

WITH THEODORE ROBERTS

SUPPORTED BY NOAH BEERY, HARRY MYERS, FRANK CURRIER

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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Directed by Edward Laemmle

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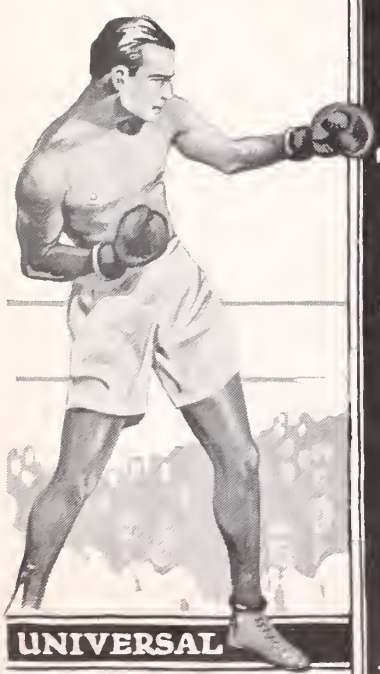

YOU know what the first series of the Leather Pushers did for you; you know what the second and third series did. And now—we are telling you that this Fourth Series is the greatest of all these two-reel record-breakers to reach the screen. Handsome, dashing Billy Sullivan, nephew of the great John L. Sullivan, and one of the fastest lightweights ever in the ring, is playing the lead in these lightning-actioned romances of the squared circle. Get your dates set now to cash in on the greatest of all the Leather Pushers Series!

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Moving Picture World.

JACKIE COOGAN

in

LONG LIVE THE KING

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Distribution thruout Great Britain
Sir William Jury, Managing Dir...

A Metro Picture

REG U S PAT OFF

"By far the best thing Jackie has ever done

JACKIE

in

LONG LIVE TH

His Biggest Money-Maker

Here's Jackie Coogan's greatest triumph—ten terrific reels crammed with punchy audience appeal—and the littlest biggest box-office card of the industry in a mighty photo-play that will send you crashing into smashing profits! Jackie is sure-fire anywhere. This mammoth production, that walks away from all he has ever done, will stand them up in every theatre in the land.

Everything that means a box-office riot—*heart interest, thrills, spectacle, massive sets, monster mobs,* a sterling cast with such names as *Rosemary Theby, Alan Hale,* and *Alan Forrest,* a real story, read by millions, by America's most popular authoress — and such a Jackie Coogan as you've never seen! It's your opportunity of a lifetime to get in on the biggest "bet" of the year.

Jury Imperial Pictures Ltd. Exclusive Distributors thru out Great Britain. Sir William Jury, Managing Dir

...ill tax the capacity of any theatre"

Motion Picture News

COOGAN

E KING

By MARY ROBERTS RINEHART

Produced under the Personal Supervision of JACK COOGAN

Directed by VICTOR SCH...

Adapted by C. GARDN...
Continuity and Scenario
Edited by IRENE MO...

A Metro Picture

REG U.S PAT OFF

If You Know Your Book ~ Book It Today

Jackie Coogan

in LONG LIVE THE KING

JACKIE COOGAN IN

LONG LIVE THE KING

(METRO)

This is by far the most ambitious production yet made for the juvenile star and undoubtedly will, in the same proportion, prove the biggest money maker for exhibitors. The picture is marked with beautiful and lavish settings, splendid direction, a fine supporting cast and a good holding story adapted from Mary Roberts Rinehart's novel. Directed by Victor Schertz-

From the EXHIBITOR'S HERALD

ppy kid being initiated into the
a marble game, or on the
orders which makes everyone
ackie Coogan never ceases to
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the King," is a story of a
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of the mythical kingdom of
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band of revolutionists plan
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When the latter does not ap-
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le prince is rescued and re-
palace in time to save the
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NEWS

Motion Picture News

Long Live the King

(Jackie Coogan Production—Metro—Ten Reels)

(Reviewed by Frank Elliott)

THIS production is by far the best thing Jackie Coogan has ever done in his short but eventful life. As Crown Prince Otto this diminutive luminary of the screen firmament shines forth with

real brilliancy.

Metro claims $600,000 was spent on the production and we believe
The sets are magnificent and this goes for both exterior and in-
The palace set is one of the largest of its kind. The
of the mythical kingdom showing the various
are notable for their detail. The
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amusing situations. It will be a
sit through such moments as the
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long list of merry moments.

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The plot is one
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ssesses real

"Long Live the King"

Jackie Coogan's First for Metro Is a Big Spectacular and Unusually Entertaining Picture

Reviewed by C. S. Sewell

Jackie Coogan's initial Metro production, "Long Live the King," based on Mary Roberts Rinehart's novel of the same title, is a big spectacular picture extremely rich in pathos and human interest with delightful comedy touches which should pack any theatre, please the grown-ups and prove a delight for the kiddies.

Dealing with the story of a little prince, it has been produced on a lavish scale with big street scenes involving large mobs. There is a magnificent set of the exterior of an enormous castle, and gorgeous interiors befitting the type of story. Both from the standpoint of production and audience appeal it is one of the big pictures of the year.

Mary Roberts Rinehart's story provides an excellent vehicle for little Jackie, as the poor little orphan prince bereft of a mother's love and so surrounded by court formality and precedent that he is deprived of childish joys, the companionship of other children or even a puppy being denied him. He is a pathetic little figure and your heart goes out to him and when he eludes the palace guards and meets a typical American boy you enjoy with him his brief pleasure.

The adventures of the little prince are interesting and the melodramatic intrigue to prevent him from ascending the throne and thus bring about a revolution will hold your attention. This is enhanced by the truly fine acting of little Jackie and an excellent supporting cast. Jackie's handling of the situations, his body movements as well as his facial expression are convincingly natural and register with a bang. As an actor he again proves himself the

From the MOVING PICTURE WORLD

A Metro Picture

REG. U.S. PAT. OFF.

A POPULAR book recently offered as a screen story was turned down by one director because it did not have enough material for six reels. Another director later took this same book and made the picture into eleven reels.

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E. W. Hammons

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They'll SHRIEK at

"NO LOAFING"

With "Poodles" Hanneford

when the famous clown does his tumbling on a piano far above the street

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E. W. Hammons
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Educational Pictures

"THE SPICE OF THE PROGRAM"

Driven from Home She Went to Him for Shelter—

A SITUATION to make the soul thrill—drama carved out of life itself! Was she to blame that her tyrannical father drove her into the night? Was she to blame that forces of Fate sent her through the storm to the arms of one who could give her love! Only the vivid film itself flashing this drama of humanity from the screen can give you a true idea of the magnificent surprise in store for exhibitors and public.

Here is a Big theme! Here is a motion picture that years will not forget!

Go

GOLDWYN *presents*

Victor Seastrom's

production of

Sir Hall Caine's

Name the Man!

With Conrad Nagel, Mae Busch,
Hobart Bosworth, Aileen Pringle,
Patsy Ruth Miller, Creighton Hale

We Nominate for the Hall of Fame

Sir Hall Caine

Because he is the most popular author writing today. Because his latest and most popular novel, "The Master of Man," has been made into the most thrilling motion picture of many years. It is entitled "Name the Man!"

Victor Seastrom

Because this great Scandinavian director is the supreme master of human sympathy in the motion picture drama.

Because he has just produced "Name the man!", a picture that the years will not forget.

The screen that concealed Bessie accidentally fell over and there she sat, naive and embarrassed, looking up into Victor's eyes.

A Goldwyn Picture

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

Soon from

Goldwyn-Cosmopolitan

MAYTIME

from the play by Rida Johnson Young

Scenario by Olga Printzlau

B. P. Schulberg presents a

GASNIER PRODUCTION

HARRISON FORD
ETHEL SHANNON
CLARA BOW ~ WM. NORRIS
AND HOLLYWOOD'S TWELVE MOST BEAUTIFUL GIRLS

Maytime was lovetime when mother was a girl,

Maytime means a gaytime in today's mad whirl.

Maytime's S.R.O. time, the critics all allow,

Maytime's get-the-dough time if you

book the picture now!

PREFERRED PICTURES CORP'N.

1650 BROADWAY NEW YORK CITY

FOREIGN DISTRIBUTORS—EXPORT AND IMPORT FILM CO. INC.

"A WOMAN of PARIS"

A DRAMA OF FATE

featuring

Edna Purviance

Written and Directed by

CHARLES CHAPLIN

"Phenomenal Business," San Francisco Report

"San Francisco on Saturday and Sunday more than confirmed our judgment that prompted us to take the unprecedented step of playing Charles Chaplin's

"A Woman of Paris"

simultaneously in two San Francisco leading theatres, the California and the Granada, with combined capacity of 5,500 seats," telegraphed J. A. Partington, general manager, to Hiram Abrams, president of United Artists Corporation.

"The business was absolutely phenomenal, and midnight performances were necessary in both theatres. Newspaper critics and audiences were extremely complimentary in their expressions of opinion."

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D.W Griffith*
Hiram Abrams, President

The Self-Selling, Self-Booming

"The OLD

A Pictorial Symphony in Human Notes

A Wonderful Story of Love for the Old Folks at Home

WITH UNPRECEDENTED

Superbly Acted by a Splendid Cast

including

LLOYD HUGHES

BETTY FRANCISCO

LOUISE FAZENDA

AND

the New Screen Sensation

JAMES BARROWS

Directed by

E. D. VENTURINI

Presented by

OUTLOOK PHOTOPLAYS Corp.

A Picture that can be "Tied-Up" in a Thousand Different Ways

To Reach Every Living Human Being—

HODKINSON PICTURES

Business Building Bonanza

FOOL

A Drama of Powerful Personal Appeal

For Everybody, Everywhere, Regardless of Age Race or Creed

EXPLOITATION ANGLES

Laughs and Thrills—Beauty—Youth—Romance

and a

New Startling Climax

SCREEN It and You'll BOOK It

Get a Copy of

The Giant Press Book

—it's a Gold Mine of Sure-Fire Exploitation Material and Tie-Up Suggestions.

HODKINSON PICTURES

"LOCATED"

in the Greatest of all Dramatic Locations — "The Home," where more Humor, more Pathos, more real Thrills are found than anywhere else in Life.

The History of Stage and Screen shows that plays of "Home Life" stand Head and Shoulders over all other Successes combined.

They crashed the doors

at the opening at Loew's Theatre, Los Angeles to see

It's an F. B. O. Picture

"THE MAILMAN"

EMORY JOHNSON'S

GIANT EPIC OF THE SCREEN

With Ralph Lewis, Johnnie Walker and Big Cast

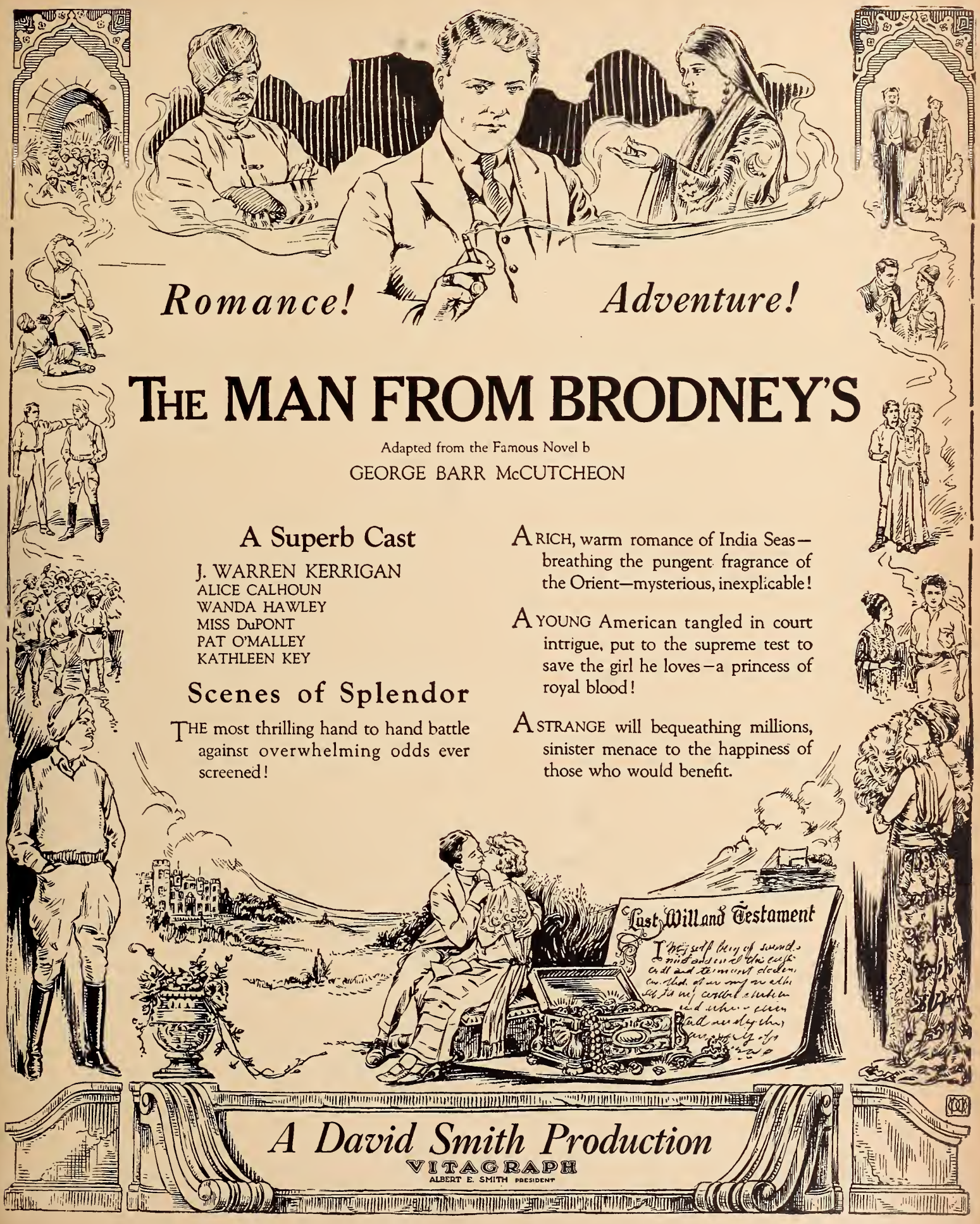
Read This Telegram Then Do Your Xmas Shopping EARLY

MAILMAN STORMED LOS ANGELES IN MONSTER OPENING AT LOEW'S STATE. CROWDS BLOCKED TRAFFIC. HUGE DEMONSTRATION IN FRONT OF THEATRE. BOOKED TO OPEN HOLLYWOOD THEATRE NEW POLICY NEXT WEEK. INDEFINITE RUN.

Distributed by

F. B. O.

723 SEVENTH AVENUE, NEW YORK, N. Y.
EXCHANGES EVERYWHERE
Sales Office, United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay St., Wardour St., London, W. 1, England


Romance!
Adventure!
THE MAN FROM BRODNEY'S
Adapted from the Famous Novel b
GEORGE BARR McCUTCHEON
A Superb Cast
J. WARREN KERRIGAN
ALICE CALHOUN
WANDA HAWLEY
MISS DuPONT
PAT O'MALLEY
KATHLEEN KEY
Scenes of Splendor
THE most thrilling hand to hand battle against overwhelming odds ever screened!
A RICH, warm romance of India Seas—breathing the pungent fragrance of the Orient—mysterious, inexplicable!
A YOUNG American tangled in court intrigue, put to the supreme test to save the girl he loves—a princess of royal blood!
A STRANGE will bequeathing millions, sinister menace to the happiness of those who would benefit.
Last Will and Testament
A David Smith Production
VITAGRAPH
ALBERT E. SMITH PRESIDENT

"THE MAN FROM

A DAVID SMITH

ADAPTED FROM THE FAMOUS NOVEL BY

GEORGE BARR McCUTCHEON

"The MAN FROM BRODNEY'S"

From

Exhibitors Trade Review

Romance, breath-taking situations and an amazingly realistic battle between a horde of frenzied natives and a handful of whites on a South Sea island mark "The Man From Brodney's" as a film well calculated to entertain an audience until the last inch of film has passed the shutter.

It will probably do more than that if the reviewer may be taken as a judge of audience response. There isn't a moment of dilly-dallying. Things start with a rush. J. Warren Kerrigan in the role of Hollingsworth Chase, irrepressible adventurer and thrill hunter, takes action by the scruff of the neck and makes it yell "Uncle" before five minutes of footage have passed.

This is where the gentle innocents bend forward in their seats and breathe hard. The fight is replete in realism. It will make the blood of the average audience leap—the senses tingle.

"The Man From Brodney's" is clean, wholesome entertainment. Full of heart interest values and spectacular adventure.

"The MAN FROM BRODNEY'S"

From

The Film Daily

Rich in excitement and romance.

Exceptionally strong cast. J. Warren Kerrigan has a fighting time of it in the title role; does some very good work. Alice Calhoun, Wanda Hawley and Miss Du Pont, a first rate feminine trio, and others include Pat O'Malley, Bertram Grassby, Kathleen Key.

Includes all the situations and elements of appeal that make for a good audience picture. "The Man From Brodney's" should satisfy the box office. Director Smith has supplied the McCutcheon novel with a thoroughly painstaking and exciting picturization. He hasn't been sparing in injecting realism and thrills. The picture offers a genuinely good entertainment.

The climax is thrilling.

Plenty for you to talk about here. Play up the title and the author's name.

BRODNEY'S"

PRODUCTION

SUPERB CAST INCLUDING

J. WARREN KERRIGAN, Alice Calhoun, Wanda Hawley, Miss Du Pont, Pat O'Malley, Kathleen Key and Bertram Grassby

"The MAN FROM BRODNEY'S"

From

Moving Picture World

All of the usual romance and pomp typical of George Barr McCutcheon fiction is found in the Vitagraph picturization of his recent novel, "The Man From Brodney's."

It has color and action without stint in addition to a cast of favorites.

The spectacular angle has been greatly stressed. There are some tremendous scenes showing the storming of a castle, which serve as a big melodramatic climax. Palatial sets and stunningly gowned women have been provided.

Altogether the picture is done in a lavish, ceremonious style.

"The MAN FROM BRODNEY'S"

From

Harrison's Reports

Like most of George Barr McCutcheon's stories, "The Man From Brodney's" is replete with stirring adventure, fast action and thrills.

The Oriental atmosphere is convincing, and the many scenes showing the uprising of the natives and their storming of the Chateau, in which are housed "whites" whose lives they seek, are exciting.

Warren Kerrigan makes a good hero, and Miss Calhoun a beautiful princess. Wanda Hawley, Miss Du Pont, Pat O'Malley, Charles Wellesley, Henry Barrows, and Bertram Grassby are in the cast. Mr. Grassby is particularly good as the all-powerful native chief.

"The Man From Brodney's" is a good entertainment.

"The MAN FROM BRODNEY'S"

From

Exhibitors Herald

"The Man From Brodney's," a Vitagraph production directed by David Smith from George Barr McCutcheon's novel, is a romantic story, and in sets and costumes is elaborately produced, with J. Warren Kerrigan, Alice Calhoun, Pat O'Malley and Wanda Hawley featured.

McCutcheon's novel ran into many editions. Therefore there is a ready-made public for this romance, its princesses, ladies in waiting, and the pomp and trimmings of castles and folk who inhabit them. There are plots and counter-plots and thrilling adventures in "The Man From Brodney's."

No expense was spared apparently on sets and costumes and the story moves along smoothly and rapidly to a climax where the princess foreswears her principality and marries the stalwart American, after he had called upon the American marines to save them from enraged natives.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

"Tiger Rose" A Remarkable Achievement says David Belasco

BELASCO THEATRE

FORTY-FOURTH STREET, NEAR BROADWAY
NEW YORK CITY

Under the Sole Management of
DAVID BELASCO

Dec. 3, 1923.

Warner Bros.,
1600 Broadway,
New York City.

Gentlemen:-

"Tiger Rose" is a remarkable achievement.

The camera has found the heart of the Rose.

I was fascinated, spell-bound as the story told itself on the screen.

The little French Canadian girl lived again as in the play, - a character marvelously portrayed by Lenore Ulric. She is an unforgetable figure outlined against the Canadian skies and fire. I carried the memory of her out of the theatre into Broadway, still under the spell of the poetry - the beauty, the simplicity and charm of her performance, - a vivid impersonation.

I congratulate the Warner Brothers. They have created something so unique, so moving, so human that their efforts are sure to be a source of great pleasure to the public.

Miss Ulric has made a girl into a picture; Sidney Franklin has framed it with wonderful skill.

Once more - my congratulations.

David Belasco

BLOCKING BROADWAY

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE-PRES. & GEN'L MGR.

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SIDNEY FRANKLIN WARNER BROS. WEST COAST STUDIOS
5842 SUNSET BLVD LOS ANGELES CALIF

I SAW THE PICTURE LAST NIGHT AT A PRIVATE SHOWING IN WARNER BROTHERS PROJECTION ROOM AND AM DELIGHTED YOU HAVE MADE A WONDERFULLY ARTISTIC AND DRAMATIC PRODUCTION THE WAY YOU HAVE PRESERVED THE DRAMA IS SUPERB IN MY OPINION YOU HAVE SURPASSED ALL YOUR PREVIOUS SUCCESSES I CONGRATULATE AND THANK YOU

DAVID BELASCO

WARNER BROS.
Classics of the Screen

Praised by the Press

Frank Elliott, in Motion Picture News—"Here is a picture! * * * containing every element that stamps a masterpiece * * * the climax is a knockout!"

Alan Dale, in the New York American—"The scenes are admirable. There are what one might almost call 'Belasco effects.' There is the lightning that dazzles, and there is the rainstorm that is astoundingly fierce, and there is the seemed like Belasco let loose for the occasion."

Hariette Underhill, in New York Tribune—"The David Belasco-Willard Mack play, which Warner Brothers have put on the screen, holds one more than any picture of the sort we can remember."

Aileen St. John-Brenon, in Morning Telegraph—"An event that has long been awaited * * * the audience at the Rivoli was kept on the edges of their seats. Sidney Franklin has handled the situations well."

New York Evening World—" 'Tiger Rose' is a fine picture, finely done and really shouldn't be missed."

Quinn Martin, in New York World—"Large and rather excited crowds rushed into the Rivoli yesterday and last night."

Variety—"Lenore Ulric has created a living, breathing character—screen person—in 'Tiger Rose.' Her performance is as individual and convincing as her part in 'Kiki.' "

New York Evening Telegram—"The film is as good as a play and has the added merit of swinging out into a wider sphere of action."

New York Evening Journal—" 'Tiger Rose' is something for which the film fan can be thankful."

WARNER BROS. *with* DAVID BELASCO
PRESENTS

LENORE ULRIC
IN
"TIGER ROSE"

from the play by Willard Mack *and* David Belasco
Adapted by Edmund Goulding

A SIDNEY FRANKLIN PRODUCTION

Cast includes Forrest Stanley, Claude Gillingwater, Joseph Dowling, Sam DeGrasse, Theodore Von Eltz *and others.*

Holiday Issue
Moving Picture World

Out Next Friday, December 21

Dated December 29

An Issue of Unique Historical Interest —and Assured Permanent Value

No Increase in Rates —Early Copy Is Assured the Best Position

"Worth seeing" says Motion Picture News about the J.K.McDonald presentation of

"BOY OF MINE"

The most human picture ever made

by
BOOTH TARKINGTON
featuring
Ben Alexander Henry Walthall
Irene Rich *and* **Rockliffe Fellowes**

Directed by WILLIAM BEAUDINE
Scenario by HOPE LORING
and LOUIS D. LIGHTON
assisted by REX WEIL

"BOY of MINE"

(First National—Seven Reels)

(Reviewed by Laurence Reid)

ANOTHER of Booth Tarkington's very human boy stories is on view here, and the encomiums offered in favor of "Penrod and Sam" will have to be shared with "Boy of Mine," which incidentally has been adapted and directed by the same parties, with two of the previous company enlisted in the present cast. The author has no rival in the depiction of youth. He understands the youngsters perfectly. He catches accurately and surely the psychology of the childish mind—its whims and caprices, its misunderstandings and conceits. And so he draws another captivating sketch of a real boy, who is understood by his mother, but who is a problem to his father.

And how thoroughly adaptable is Ben Alexander as the youngster! Indeed, he is Penrod again—Penrod to the life. No suggestion of coaching in his work, he portrays the lad with genuine sympathy and feeling. We watch him and extend him pity in his misery because of his father's reproaches. And when he runs away and whistles to keep up his spirits we appreciate that Tarkington has a firm grasp upon his subject. And that Beaudine hasn't forgotten his own youth.

There is plenty of humorous incident to balance the picture, particularly when the children become mischievous in church. Another true touch. Indeed, this story has a full quota of true touches. It extracts sympathy for its figures because it is rich in humanities. The detached kingdom of youth is on display here. And it is worth seeing—make no mistake. Should please everywhere.

Another "hit" in the Big 10

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

A picture worth seeing is a picture worth booking!

FIRST NATIONAL MONTH JANUARY 1924

Joseph M. Schenck presents
Constance Talmadge
in her romantic drama
"The Dangerous Maid"
Dangerous?—that's putting it lightly! Anything from escaping jail to horsewhipping the King's officers or fighting his whole army was right in her line and when she wanted the heart of his handsomest captain—well just come along and see this bit of wildfire femininity do her stuff.
The tale of a madcap maid in days of old when knights were bold—you'll learn a thing or two from this flapper of 1662.
Directed by Victor Heerman
Continuity by C. Gardner Sullivan
from the novel by Elizabeth Ellis
You sneaking spy! I'll run you through with a svaile!
She could have had any officer in the king's army—but she wanted this one.
"Now you'll behave yourself"

Ads that will get them—

And they are right from the press sheet

Advertising is a fascinating study—and a very deep study as well.

It's no cinch by any means to put in black and white the stuff that will go out and grab readers and start their feet moving in the direction of the product you have to sell.

On this page we believe we have such ticket sellers. When you play Constance's latest use them well—they bring home the bacon.

Joseph M. Schenck presents
Constance Talmadge
"The Dangerous Maid"
Oh, Boy! Connie in boots and breeches as madcap maid in days of old when knights were bold and a damsel's woe was a sign for fight.
It twinkles—it's delicious—it's got "something different" taste all thru

A First National Picture

Joseph M. Schenck presents
Constance Talmadge
in "The Dangerous Maid"
A madcap rebel maid in a whirl of 17th century thrill and romance.
Hear the ring of swords when fair maid battles for love and life—feel the anguish and despair in the shadow of the gallows—know the true love of a maid for a man and her daring battles for his life. It'll grip and hold you as the thrilling story unfolds.
The fire of drama tempered with wit.
Directed by VICTOR HEERMAN—Continuity by C. GARDNER SULLIVAN

Joseph M. Schenck presents
Constance Talmadge
IN "The Dangerous Maid"
She'd lead the world a merry chase!
Directed by Victor Heerman
Continuity by C. Gardner Sullivan
Handles a sword like a man—
Gets into jail like a man—
Gets out again like a man—
Horsewhips a king's officer—
Beats up his army and makes 'em like it—
Falls in love with his handsomest officer—
and then—X!(X-???)
Any (twentieth century flapper can learn a heap from this sixteenth century madcap.

For a PROSPEROUS NEW YEAR book FIRST NATIONAL FIRST

FIRST NATIONAL PICTURES

FIRST NATIONAL MONTH JANUARY 1924

discovered!

Inspiration Pictures Inc.
Charles H. Duell, president
presents

Richard Barthelmess
in
"21"

A John S. Robertson
PRODUCTION
Scenario by Josephine Lovett
Photographed by George Folsey

With all the money he wanted at his command, he had run away because he wanted to be a man and not a lounge lizard.

But one day he picked up a fare and it turned out to be —his father!

It's a story just made for Barthelmess.

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

FIRST NATIONAL MONTH JANUARY 1924

FIRST NATIONAL PICTURES

Foreign Rights Controlled by Associated First National Pictures Inc.

The Critics predicted — and 45,000 agreed —

Will reach 2,500,000 readers before release date

Photoplay Magazine

THE ETERNAL CITY—First National

THIS is undoubtedly one of the most beautiful pictures ever filmed. It is also one of the most interesting and one that no lover of the best in pictures can afford to miss. It has a charming love story, plenty of melodrama, fine comedy, sets that are exceptional in every way, some of the best acting of the year, and intelligent direction. What more can be asked? Of course, some liberties have been taken with the story. The recent war is brought in—although no war scenes are shown—and the scene of the returning soldiers is among the best in the picture. Director George Fitzmaurice enlisted the aid of Mussolini and hundreds of his black-shirted Fascisti. The scenes in the Colosseum at Rome where these men gather to give battle to the revolutionaries are most thrilling. Mussolini himself appears in several scenes and, to make the cast really all-star, the King of Italy also shows on the screen. Barbara La Marr, as *Roma*, has the best rôle of her career and does by far her finest acting. She is beautiful, as always, and plays with a skill and spirit that she never before has equalled. Bert Lytell as the hero, and Lionel Barrymore and Montagu Love as the villains are excellent, but the real honors go to Richard Bennett as *Bruno*, an Italian vagabond. His acting is a delight. He plays with a lightness and sureness of touch that mark him as one of the finest actors of the day.

Scenically, the picture is superb, and the photography is equal to the subjects. The views of Rome, taken from one of the hills; the shots in the Colosseum; the views along the beautiful roads shaded by Lombardy poplars; the exquisite interiors, all aid in making this picture the height of camera artistry. Just one bit of advice. Don't miss it.

Danny himself said, editorially, in

Film Daily

A Real Picture

"The Eternal City." The first Fitzmaurice to be produced by Sam Goldwyn. What a box-office! A great love story splendidly told: a splendid cast, and the settings of Italy. With Mussolini, the Premier, appearing in the picture. True, it isn't the wonderful story that Hall Caine wrote—it has been modernized with the Fascisti in it and the world war and other things. But the appeal is still there—the conflict between David and Bonelli for Roma with love triumphant, and some mob effects with the Coliseum of Rome as the setting—magnificient stuff. If you can't do business with this one there's something wrong—with you.

After completing a record week's run at the beautiful EASTMAN THEATRE, Rochester, N. Y., manager William Tait, Jr., wrote the following:

" . . . The picture was well received by our audiences. We played to more than 45,000 people on the week.

"You can certainly feel gratified with your two releases this year. Such pictures are a credit to the industry as a whole."

It's big! It's tremendous! With such a story, such settings, such a director, and such a cast, "THE ETERNAL CITY" was sure to have been a knock-out!

—and it's "Hit" No. 8 of the "BIG 10" "hits." Nothing can stop us!

FIRST NATIONAL PICTURES

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents

George Fitzmaurice's

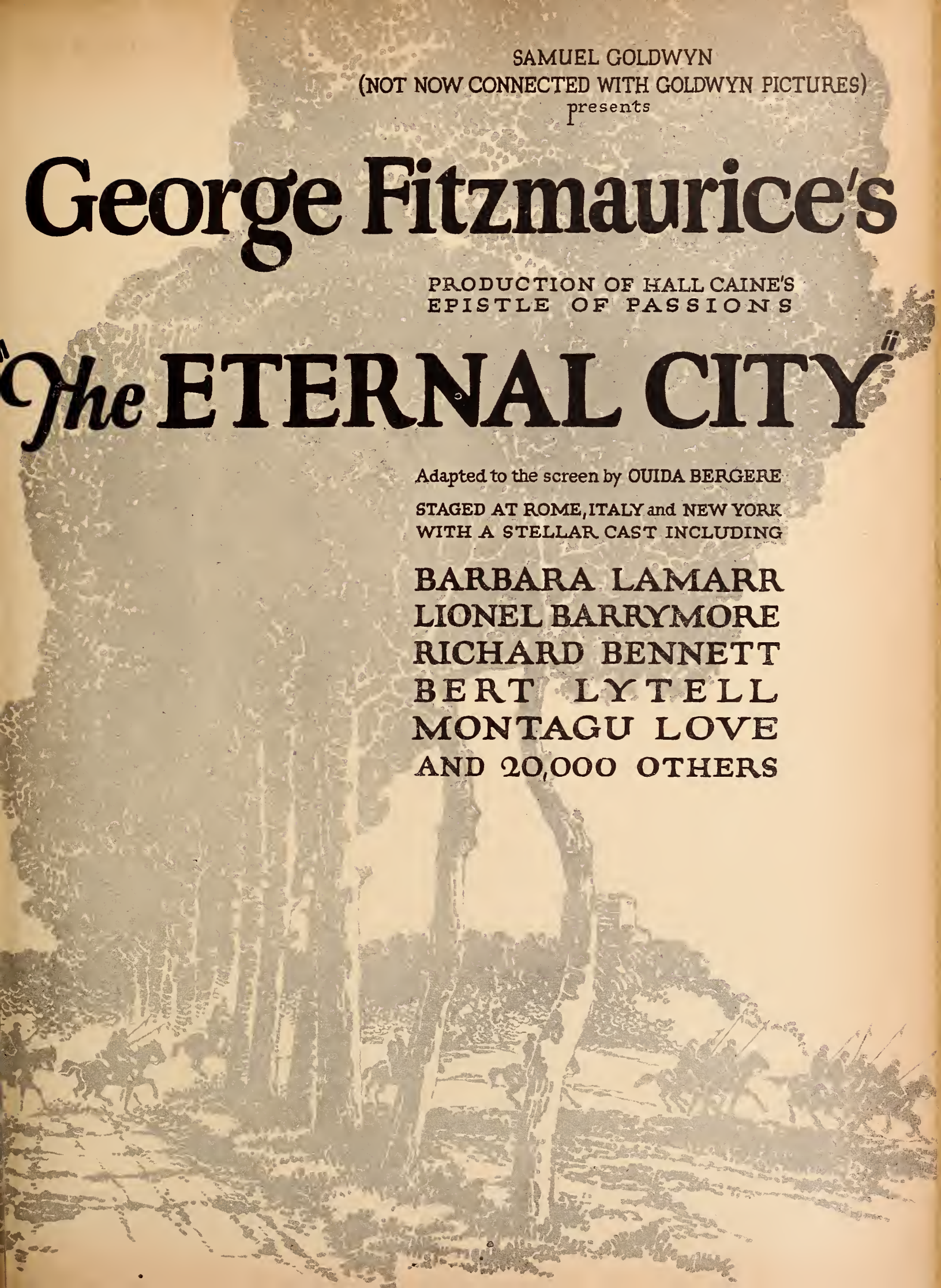
PRODUCTION OF HALL CAINE'S
EPISTLE OF PASSIONS

"The ETERNAL CITY"

Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS



$50,000 a day—7 days a week

—staggering sum—isn't it?

That is what it would cost if you contracted for as many lines of advertising as is being devoted by the 231 or more newspapers that are spreading the story of "BLACK OXEN" to their 5,000,000 readers, seven days a week—FREE!

"BLACK OXEN" is the greatest "Publicly Sold" picture ever released in this industry.

Frank Lloyd Productions, Inc.
presents

"BLACK OXEN"

by Gertrude Atherton

featuring CORINNE GRIFFITH
and CONWAY TEARLE

Directed by
FRANK LLOYD

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

FIRST NATIONAL

the "Big 10" are all hits!

We give you a great picture — We increase the public demand — Book it and get the big profits that are bound to follow.

MONTH JANUARY 1924

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

—it will be a great party for all

a month of exceptional entertainment for the public—

—big pictures —big business —big profits for YOU!

The Stars invite you to their
HAPPY NEW YEAR PARTY
at this theatre
JANUARY 1st to JANUARY 31st
1924
Presenting their greatest pictures to usher in a year of screen achievement
FIRST NATIONAL MONTH
JANUARY 1924

Special One Sheet For You At All FIRST NATIONAL Exchanges

for a Prosperous New Year book—*First National First*

FIRST NATIONAL MONTH

JANUARY 1924

For FIRST NATIONAL MONTH

"BOY of MINE"

Great Booth Tarkington story with Ben Alexander. Directed by William Beaudine.

Says the Moving Picture World: "A gem among pictures. One of the best of the year."

The most human picture ever produced.

"BLACK OXEN"

From novel by Gertrude Atherton

The greatest advertised picture ever made. 231 newspapers telling 5,000,000 readers a day about it. A Frank Lloyd production featuring Corinne Griffith and Conway Tearle.

NORMA TALMADGE in "The Song of Love"

Always a big money getter. Norma in best picture yet.

GEORGE FITZMAURICE'S Masterpiece "The ETERNAL CITY"

The picture the world is waiting to see. Says Danny: "What box office." Says Herald: "The sensation of the year." With tremendous cast.

Presented by
SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)

"PAINTED PEOPLE" with COLLEEN MOORE

The sensational star of "Flaming Youth," and big cast in tremendous audience picture.

Hits—Every One!

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

WE are asking the civil authorities and lay population of Los Angeles to be more fair in their attitude towards the motion picture industry. Perhaps there is room for the industry itself to be a mite more restrained in placing the blame for all evils on the studio doorstep.

We had a letter from a film salesman friend of ours the other day. "Just finished a swing through nineteen towns," he writes, "and found my company's product sold solid in fourteen of the towns. Can you figure the amount of traveling expenses, time, and energy tossed to the bow-wows when the manager routed me on a trip like that?"

Some of these days a few of our leading Los Angeles lights will get tired of being blamed for all the excessive spending in this industry and set out on an investigation of distribution efficiency.

Which will be rather hard on our tender feelings back here in New York. The chorus of criticism has been headed West for so long that it is rather fearful to face the prospect of having Wid Gunning, or some other apostle of the creators, turn it back our way.

* * *

NOT the least delightful feature of a "Flaming Youth" luncheon given by First National the other day was the spontaneous tribute to Earl Hudson paid by John McCormick and echoed by R. A. Rowland.

There are many reasons for gratification in watching the climb of Earl Hudson—and cherishing the earned praise that is coming to him. Those of us who know the "reg'lar feller" Earl Hudson feel first the personal appreciation of his progress.

But the broader reason is expressed in R. A. Rowland's remarks at the luncheon. "Mr. Hudson was sent to Los Angeles to supervise First National production," he declared, "because he fully met my belief that a trained newspaper man, possessing sound common sense and an innate appreciation of what the public will respond to, is the type of man qualified to build screen entertainment."

That tells a big story. It records concrete action carrying out a new attitude in the selection of those upon whom rests the responsibility for future picture entertainment.

And the results, particularly in the case of Earl Hudson, are justifying the trend.

* * *

IN the course of the year we exchange considerable correspondence with exhibitors who are having local troubles over Sunday shows. Often, we find that the exhibitor with the most ticklish Sunday problem gives the least attention to the obvious means of easing it.

Especially is this true in the sort of pictures selected for Sunday programs.

The thought comes to us at this moment because we have just surveyed, through newspaper clippings, some remarkable evidences of the co-operation church and school authorities throughout the country are according the "Chronicles of America" series.

At the risk of donating some valuable space to the purpose of advertising we wish to record our belief here that the theatre manager seeking to enlist the support of the best elements in his community can do no better than consider the possibilities in this Yale University undertaking.

* * *

"IS there any good organ that can be purchased by the small exhibitor at a price that will not require mortgaging his house? If so, please let me know the name, as I have never seen one advertised."

E. T. Keyser, who conducts The World's efficient Equipment Department, received that query lately and was forced to answer, "You have nothing on me. Neither have I ever seen a moderate-priced organ advertised."

Which would seem to indicate that the organ manufacturers are inoculated by the common motion picture germ, "milliondollaritis." No organ, judging by the publicity and the advertising, ever cost less than fifty thousand dollars.

While the truth is, we are reliably informed, that there ARE organs which fit the purse of the small town theatre.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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Washington Congressman to Campaign Against Music Tax

A DETERMINED fight is to be waged in Congress by Representative Albert C. Johnson, of Washington, at this session against the tax imposed by the American Society of Composers, Authors and Publishers upon the users of music controlled by them in places of public amusement operated for profit. In discussing the matter with the Washington correspondent of Moving Picture World, Representative Johnson stated that he had received complaints from constituents of his, engaged in the motion picture business, who had been prosecuted for non-payment of the "tax."

"Section one of the Copyright Act," explained Mr. Johnson, "provides for the payment by the manufacturer or publisher to the composer or owner of the copyright of 2 cents on each copy printed or manufactured for use on a mechanical device designed to reproduce copyrighted music. The section then provides 'The payment of the royalty provided for by this section shall free the article or device for which such royalty has been paid from further contribution to the copyright except in cases of public performance for profit.'

"By striking out of this provision the words 'except in case of public performance for profit' the publication or mechanical device will be free from further contribution and can be used by the public generally.

"I have looked into the matter with some care and I have been informed that generally the publishers or manufacturers require authors or copyright owners to assign to them, as one of the considerations for publication or manufacture, all of their rights except the 2 cents royalty. The publishers and manufacturers have secured these assignments and have since organized the American Society of Composers, Authors and Publishers and through this organization have demanded from every user of a copyrighted musical composition in any place of public performance for profit the payment to the society of a tax or license fee.

"The right to impose such a tax or license has been sustained by the courts. My information is that only incidental benefits at best are received by the authors and composers and that the revenues being derived pass into the coffers of the publishers and manufacturers. The copyright law was designed and intended to protect the authors and composers and not to afford a source of profit to publishers and manufacturers.

"The situation as I find it is this: Any person can purchase a musical sheet or a record. If used in other than the home or place where there is no charge for admission they are not subject to any further demand. If, however, the musical sheet or record so purchased and paid for, is used in any place where there is a charge made directly or indirectly for admission, including hotels, the owner of the place must pay this society a tax or license fee or subject himself to prosecution and heavy penalties.

"I understand that this society is now demanding the tax or license fee from every person, company or corporation using copyright music in any kind of a public place for profit, and that they have at least made demands upon the dancing teachers who use a record on a mechanical instrument while giving a dancing lesson.

"The motion picture theatre men contend that the purchase of music sheets conveys or should convey the right to use them in the only manner in which music can be used, namely, by performing it on some instrument or instruments or through vocal efforts. To republish the music and sell it might naturally be considered an infringement, but when the music becomes the property of the person by right of purchase, its use and its right thereto in the proper and logical way follows, or should follow, as a matter of course. If any incidental obligation was in any way associated with the right to perform it, surely as a matter of business policy, the demonstration and advertising value of theatre presentation would more than fully compensate for this, because of the pronounced stimulation afforded the sale of this music through its being rendered popular in the theatre."

Mr. Johnson will push the matter and endeavor to secure early action by the House of Representatives.

Established Offices

Canadian Exhibitors Locate Offices in Montreal

The executive offices of the Motion Picture Theatre Owners of Canada, which is affiliated with the M. P. T. O. A., have been established on the ninth floor of the Albee Building, 12 Mayor Street, Montreal, Quebec, where the recently appointed secretary, Maurice West, looks after the business of the institution. The appointment of A. D. Denis, a Montreal exhibitor, as Canadian president in succession to G. B. Sparrow of Montreal has been confirmed. A. Sperdakos of Montreal is treasurer.

The Ontario Division of the M. P. T. O. arranged two meetings for Ontario exhibitors for December, the first of which was held as a general meeting on December 11 at the King Edward Hotel, Toronto, and the second is a club luncheon in the same hotel on Tuesday, December 18 at 12.30 with J. C. Brady, Ontario president and the Canadian vice-president, in the chair.

The Toronto office of the M. P. T. O. has been opened at 259 Spadina Avenue which is the headquarters of Ray Lewis, secretary of the Ontario Division.

Fox Official in Wreck

John Zanft Sustains Broken Arm and Cuts in Railway Collision

John Zanft, vice president of Fox Film Corporation, general manager of the William Fox Circuit of Theatres, was seriously hurt in the rear-end collision of two sections of the Twentieth Century Limited near Forsythe, N. Y. early last Sunday morning. Mr. Zanft is at his home in New York City under the care of a physician and trained nurse.

Mr. Zanft, who was in the rear Pullman, which received the full force of the impact, sustained a broken arm and several ribs and lacerations of the head and back. He was taken to a hospital in Erie, Pa. in a delirious condition. Representatives of the Fox Film Corporation exchanges in Chicago and Buffalo hurried to Erie, as soon as they received word of the accident.

Mr. Zanft was taken to New York Monday afternoon.

Acquires New Theatre

West Coast Corporation Makes San Diego Deal

Immediately following the announcement of their important realty and theatrical deal in Long Beach, Cal., executives of West Coast Theatres, Inc., through their general manager, Harry C. Arthur, Jr., made known closing negotiations with Robert Hicks of San Diego, whereby the most southerly expansion of the large theatre circuit is given a solid foothold with the acquisition of the magnificent new Balboa Theatre in San Diego, ready for opening sometime during January. The Balboa Theatre has a seating capacity in excess of 2,000.

The deal includes the addition of the Cabrillo Theatre in San Diego to the West Coast chain.

Adams Joins F. B. O.

D. C. H. (Cleve) Adams, assistant general sales manager for Universal, has resigned from that position to join the Film Booking Offices in a similar capacity.

Mr. Adams has been with Universal for seven years, starting as a salesman in the Indianapolis exchange. His good sales record soon won for him the position of branch manager. Later he was made district manager and then assistant general sales manager with headquarters at Kansas City.

Carroll in New York

Frank J. Carroll, of the Colorado Motion Picture Company, Inc., is in New York on a visit from Denver. Mr. Carroll is here conferring with the literary workers who are laboring on "The Birth of the West," the initial production of the Denver organization.

Joins First National

Associated First National Pictures, Ltd., of London, England, has added Leonard Denham to its sales representatives. Mr. Denham will represent First National in the Yorkshire and surrounding territory, with offices at Leeds. Mr. Denham is a leading English exhibitor.

Texan Exhibitors at Convention Urged to Join M. P. T. O. of A.

THREE matters of outstanding importance developed at the semi-annual convention of the Motion Picture Theatre Owners of Texas at the Jefferson Hotel in Dallas on December 4 and 5. They are:

Tenfold increase in membership; starting seven months ago from a handful of sixteen members to a membership today of one hundred and sixty.

Laying plans for the raising of a fund of $15,000 with which to open an office in Dallas with a secretary-manager at the head to attend to all problems of the trade.

Repeal of the tax on motion picture admissions was the main theme of the convention.

It developed that ten of the twenty legislators of Texas had been interviewed and all ten were more or less favorable towards either a modification or absolute repeal of the tax on admissions. It also came to light that the Texas exhibitors believed that the progressive Republicans and, to a large extent, the Democrats, were favorable towards the amusement men.

With the raising of $15,000 and the selection of a secretary-manager, the Texas organization will fight for ethical standards in the trade to advance the idealism of the screen and inaugurate a public service department. This department will be dedicated to any form of public service in behalf of national, state or municipal government. It will enter any non-sectarian, non-political movement for the good of the public.

In connection with the tax repeal, the consensus of opinion was that letters to Congressmen and Senators had but little effect, consequently every member of the organization was urged to interview these officials in their respective districts.

Two propositions calling for group insurance at a saving of from 20 per cent. to 25 per cent. were referred to the board of directors. The same action was taken with reference to a proposition presented by a New York slide company which offered compensation for the running of slides and short business reels.

A new constitution and by-laws was adopted. This will widen the scope of the organization.

One of the features of the convention was an address by E. W. Collins, president of the Motion Picture Theatre Owners of Arkansas and vice-president of the M. P. T. O. of A. The latter organization sent Mr. Collins to Dallas to attend the present session and endeavor to induce Texans to throw in their lot with the national organization. Mr. Collins was offered every courtesy and his address on Wednesday evening at the close of the convention brought applause from the delegates. Mr. Collins said in part:

"The M. P. T. O. of A. offers an outlet for the zeal of all state bodies. I am not here to create discord but instead to create respect for the national organization. I have no apologies and no praise for Sydney S. Cohen, but I appeal to you to join this organization because it is the national body, the only national organization that we have.

"At Chicago some time ago we witnessed a replica of the Battle of Waterloo, a political session if ever there was one. Sydney Cohen picked up the remnants of a broken down organization and he built up a splendid foundation. He lost some good states, it is true, but my point is let us maintain the national body and not break it up so that it could never be solidified. I am asking Mr. Cole and the rest of you gentlemen to join this body no matter who is at the head.

"If his friends stay in the organization and his enemies stay out, there will be no chance to defeat Sydney S. Cohen until 1999. Texas is a great big state. Michigan and Minnesota are two great states. The three I have mentioned can continue to function but only as states. Let us not tear down the foundation because the roof leaks; let's repair the leaks. We cannot throw the fear of God into our natural enemies, taxation proponents, et al, if we stay outside of the national organization."

Mr. Collins argued against producers being let into exhibitor organizations. He predicted that in the years to come the M. P. T. O. of A. will be the dominant factor despite any other exhibitor organization. Reverting to the producer he said that they have disrupted exhibitor bodies. This brought prolonged applause.

Responding to the charge that the national association was "not doing anything," he replied that Texas stands charged with the same allegation. But he said that twenty years from now if motion pictures survive various assaults, it will, like Tennyson's Brook, be going "on and on." He pleaded for the support of Texas and Oklahoma. Since he knew the attitude he was up against in Texas, he asked that the Texans at least not go on record against the national association but to give it a chance. "Maybe," he said, although he paid tribute to Mr. Cohen, "we'll get another officer next May who will please all malcontents. At least let us not tear down the fruits of three and a half years of hard labor." Mr. Collins said 90 per cent. of the theatres in the country staggering under the burden of taxation were neighborhood houses, small exhibitors. For that reason he did not agree with the action selecting Will Hays as the outstanding figure in the taxation fight for the reason that Mr. Hays might run a chance of offending the Democrats due to his political alignment. Further, because the impression exists that Mr. Hays represents the big fellow in this game.

Mr. Collins then closed with a ringing appeal for the Texans not to condemn the M. P. T. O. of A.

At the conclusion of Mr. Collins' address a motion was made to neither approve nor disapprove the national body. After much discussion it was agreed to withdraw this motion insofar as a move suggesting inaction was entirely unnecessary.

The exhibitors gave Mr. Collins a rising vote of thanks and Homer Mulkey, of Clarendon, Texas, shouted out, "If they elect you, Mr. Collins, to head the M. P. T. O. of A. we'll all fight to get in."

Commenting on Mr. Collins' remarks, Mr. Cole, from the chair, said that Texas and other associations on the outside would continue to observe developments in the national association and predicted that within a few years a national organization satisfactory to all elements would be functioning.

Another prominent speaker at the convention was Judge S. A. Handy, counsel for the Kansas exhibitors. Following Judge Handy's address, an appropriation of $500 to aid motion picture theatremen in Kansas in their fight seeking to invalidate the copyrighted music tax now levied on the theatres was voted by a special committee headed by H. H. Hoke, of Taylor, Texas.

Judge Handy was retained to handle litigation in this connection in Texas.

J. S. Phillips, E. L. Byar and A. W. Lilly were named members of an arbitration board to function in connection with the Dallas film board of trade. In this connection it was noted that at the present convention all old lines were swept aside and the greatest of good feeling existed between the exchange men and exhibitors. Fighting for a common cause in taxation and other pressing problems, the antipathy that existed in months gone by was thrown aside for a newer and better understanding.

The exchange men were hosts to the exhibitors at a luncheon Tuesday and in return the exhibitors responded with a banquet on Wednesday night at the Jefferson Hotel, which was the closing feature of the biggest motion picture theatre gathering ever held in this state. Approximately two hundred persons attended the banquet.

Included in resolutions adopted were the following:

That the Dallas Film Board of Trade, functioning under a plan that is described as being fair to the exhibitors, and three exhibitors were named to serve as exhibitor representatives on the board of arbitration. These are Messrs. Phillips, Byar and Lilly.

Vigorous disapproval of bad prints from the exchanges.

Vigorous opposition of the uniform contract whereby all film buys become pay or play dates, removing opportunity to enjoy flexible booking. Opposition also in this same resolution was expressed towards the system of block selling of an exchange's entire production.

Another resolution urged that inasmuch as the requiring of play dates before contracts are approved prevents the exhibitor from protecting his play time as stated play dates frequently mature before contracts are rejected or confirmed, it was urged upon the exchanges that a clause be inserted to protect the exhibitor in this respect.

Padding of films into so-called super-specials of seven or more reels was condemned.

Another resolution had to do with film contracts and it was urged that the deposit clause be eliminated from the contracts by the film distributors and exhibitors.

Another resolution expressed approval of the new trade relations between the exchange men and the exhibitors.

Schnitzer Goes to Coast

Will Enlarge F. B. O.'s Production Program

J. I. Schnitzer, vice-president of the Film Booking Offices, left last week for the R-C studios in Hollywood on distributing matters.

As soon as Mr. Schnitzer reaches the Coast he will speed up the productions now under way and lay plans to greatly enlarge F. B. O.'s production program for next year.

Mr. Schnitzer will confer with A. A. Schmidt, former general sales manager of Universal, who has recently joined F. B. O. as western division manager on distributing problems.

First National Co-operates in Attack on Admission Tax

THE Associated First National Pictures, Inc., has announced its willingness to co-operate in the plan suggested by William Brandt, of the Theatre Owners Chamber of Commerce, New York City, to assist in the effort to remove the troublesome admission tax from the shoulders of the industry.

E. A. Eschmann, general manager of distribution of First National, has instructed his sales force to drive home to exhibitors the importance of taking an active part in the fight. The use of salesmen as a propaganda medium to exhibitors was suggested recently by Mr. Brandt and was endorsed by H. M. Richey, special contact man between the Hays organization and the exhibitors of the country on tax matters.

First National is blazing the trail which other distributing organizations are likely to follow for the benefit of the entire industry. Editorial writers of the trade press have long been decrying the lack of interest on the part of exhibitors in general in the admission tax repeal and urging that every exhibitor in the country place himself in touch with his Congressional representative, either by letter or personally, and emphasize the importance of the repeal to the industry. First National salesmen, according to Mr. Eschmann's plan, will re-echo this editorial plea to exhibitors on every possible occasion.

"Inasmuch as salesmen are meeting exhibitors every day," said Mr. Eschmann, "it seems logical that they should supplement the campaign of the trade press to stir each and every theatre owner to action. They are the medium through which such propaganda, emanating from the heart of the industry, may reach the farthermost members.

"First National salesmen are fully acquainted with the importance of the tax repeal question. They understand clearly the odius feature of the 'ten per cent. on every dollar or fraction thereof' which threatens to retard the growth of the motion picture. This knowledge, together with the information as to how the problem may best be solved, when passed along by salesmen in personal contact with exhibitors will assist in crystalizing into action the good intentions of many. And action, immediate and insistent, is necessary for the repeal of the theatre admission tax."

Iowa Theatre Owners Organize at an Enthusiastic Meeting

FORTY theatre owners of Iowa attended the initial organization meeting at Des Moines recently and there organized the Iowa Theatre Owners Association.

Two important committees were appointed, one on legislation to watch the revision of the code at the next session of the Legislature, noting especially closely what revisions are made, if any, in the matter of censorship, and state tax; the other a committee to carry out an active fight for the repeal of the seat, music and admittance tax provisions.

J. C. Collins, of Perry, Ia., was elected president; E. P. Smith, of Chariton, Ia., was made secretary-treasurer, and the following were elected a board of directors: Will Mart, Grinnell; E. Metzgar, Creston; Leo Moore, Centerville; J. Smith, Fort Dodge, and Harry Herstainer, Des Moines.

Besides the forty present, about as many more owners from all parts of the state sent enthusiastic letters and telegrams. A sum of $1,000 was subscribed at the initial meeting to finance the work of organizing the state solidly. A banquet was held in the evening at which 100 were present.

To Head Sales Force

Mullin Accepts Position With Grand-Asher Distributing Corporation

J. M. Mullin, recently arrived from London, where he was the manager of the R. C. Pictures Corporation, has been chosen by Samuel V. Grand, president of the Grand-Asher Distributing Corporation, to head his sales force.

Mr. Mullin has for twenty years been intimately connected with practically every branch of the motion picture industry. Starting twenty years ago with the ownership of a small motion picture theatre, his business increased until he was the owner and operator of thirty houses throughout the states of New York, Pennsylvania, some in Kansas and one in Minneapolis. He finally deserted the exhibiting end of the business to enter distribution, but, at the time, the field was so monopolized that he was forced to leave it. From this, Mr. Mullin associated himself with R. C. Pictures and went to England to manage the London office. And now, at Mr. Grand's often repeated request, Mr. Mullin has been persuaded to join Grand-Asher.

Join Copyright Union

Introduce Bill Providing for Our Entry Into International Body

A bill providing for the entry of the United States into the International Copyright Union has been introduced in the House of Representatives by Representative Sol Bloom, of New York. In discussing his proposal, Mr. Bloom declared that the United States is the only first class power that does not belong to the union, although for years prominent motion picture producers and authors have been working for its passage.

"It is of utmost importance to the manufacturers of copyright material that the United States become members of the Berne Copyright Convention," he said.

"Millions of dollars are lost annually by the pirating of plays, books, motion pictures and popular American songs because we are not members of this union. Not only can we benefit by this protection but we will also get an opportunity of negotiating for the purchase of material in foreign lands to be used as plays and motion picture scenarios in this country."

A similar bill has also been presented to the Senate by Senator Lodge, of Massachusetts, chairman of the Senate Foreign Relations Committee.

An Important Message To Theatre Owners

Many of you have heard the expression "Lens Chart." But how many of you really know just what it means and just what its importance is to you?

Briefly, the new Lens Chart is a chart which will enable your projectionist to give you the very best screen result possible with the lens and carbon arc equipment you are using.

You know, it isn't always the equipment that's the fault. Very often it's just improper adjustment of the lens, carbon crater, working distance and other important factors involved.

This new Lens Chart is the product of John Griffiths, projection optical expert. In it he has concentrated the results of years of experiment, the "know how" which is so important—yet which so few men can supply.

If you are using carbon arc equipment, by all means spend one dollar and get this invaluable chart. For with it YOU CAN CHECK UP AND SATISFY YOURSELF THAT YOU ARE GETTING MAXIMUM SCREEN RESULTS WITH THE EQUIPMENT YOU ARE USING.

ISN'T THAT WORTH A DOLLAR?

If your dealer doesn't have Griffiths' new Lens Chart, we will supply you direct.

Chalmers Publishing Co.
516 Fifth Ave. New York

J. D. Williams Says Whole World Wants Only Better Class Films

RETURNING from Europe after a seven weeks' stay, J. D. Williams, president of Ritz Pictures, issued the following statement:

"Motion pictures and the business of motion pictures are in the process of evolution in Europe in much the same way that they are in the United States.

"The European public is just as tired of inferior or even ordinary pictures as is the American public. The demand as demonstrated in the cinema theatres is for really worth while entertainment, big theme plays, diverting and well acted subjects so that the public really gets something when it goes to motion pictures.

"These conditions convince me more and more that the pictures of the immediate future must be created by our greater artists and that inspiration must precede the production. The trouble has been that we have had too much perspiration and not enough inspiration. I should call Mr. Griffith's 'Birth of a Nation,' Mr. Chaplin's 'The Kid,' Miss Pickford's 'Daddy-Long-Legs' and Mr. Lubitsch's 'DuBarry,' presented here under the title 'Passion,' examples of what I conceive to be pictures of inspiration. In each instance there was care, thought and competent effort in preparation and in production.

"The recent weeks in Europe have convinced me that we must and will internationalize the motion picture. We will actually draw on all the world for our backgrounds, we will do away entirely with the great costs of the elaborate outdoor sets.

"Instead of building a Vatican or a Buckingham Palace or a Niagara Falls set at enormous waste in the back lots of Hollywood, we will use the actual thing, greatly to the advantage of the picture and the pocketbook.

"Regarding the high costs of which so much is being said, I am satisfied that internationalizing picture production will cut costs to a normal point. The old law of supply and demand has everything to do with this question. In production, if all of it is done in one place with a limited supply of artists and artisans to draw from, the costs naturally rise. This is so in any line of work. We propose to save money where money should be saved and spend it where it should be spent to insure our best possible approach to perfection.

"Rudolph Valentino joined me in London the day after my arrival and we spent a week together before his departure for the United States, during which time I succeeded in signing him up for five pictures instead of the two originally contracted for. There is absolutely no doubt in my mind that Valentino is as popular in England as in America. I was besieged by Continental film buyers all anxious to assure themselves of obtaining Valentino pictures for their respective countries.

"It is my opinion that the star is a worth while addition to any picture, no matter how good the picture may be without him, and that the expense of his salary is negligible to what he draws extra at the box office.

"I found exhibiting conditions very similar in England to those in America. Exhibitors are not breaking even on ordinary pictures, but when they have a big picture they do capacity business. I think the public are bargain hunting for pictures nowadays. They are spending it to see fewer and better pictures. It is going to be a difficult problem for the exhibitor to get enough of the big worth while pictures in future and I think it is necessary to create big, independent stars, directors and producers who can deliver the goods, otherwise our business will suffer.

"There are many excellent opportunities in Europe for producing big pictures with the proper atmosphere, and it is my opinion that the American public would rather see pictures produced in the right settings, provided the leading people are well known to them, and the pictures produced by American organizations who know the taste of the American public.

"Regarding the status of Mr. Valentino's contract and Famous Players, I can say positively that absolutely nothing in the way of an agreement has been signed. If such an agreement is reached it will be announced doubtless by Famous Players and Ritz Pictures. I shall have more to say on this subject at an early date."

Post-Office "Don'ts" for Exhibitors

AS a result of agitation by the Motion Picture Theatre Owners and the Milwaukee Film Board of Trade for more efficient handling of film shipments, Peter F. Piasecki, Milwaukee postmaster, has promised to do his utmost to eliminate existing evils and at the same time has appealed to exhibitors and exchange men to aid him by observing certain rules. These rules he has listed in a series of "don'ts," one set being for exhibitors and the other for exchange men. They follow:

FOR EXHIBITORS

Don't hold your film any longer than necessary. Mail as soon as your post-office is open in the morning after your show, so as to catch the first possible train.

Don't forget to insure the parcel and see to it that your postmaster affixes a clear and dated postmark. This will absolve you from any suspicion or blame in case the film is delayed on the return trip.

Don't mail films until all old address labels have been removed from the can. Often films are delayed for days by seesawing back and forth due to two or more labels on the can. Usually such a delay means a dark house for the next exhibitor.

Don't use the old label under which the exchange mailed the film to you and merely add the words "to" and "from." Remove all old labels and paste on the new label which the exchange enclosed for the return of the shipment.

Don't forget to place a card with the proper address inside of the can, so that the parcel may be identified in case the outside label drops off.

Don't neglect to accept C. O. D. parcels when offered to you for delivery. Inform your box office clerk or cashier of any expected C. O. D.'s so that parcels will not be taken back to the post-office probably without your knowledge.

Don't forget to ascertain on what train (date and number) delayed parcels of film or posters actually arrive. Then notify the exchange at once, giving full details, so an investigation may be made while the facts are still fresh.

Don't forget to boost early Christmas mailing. Congestion in the mails during the holiday rush means delayed films to exhibitors.

FOR THE FILM EXCHANGES

Don't forget that parcel post shipments travel without waybills and that a clear, prominent and correct address is therefore necessary. Never use labels in which the name of the sender is more prominent than the name of the addressee, or occupies the position of the space usually accorded the addressee. Postal employes are accustomed to looking for a certain thing in a certain place and any deviation from this means risking delay.

Don't write the address so that it is hard to read. Print names, if possible.

Don't use the term "Advertising Matter" on poster packages. Use, instead, "Motion Picture Film Display," or words of a similar character. Advertising matter to a postal employe means circular matter, something in no particular hurry.

Don't forget to enclose a properly addressed—printed if possible—return label with your can, so the exhibitor has no excuse for not addressing the return shipment correctly.

Don't forget to provide proper credentials for messengers calling at the post-office for film.

Don't forget to boost early Christmas mailing.

Don't forget that you are welcome to bring your troubles to the post-office.

Exhibitors and exchange men are being urged by their respective organizations to observe these rules in order to expedite handling of their mail and also to curb bicycling of film.

Elaborate Ball Plans

Veterans' Benefit to Be Among Big Screen Events

What is expected to be one of the biggest theatrical and motion picture events of the year is the Cosmopolitan Ball and "Midnight Frolic" that will be held in the grand ballroom of the Hotel Plaza Friday evening, December 14. The affair, which is for the benefit of the Marion Davies Christmas Fund for disabled veterans of the World War, is being planned on a lavish and extensive scale and has attracted the attention of those outside the motion picture and theatrical worlds.

Foremost figures in production activities on Broadway, as well as all leading players, are behind the affair and giving it their whole-hearted support.

In addition to Miss Davies, star of "Little Old New York" and numerous other Cosmopolitan features, scores of other stars will attend. An elaborate entertainment has been arranged, called the "Midnight Frolic."

"Flaming Youth" Luncheon

Tendered to Colleen Moore, Star of "Flaming Youth," at the Ritz

Seventy-five representatives of the press and members of the industry gathered around a festive luncheon board at the Ritz Carlton on Tuesday, December 11, to meet and do honor to Colleen Moore, the star of "Flaming Youth." It was a "Flaming Youth Luncheon" from the start, when two bobbed-haired beauties, pajama clad a la Pat Fentriss in the picture, served monogramed cigarettes, to the end of Miss Moore's little speech to the gathering.

Harry Reichenbach acted as toastmaster and Richard A. Rowland, general manager of First National toasted the toastmaster. H. O. Schwalbe gave the theatre men's opinion of Colleen Moore and stated that the screen would always be waiting for such pictures as "Flaming Youth."

John McCormick, the husband of the star, and Western Representative of First National, told how, as a publicity man, he was told to deliver the goods and he delivered—Miss Moore, Reichenbach then called upon a dozen guests to read their favorite line from the book—autographed copies of "Flaming Youth" were placed at each plate—and it was discovered that the novel had many exceedingly interesting passages.

When Warner Fabian, the mysterious anonymous author was called upon, there was a thrill of expectancy. But Mr. (or Mrs.) disappointed the gathering without as much as sending regrets. Joseph Dannenberg told how "Flaming Youth" was far beyond many more expensive pictures in box office values, and Miss Moore ended the luncheon by a short speech and a Merry Christmas.

Mr. and Mrs. McCormick left New York later in the week and will arrive in their new home in California in time for Christmas. Later Miss Moore will star in a new picture. She has already completed one since "Flaming Youth"—"Painted People," from the story "The Swamp Angel" by Richard Connell. Clarence Badger directed.

Declines Nomination

Ralph J. Pugh, Associated First National's general manager in the United Kingdom, recently rejected a nomination by the Lloyd George wing of the Liberal Party to stand for election to Parliament as a representative of one of the Home Counties, at the present election.

Mr. Pugh is a prominent figure in British social circles and has spent much of his time working in the interest of English charitable institutions. At the close of the world war Mr. Pugh entered into the film industry as manager of the David P. Howells exchange in London, which position he left to accept the general management of the First National main office in the English capital.

Repeal Tax Measure

A number of bills of importance to the exhibitors and film producers of the country have been introduced in Congress during the past few days. Another measure to repeal the admission tax has been introduced by Representative Dallinger, of Massachusetts, whose bill also provides for the repeal of the tax on telegraph and long distance telephone messages.

Dividend Declared

At a recent meeting the board of directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the preferred stock, payable February 1, 1924, to stockholders of record at the close of business on January 15, 1924. The books will not close.

Wants Censors Out

Governor Smith to Urge Freedom for Movies

An effort will be made in the coming session of the New York Legislature to free that state from the present shackles of motion picture censorship. On January 1 Governor Alfred E. Smith, in his annual message, will again come out in a strong statement opposing censorship on the grounds that it is un-American. James J. Walker, of New York City, majority leader of the Senate, will again carry the fight against censorship in the upper house. In case the campaign cannot be carried along nonpartisan lines in the Assembly, Maurice Bloch of New York, probable minority leader, will introduce a bill for the repeal of the law.

Big Stock Issue

New Block to Pay Original Franchise Holders on Exchange Investments

Acting upon a course adopted at a meeting held recently in Atlantic City, Associated First National Pictures, Inc., has amended its original certificate of incorporation, on file in Dover, Del. This amendment provides for the issuance of additional stock. A statement just released by the company is explanatory, and reads:

"The amendment to the certificate of incorporation of Associated First National Pictures, Inc., was made so that it might be possible to issue Second Preferred Stock to our Original Franchise Holders in order to fund their advances to First National into a stock account. Sixteen thousand shares of Second Preferred (par value $100) Class A Stock and ten thousand shares Second Preferred (par value $100) Class B Stock have been authorized. A total issue of about two million five hundred thousand dollars of Second Preferred A and Second Preferred B Stock will be issued at an early date direct to our Original Franchise Holders.

"This Second Preferred Stock is being issued for the purpose of funding the advances made by the Original Franchise Holders through the exchange corporations to Associated First National Pictures, Inc., which advances have been, up to date, carried on our books in the form of a current liability owed by this company to its exchange corporations and Original Franchise Holders. Thus this two million five hundred thousand dollars will be transferred from a quick liability into a Second Preferred Stock account.

"The willingness of our Original Franchise Holders so to fund in the form of Second Preferred Stock the advances they made to First National, is an indication of their confidence in the future of First National and places this company in a still sounder financial position.

"This matter was decided upon by the Directors of First National some months ago but the legal details involved have just been completed. The stock was divided into Second Preferred A and Second Preferred B Stock merely to take care of certain inequalities in the amount of the assessments paid to First National by our various franchise holders.

"An issue of three million dollars of First National Stock has been authorized at this time because in view of the issuance of the Second Preferred Stock to fund the advances made by the Original Franchise Holders, provision legally had to be made at the same time for the authorization of a prior First Preferred Stock. In other words, the arrangement for this issuance of First Preferred Stock has been made because of the willingness of the Original Franchise Holders to take second Preferred Stock, thereby strengthening the financial structure of this company by having available three million dollars of First Preferred Stock ready to be issued in the future if the expansion of the company should create a need for additional capital. However, there is no intention whatsoever of issuing such First Preferred Stock for the present or for the immediate future; and this authorization has been made solely with the desire to use full financial caution in setting up the new financial structure of the company."

To Hold Meeting

Various Film Boards of Trade to Be Represented

The Indianapolis Film Board of Trade has arranged for a get-together meeting and banquet to be held at the Severin Hotel, Indianapolis, Friday evening, December 14. C. C. Pettijohn, general counsel of the Film Board of Trade, will be speaker of the evening. Among the guests will be L. Ert Slack and George Rinier, attorneys for the local board.

Delegations from the various Film Boards of Trade, headed by W. A. Kaiser, president of the Cincinnati Film Board of Trade; E. Silverman, president of the Chicago Film Board of Trade; Frank Harris, president of the St. Louis Film Board of Trade, and Lee Goldberg of Louisville, Ky., will attend the meeting. The entire sales staff, assistant managers, and bookers of the local exchanges will also attend.

Adds to Sales Force

Al Lichtman, newly appointed general manager of sales for the Universal Pictures Corporation, and supervisor of the distribution and presentation of "The Hunchback of Notre Dame" has announced a number of additions to his staff.

Ned Marin, formerly sales manager of Distinctive Pictures, has been engaged as assistant to the Universal sales head. The following have been appointed special representatives for "The Hunchback"; William L. Sherry, formerly with Distinctive Pictures and before that manager of the first Famous Players Exchange in New York City; Charles U. Martin, formerly manager of the United Artists exchange in Philadelphia; Gerald Acres, formerly district representative for Famous Players; William J. Drummond, formerly district manager for Selznick; Charles Schwerin, formerly of Associated Producers and First National in Pittsburgh and Richard C. Fox, formerly manager of Famous Players Lasky exchange in Buffalo.

It also is announced by Universal that Cleve Adams, assistant general sales manager, stationed in Indianapolis, has resigned. Joe Friedman, now in the New York office, has gone to Indianapolis to assume charge temporarily.

To Take Up New Work

S. Barret McCormick, who was sent to Boston by H. B. Franklin to open the Fenway Theatre with a policy of playing the better grade of pictures for an indefinite period, has accomplished his work and will leave the Boston theatre to undertake new work for the theatre department of Famous Players-Lasky Corporation. Charles Raymond, formerly connected with McVickers Theatre, Chicago, has been assigned as permanent manager.

Booming T. O. C. C. Ball

The Theatre Owners' Chamber of Commerce of Greater New York will give its annual dinner-dance at the Hotel Astor on January 24th, as it was impossible to procure the big ballroom of the White Way hostelry for a satisfactory date in December.

Sam Moross, chamber secretary, and his able assistant, Miss I. Marshon, are hard at work, even at this early time, perfecting plans for the event, which they promise will exceed in brilliance and entertainment any ever given in the history of the organization.

Cotton Made Manager

Robert Cotton has been appointed manager of the Educational Film Exchange of Texas, the Dallas office of Educational Film Exchanges, Inc., succeeding Mr. A. H. Tomes, resigned.

2,500,000 Fans

Read PHOTOPLAY MAGAZINE every month.

They are the concentrated essence of the word of mouth advertising that make or break your picture — that make or break stars.

They are the real motion picture enthusiasts. They make the business what it is today.

They influence many times their own number.

You cannot do without them.

James R. Quirk

Editor and Publisher

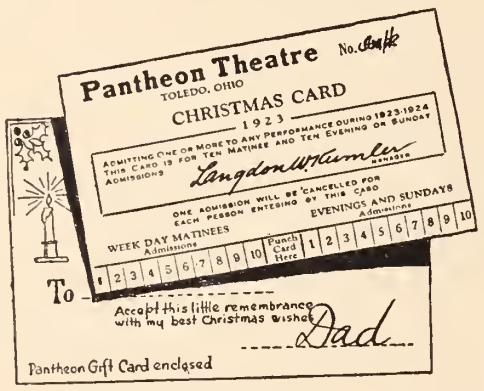
Photoplay
Magazine

The National Guide
To Motion Pictures

Here's a Real Money-Making Idea for You

PANTHEON THEATRE
Christmas Gift Plan

Realizing that the Christmas gift problem is hard to solve, we have conceived a plan which is absolutely novel and original and which we think will meet with the hearty approval of our many friends who enjoy attending the Pantheon Theatre and who are looking forward with interest to some of the year's great screen classics.



This Novel Plan

This Christmas Gift Card makes an ideal present for Mother, Dad, Sister, Brother, Wife, Sweetheart or the boys and girls at the office. They all like the movies and they enjoy going to the Pantheon. The card does not have to be exchanged for tickets. It is simply presented at the door, where one admission will be punched for each person entering. It can be used up on one film or spread throughout the year It is an amusement Christmas Gift, one that will give your friends genuine pleasure—one that they will appreciate.

20 Admissions

Includes 10 matinee and 10 evening or Sunday admissions. The regular box office price would be $6.00. Our Christmas Gift Card price is only

$5.00

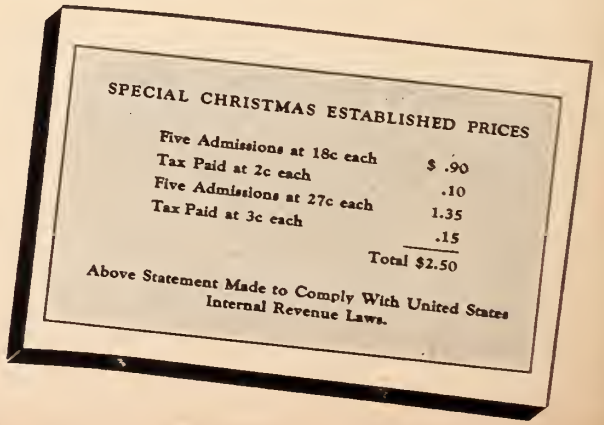
10 Admissions

Includes 5 matinee and 5 evening or Sunday admissions. The regular box office price would be $3.00. Our Christmas Gift Card price is only

$2.50

Buy Your Christmas Gift Cards at the Special Booth in the Theatre Lobby!

PANTHEON


SPECIAL CHRISTMAS ESTABLISHED PRICES
Five Admissions at 18c each $ .90
Tax Paid at 2c each .10
Five Admissions at 27c each 1.35
Tax Paid at 3c each .15
Total $2.50
Above Statement Made to Comply With United States Internal Revenue Laws.

WHILE it may be too late for you to use this year, here is an idea worth pasting in your hat. The ad. reproduced, which was sent us by Manager Langdon W. Kumler, of the Pantheon, Cleveland, is self-explanatory. We might mention that this idea has been advocated for some years by our own Epes Winthrop Sargent. Its efficiency is attested to strongly by Manager Kumler's success. File this page where you can find it—it's great stuff for the gift-giving season.

BELOW on the right is reproduced the back of the Christmas gift ticket. Let us hope that by next year the necessity for even mentioning admission taxes will have ceased.

Below to the left is a cut showing the inside of Manager Kumler's gift ticket. The under portion of the illustration in the newspaper ad. gives an idea of what the outside of the card looks like. Captioned with an appropriate Christmas message and design, it has room for the names of the donor and recipient.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

San Francisco on Qui Vive for New Year's Movie Ball

The annual Movies' Ball, given by the Moving Picture Operators' Union of San Francisco, will be held this year on New Year's eve at the Exposition Auditorium. A feature of the event will be the crowning of a queen and employes of local theatres have entered the contest for the honor of ruling the ball. The committee having arrangements for the ball in charge includes Anthony L. Noriega, of the Golden Gate Theatre, general chairman; James M. Triplett, of the Royal Theatre; J. A. Bainbridge, Capitol Theatre; G. W. Ullrich, Pantages Theatre; J. M. Barnett and H. F. Ericsson. Proceeds of the affair go to the sick and death fund of the organization.

Charles M. Pincus, manager of the Warfield Theatre, San Francisco, has been kept busy since assuming charge of this house in arranging world premieres. Four were held recently on successive weeks, which is believed to have established a record, and others are being arranged. Much interest is being shown in the forthcoming presentation of "Black Oxen." It will follow "Flaming Youth" at the Warfield, a production that has hung up new attendance records for the house.

The sight of a blind man being led into one of San Francisco's leading downtown picture theatres recently led to an investigation which developed the fact the blind are frequent patrons of theatres. They are usually accompanied by some one who explains the picture to them, and they take great enjoyment in following the plot. They appreciate the musical features more fully than most people in possession of their sight and frequently compliment the management on the offerings of this kind.

Adam C. Baker, owner of the Gaiety Theatre, Hillo, T. H., who has been in California for six months, accompanied by Mrs. Baker and their son Kamakele, has arranged to sail for the Islands in time to be home for the Christmas holidays.

R. B. Boomer, formerly in charge of the Spokane, Wash., office of the Universal Exchange, has been made manager of the Cameo Theatre, San Francisco, succeeding Jack Howard, who has resigned. The Cameo is steadily gaining in popularity, with its singing orchestra a feature that finds special favor.

Ed Baron, who recently joined the executive staff of the Herbert L. Rothchild Entertainment, San Francisco, has returned from a business trip to New York.

The deal for the purchase of the theatre of Mrs. F. E. Smith at Marysville, Cal., has lapsed, owing to the death of Thomas O'Day, but it is anticipated that another buyer will be found shortly.

Frank Parker, who recently disposed of the Lyric Theatre at Stockton, Cal., plans the erection of a 2,000-seat house in that city.

Frank Atkins, of Marysville, Cal., has been investigating the proposition of erecting a picture house at Berkeley, Cal., for some time and this step has practically been decided upon.

Rube Goldwater of Stockton, Cal., has arranged to remodel the Lyric Theatre at Sacramento at an estimated cost of $30,000.

George Mann, who conducts theatres at Ureka and Ukiah, Cal., recently had a narrow escape from death when the automobile in which he was riding went off the grade near Requa and turned over three times before it came to a stop. While he sustained painful injuries he escaped broken bones.

The G. & S. Theatre at Santa Rosa, Cal., a beautiful new house seating 2,400, was formally opened on December 3. This theatre will be managed by the King-Reavis Amusement Co., which has operated the Cline Theatre for the past seven years. High-class pictures, with occasional stage attractions, will be featured.

St. Louis

The Amuse Theatre, Neelyville, Mo., owned by Alex Eastwood, was destroyed by fire on December 6. The fire resulted from an explosion of gasoline in the rear of a store conducted by Eastwood. The loss is $16,000.

The Grand Theatre, Keokuk, Ia., was destroyed by fire on the night of December 6. The Grand, the oldest movie house in Keokuk, was owned by the Baker-Dodge organization.

Don Davis, local manager for Associated Exhibitors, has closed a contract with the Belasco Theatre, Quincy, Ill., whereby that house will play "The Courtship of Myles Standish" for one week, to be followed by another week's run on "The Extra Girl." "Going Up" is the current attraction, while Harold Lloyd in "Why Worry" was on the Belasco's screen all of last week.

Business in Louisiana, Mo., is improving but as yet the town and its amusement palaces have not been placed on the regular calling list of the "red hots" who specialize in carrying off fat bankrolls and movie receipts. A few nights ago a St. Louis movie salesman dropped around to W. A. Boyd's movie palace in Louisiana and found the proprietor out in front looking up and down the street. The clock read 8:15 p. m. "What's wrong, Boyd?" the salesman asked. "Oh, I am just looking for another quarter for my film rental," he answered. A few minutes later the quarter came.

The King Bee, 1710 North Jefferson avenue, St. Louis, owned by Mike Nash, is undergoing extensive improvement. The plans include a one-story concrete addition 18 by 52. Harry W. Wagner is the contractor doing the work.

Robbers held up Fred Hatfield, messenger for the Majestic Theatre, Peoria, Ill., almost in front of the Peoria Police Headquarters on Thanksgiving Night and took the day's receipts from him, totaling about $3,000.

Five hundred patients of the St. Louis Sanitorium's occupational therapy department were guests of J. B. Lueken, owner-manager of the Macklind Theatre, 5413 Arsenal street, St. Louis, at a movie party the afternoon of December 5.

Associated Exhibitors has closed a fat contract with the Reed, Yenn & Hayes Circuit whereby they take all the Lloyd features, "Counterfeit Love," "Tea With a Kick," "Going Up," "Call of the Wild," etc. The deal is said to have involved $6,000.

Seattle

The long continued labor difficulties of John Danz, exhibitor, and the union musicians and operators is like a serial or "chapter play." The latest chapter occurred during the past week, in police court, when a charge of disorderly conduct against George Dillman, manager of the Colonial Theatre, owned by Danz, was continued until December 20. A request from the chief of police that the case be dismissed was protested by the attorney for the unions, and the date set for trial. When the unions' attorney went into Chief Severyn's office to protest against the chief's action in requesting dismissal, he insinuated that the chief was not doing his duty and was "being influenced." Chief Severyns responded by giving his visitor a wholesome and thorough shaking. The chief's requested dismissal of the case against Dillman, charged with having torn an "unfair banner" off a union picket in front of the Class A Theatre, was based on the grounds that a warrant should have issued, charging disorderly conduct, and also because he did not desire patrolmen to constitute themselves as special guards for the theatres. Dillman was released after his arrest in $20 bail.

"Little Old New York," now in its second week at Hamrick's Blue Mouse Theatre in Seattle, broke every standing record of the house during its first week's run. The presentation given the picture was extremely attractive and atmospheric. Charming living miniatures, lighted by soft lights, formed a setting for the prologue solo. Ushers were costumed in period gowns, so attractive as to warrant a press notice.

F. E. Wesp, formerly with the Seattle Blue Mouse, is now assistant to Dr. Howard S. Clemmer at the Spokane Clemmer Theatre.

Mrs. J. J. Parker, wife of the manager of Portland's Majestic Theatre, died last Monday. Interment was in San Francisco.

Manager Robert W. Bender of the Columbia treated his patrons to some fast work when he tacked out a sign three hours after the Saturday football game that pictures of the game were about to be shown inside. Many appreciative comments were overheard.

Manager Charles McKee of the Heilig Theatre "spotted" Irene Castle and her new husband as the couple entered the lobby to attend the evening performance of "The Hunchback of Notre Dame" while in Seattle. The famous dancer admitted that Mr. McKee was correct when he recognized her. The picture is doing big business in its second week.

E. K. Taylor of the Spokane Hippodrome puts out a nifty little four-page house organ called the Hippodrome Evening Post, in facsimile of the famous Saturday Evening Post, containing chatty bits of gossip and news under lettered paragraphs similar to Orpheum vaudeville announcement headlines. The comparisons are not intended to show that Mr. Taylor gets results through imitation, but merely to illustrate the makeup of the sheet. The captions are eye-catchers for the paragraphs that follow. Mr. Taylor announces the installation of a big "thousand throated" pipe organ as his latest achievement for the pleasure and comfort of patrons.

The "Four Horsemen of Virginia" created a lot of attention in Seattle for the Strand's presentation of "The Virginian," which did excellent business

"Sabbath Blues" No Longer the Rage in Frankfort, Ind.

The "Sabbath Blues" are now a thing of the past in Frankfort, Ind. While they were in force, Mayor Keene motored to Kokomo and took in every "movie" that was in operation. The opponents of the Sunday shows soon found out what had happened and told the mayor what they thought about it. The merchants and the theatre men, realizing the opportunity, opened up for business as usual on the following Sunday and were pinched. John Miller, garage man, was chosen to be tried, the decision to govern the fate of the others.

After listening to the evidence, a jury of three women and nine men voted him innocent of the crime of selling gasoline on Sunday, whereupon the prosecuting attorney announced that the rest of the cases would be dismissed. So ended the "Sabbath Blues" in Frankfort.

Contracts for the erection of a new $500,000 theatre building at Elkhart will be awarded sometime this month and construction work will start not later than April 1. Harry Lerner, formerly of South Bend, is at the head of the project. Mr. Lerner is the present lessee and manager of the Bucklen Theatre in Elkhart. The new theatre will be devoted to pictures and stage productions.

Capacity crowds attended the second anniversary celebration of the Liberty Theatre at Peru on November 29. In addition to a special twenty-piece orchestra and several acts of vaudeville, "Little Old New York" was shown. Earl Loomis is manager.

William Heasman, formerly proprietor of the Arc Theatre at Crawfordsville, is now operating a theatre in Danville, Ill. Heasman recently sold the Arc to Mr. and Mrs. Arthur Jackson, of Crawfordsville.

Fred E. LeComte, manager of the Liberty at Terre Haute, had as his guests last Friday night the members of the Wiley and Garfield high school football teams.

Petitions asking the repeal of a city ordinance prohibiting the operation of picture theatres on Sunday are in circulation at Auburn and are expected to be presented to the city council at its next regular meeting.

The Cadick Theatre structure at Evansville has been sold for $175,000 and will be used as the site for a new $650,000 Medical Arts building. Work was started on the Cadick about three years ago but was not completed because the company was unable to sell sufficient stock to finance the building.

Ernistino Foley, concert pianist, is the new pianist at the Strand Theatre in Frankfort, it was announced this week by Sam Carlton, manager.

Gustav G. Schmidt, owner of the Crystal Theatre in Indianapolis, is being considered by Mayor Shank for appointment as a member of the city planning commission.

To Try Out Reserved Seats at Philadelphia Film House

The Stanley Company of America is trying out a policy of reserved seats at the Aldine Theatre, located in the heart of the socially exclusive residential section. It is one of the most attractive houses in the Stanley Circuit and it will be the first picture theatre in this city ever to be conducted along this plan. Tickets will be sold at 50 cents, 75 cents and $1, including the tax, for matinees, and 75 cents, $1 and $1.65, including tax, for the evening performance. In preparation for this new policy the Aldine is closed for a few days, to be reopened on Christmas Day, in order to make the changes necessary for the new plan. The first attraction under the new plan will be two performances daily of "Scaramouche."

William J. Laportes has acquired an interest in the new Lansdale Theatre of Lansdale, Pa., and will make improvements to the theatre, which in the future will be under the direction of the Main Line Amusement Co., the controlling organization of the Ardmore Theatre of which Mr. Laportes is proprietor. The executive office of the Lansdale Theatre Co. will be removed to the Ardmore Theatre Building at Ardmore, just outside of Philadelphia.

After undergoing extensive alterations and renovations, the Strand Theatre of Gloucester, N. J., has been reopened under the proprietorship of Alex Koleman and with Jack Jaslow as manager. A new screen, projection equipment and seats were added. The music is furnished by a five-piece orchestra. The Strand formerly was conducted as the Academy and as the Broadway, while its owner was L. Pizor. It is the only house in Gloucester not connected with the Stiefel Amusement Co., which controls the Leader, Palace and Apollo.

Change of title has been made in the Morris Theatre at Richmond and Summer streets, under the new ownership of Sam Hyman, who took over the theatre at a purchase price of $75,000. Under Mr. Hyman's management the Morris will be changed back to its original title, the Arcadia, following a building program which will include improvements in the seating, projection room and building.

An adjoining property to the Victoria Theatre at 219 Market street, Harrisburg, Pa., has been acquired by the Wilmer & Vincent circuit, proprietors of the Victoria, at a price estimated to be $40,000. It adjoins also the building at 221 Market street upon which part of the Victoria Theatre is built. It is proposed to enlarge the Victoria at a later date.

The plan of midnight shows has just been put into effect at the Broad Street Theatre for the entertainment of the farmers who carry their produce to market in Harrisburg on Wednesday and Saturday mornings. Manager O. B. Feldser is trying this scheme.

Harmer's Theatre has been leased by George G. Greiner and will be operated as a picture house in New Holland, Pa. The Harmer Theatre is one of the most attractive theatres in the Lancaster Valley and will be conducted by Mr. Greiner, a former legitimate stage man, who has moved his family from New York to the Pennsylvania town.

Possession of the Fulton Opera House of Lancaster was taken by Ralph W. Koho at a purchase price of $51,000.

Award of a contract for the erection of a hotel and theatre at Tamaqua has been made to the Shamokin Construction and Lumber Co. by the Higgins Amusement Co. of Shamokin and will involve an expenditure of over $500,000.

Renovation and redecoration of the interior of the Victoria Theatre, Tamaqua., Pa., has been completed by the Chamberlain Amusement Co. of Shamokin. The entire interior walls have been decorated, new carpets laid and new curtains hung on the screen stage.

Baltimore

Through a co-operative arrangement between the Baltimore News and the Exhibitor's League of Maryland, 40 picture theatres, all members of the M. P. T. O. A., each get a ten-line ad. daily in that newspaper for which each pays a nominal sum each week. Every few weeks the money paid the News for the ads. is refunded to the League to go into the treasury of the Maryland body. In return, each theatre runs a slide after each performance during each day, telling the public to read their advertisement daily in the News. The committee representing the league includes Frank H. Durkee, president; Frank A. Hornig, Louis Schlichter, Louis Garman, J. Garman, J. Louis Rome and Charles E. Whitehurst.

A picture theatre measuring 30 by 135 feet, to cost $50,000, is planned for construction at Gastonia, N. C., population 12,871, by Simpson and Eskridge. It will be of two stories.

The Dunbar Theatre (colored) 619-23 North Central Avenue, owned by Josiah Siggs, 2040 Druid Hill Avenue, which seats 300, is being enlarged to seat over 700. The improvement will cost $12,000.

To help the sale of red cross seals for use on Christmas packages, Arthur B. Price, manager of the Wizard Theatre, showed a film for several days of the work done for children at the preventorium, Claiborne, Md., with the money that is gained through the sale of the stamps.

Benjamin Cluster, proprietor of the Cluster Theatre, 303 South Broadway, who was recently beaten and robbed at night when he was taking the day's receipts from the box office to his garage with his wife and two daughters, has recovered and is going about his work again. The bandits succeeded in getting $355.45. One man has been arrested and is held under suspicion. Mr. Cluster was cut on the head and after the robbery had to be taken to St. Joseph's hospital and was later taken to his home. He showed remarkable fortitude and was able to go about his work in a few days.

Howard S. Jefferson, manager of the Parkway Theatre, is directing the organ recitals given during this season at the Maryland Casualty Club House by the Maryland Casualty Company.

A cameo version of Gounod's "Faust" was presented at the Century with the regular picture performances by Thomas D. Soriero, general manager. Five singers of the Ritt Opera Company, New York, rendered the five roles, during the week beginning December 10.

Charles Boyer, Hagerstown, Md., has leased the McCrory Stores Corporation Theatre, Winchester, Va. It will probably be reopened to the public during the holidays.

Pittsburgh

Pittsburgh has had no real winter yet. In fact, during the first week of December an excess in normal temperature of 53 degrees was recorded. The weather being mild and reasonably dry, business at the picture theatres has been above average. The two biggest successes of the month so far have been Buster Keaton's "Our Hospitality" and Universal's "The Acquittal." The Keaton comedy at Loew's Aldine and Cameraphone, week of December 3, scored heavily with the S. R. O. audiences, and received much flattering praise from the newspapers. "The Acquittal" is in its third week at the Cameo in downtown Pittsburgh, week of December 10, and still going big.

On December 1, A. J. Beuler took over the Keystone Theatre in Turtle Creek, the Littlestone Brothers having purchased his Colonial Theatre in the same town. Tex Arthur, house manager for Mr. Beuler at the Colonial, officiates in a similar capacity now at the Keystone.

Lubliner & Trinz, Chicago, Plans for Summer Showings

Lubliner & Trinz has signed a contract with the Orchestra Association of Chicago, who control the Orchestra Theatre building on Michigan Boulevard, by which the circuit will have the house for pictures during the summer season when the orchestra association is not using the house. The contract is for a period of years and the success of Mrs. Henoch with the long run of Harold Lloyd in "Safety Last" shows that a Michigan avenue movie house can be made a success if the right kind of films are shown. Lubliner & Trinz will put on first runs with suitable presentations and plenty of music.

Word was received here a few days ago that the Grand Theatre at Keokuk, Iowa, under the management of Dodge and Baker, was destroyed by fire. The loss will exceed $150,000 and marks the end of one of the oldest theatres in that part of the country. No doubt a fine new structure will be built on the site, as Dodge and Baker have had plans for a new movie house for some time past.

The Roosevelt Amusement Company has been formed with a capital of a half million dollars by P. Podols, C. Sommer and G. Fried, to operate picture theatres, and it is predicted that this will be the operating company of the Roosevelt Theatre, taken over by Balaban and Katz last week.

George Greenough, owner of the Grand Theatre at Sterling, Ill., plans a new picture theatre to seat about 1,000 and cost $200,000. A site has been selected and the work will start at an early date.

Bob Cluster, well known exhibitor of Johnson City, Ill., will add the Washington Theatre of Belleville, Ill., to his chain of houses. R. E. Gump is expected to continue as manager.

"Why Worry," with Harold Lloyd, opened at the Roosevelt Theatre for an extended run, succeeding "Little Old New York."

George Dorman has sold his interest in the Colonial Theatre at LaSalle, Ill., to J. W. Gress and E. E. Bronneman.

Sullivan and Gray, owners of the Rex Theatre at Pittsburg, Ill., have closed their house temporarily because of the shutting down of the coal mines in that vicinity and will open the Roland Theatre at Marion, Ill.

Milward Adams, formerly manager of the Auditorium Theatre here, who died recently, left an estate of $100,000, one-third of which was willed to charities in this city.

John C. Sturzel, Arthur P. Feigen and George B. Frelison have organized the Washington Amusement Company with a capital of $1,000,000 to operate theatres. The offices are at 10 North Clark Street.

Harry Spanuth, owner of the Peerless Theatre at 3955 Grand Boulevard, has added the Rosewood Theatre to his circuit.

More than 160,000 people have seen "Rosita" at the New Orpheum Theatre during the 200 performances, according to Ralph Kettering of Jones, Linick & Schaefer.

Powell, Gerard and Company here are selling $250,000 worth of bonds secured by a mortgage on the new Washington Square Theatre at Quincy, Ill.

Elmer Clayton and James Gillett have leased the Avon Theatre at Avon, Ill.

The Castle Theatre at Rushville was opened recently to capacity business and Manager G. C. Stong says that the house will feature pictures with good musical programs by a competent orchestra. The house is owned by the Castle Theatre Company.

Ted Bryant, well known to Film Row here, has remodeled the Gem Theatre at Oelwein and put in new seats, new stage and other equipment. He spent $8,000 in fixing the house up.

The Movie Theatre at 47th and Calumet Avenue has been sold by Martin Roche to Robert R. Levey for $100,500. Improvements will be made.

Frank Delander of Geneseo, Ill., will build a new movie house for the town. Work will start next month.

J. L. McCurdy, manager of the Randolph Theatre, is also looking after the management of "The Hunchback of Notre Dame," now running at the Harris Theatre. Dan Roche is handling the publicity of the attraction and business has been good for this super picture.

Howard L. Snyder of Fulton, Ill., manager of the Lincoln Theatre there, plans to build a 1,000-seat theatre there and work will begin at an early date.

H. B. Frank has bought the Liberty Theatre at Atlanta, Ill., from E. L. Bennett.

The Star Theatre at Quincy, Ill., has been fixed up for the winter and Manager Herman Nelson has added an orchestra.

The many friends of Harry Trinz, well known exhibitor, are extending congratulations to him on the marriage of his daughter, Miss Lucy Trinz, to Joseph Roderick, well known film man, formerly with Paramount.

Dave Frisino, chain movie theatre owner of southern Illinois, is planning to build a new movie house at Taylorville, Ill., which is in the heart of the coal fields.

Harold Anderson and Lindsey McPail, formerly with the Roseland State Theatre, are now associated with the Woodlawn Theatre.

The rumor that the new Temple office building and theatre would not be built on Randolph street has been denied and Will Hollander, publicity manager for Balaban and Katz, says that the company will go ahead with its plans.

The Randolph Theatre is to have a new organ soon. During the intermission Manager McCurdy is having a five-piece orchestra provide the patrons with music.

Dekay Vose has sold the Pershing Theatre at London Mills, Ill., to Ellis Jackson, manager of the Cozy Theatre at Bushnell, Ill.

Tongate and Haynes, owners of the Carlisle Theatre at Carlisle, Ill., have opened another movie house at Francisville, Ill., and will book houses from their Carlisle office. They may add other houses to the circuit in the near future.

Omaha Showman Found Shot; Had Brooded Over Troubles

J. W. Monaghan, who lost his job as manager for the Palm Theatre at Omaha when it changed hands recently, was found dead in an automobile north of Omaha early in the morning, with a bullet hole back of his right ear and a revolver clutched in his right hand. His wife said he had been looking for a job and had been worrying over financial difficulties. His friends said he was of such a cheerful and sunny disposition that they could not imagine him worrying. He leaves his wife and three children.

The Victoria Theatre in Omaha has been purchased by Henry Hower.

The new Victor Theatre at Sheffield, Ia., was opened recently.

William Fraser of Mitchell, S. D., has bought some new equipment for the Gale and Metropolitan theatres there.

A new sedan car is being driven by C. E. Byers, who operates the Opera House at Valley, Neb.

J. L. Bonney of Des Moines has again opened the Lincoln Theatre at Des Moines.

The fine new theatre at Red Oak, The Iowan, has just been opened by Calahan & Samuelson.

Cliff Larson of the Lyric Theatre at Creighton, Neb., was in Omaha ordering some films and equipment recently.

C. H. Smith of the Rainbow Theatre at Wilsonville has sold that theatre.

Fred R. Baker of Homer, Neb., who operates the Star there, intends soon to build a fine new theatre to replace the Star.

Blaine Cook has reopened the Rialto Theatre at Beatrice, Neb. The place has been inactive since damaged by fire some weeks ago.

At Auburn, Neb., the Court Square Theatre closed last week.

The Crystal Theatre at Arapahoe, Neb., has been sold to R. A. Kirkman by Mr. De Allmand, former owner.

Among the exhibitors in Omaha the past week were Oscar Peterson, Minden, Neb.; J. Q. Grotenhuis, Cottage Theatre, Orange City, Iowa; H. Simons, Empress, Shenandoah, Iowa; Morris Smith, Hippodrome Theatre, Sioux City, Iowa; Cliff Larson, Lyric Theatre, Creighton, Neb.; C. E. Byers, Opera House, Valley, Neb.; C. W. Shafer, Opera House, Petersburg, Neb.

Canada

Oral Cloakey, peppy manager of the Regent Theatre, Ottawa, has been admitted to the active roll of the Rotary Club in the Capital City of Canada and has become an enthusiastic member. He conducted a special morning matinee at the theatre on Saturday, December 15, under the auspices of the Rotary Club, for the children of all orphanages in Ottawa and Hull, Quebec, the house being thrown open to the many inmates.

For some few weeks, Manager Ben Stapleton of the Centre Theatre, Ottawa, tried the Saturday opening arrangement, following up the plan which was adopted last summer for the Ottawa Regent, but after a short trial the engagements were once more drawn to open on Mondays. Programs continue to open at the Regent on Saturdays.

But for the substantial brick construction of the building, the Palace Theatre at Cornwall, Ontario, would undoubtedly have been destroyed by fire which swept a business block of the St. Lawrence River town on December 4. The flames came to a dead stop when they reached the side wall of the Palace and the theatre was practically untouched.

Joe Franklin of the Franklin Theatre, Ottawa, conducted a Puzzle and Rhyme Contest for his successful house during the week of December 10 by publishing a jumbled assortment of sections of the art name of the theatre which were to be cut out and pasted together. Prizes of $10, $5, $2 and 22 passes were offered to contestants who pasted the bits together neatly and who also offered a poem or short essay on the theatre.

Local Conditions an Aid to Amsterdam, N. Y., Exhibitors

Although the carpet mills of Amsterdam, N. Y., are running but three days a week, the picture theatres of the city are really being benefited rather than otherwise. This is rather strange for there are about 10,000 men and women employed in the mills. But in Amsterdam, there is a vaudeville house which charges a 60 cent admission. With the mills running on half time, the mill hands are seeking their amusement at the picture theatres, which charge anywhere from 10 cents to 25 cents, figuring that they can secure from three to six times the amusement for their money than if they had attended the vaudeville. Exhibitors from Amsterdam along Albany's Film Row during the past week, especially those who run the 10-cent houses, assert that their business has picked up since the mills partially closed down.

Alec Papayanakos, owner of the American in Canton, was in New York the past week, where he met Mrs. Papayanakos who arrived on the Aquitania from a visit of several months in Greece.

Here's the recipe which Oscar Perrin is following these days in bringing success to the Leland in Albany. Feature, "Where the Pavement Ends," Fox News Reel, Fox Educational Reel, Mermaid Comedy, "This Way Out." Along with this, for 28 cents, goes some excellent organ music. And the best part of it all is that the same good program is followed week in and out, and the house is packed afternoon and night.

Harry Berinstein, manager of the Majestic in Elmira, and George Roberts, of Albany, general manager of the Berinstein circuit, motored to Buffalo last Monday in Mr. Berinstein's car, which later on disappeared after it had been parked in front of the Hotel Statler.

A canvass of the picture theatres in Albany, Troy and Schenectady, reveals that there has been absolutely no let-up in business thus far even though the Christmas holidays are but a few days away. Some of the managers admitted that they were looking for a slump which thus far, however, has failed to show up.

James J. Kelly, associate manager of the State Theatre in Corning, has been named as manager of the Elwood and Sampson theatres in Penn Yan, which are controlled by Associate Theatres, Inc., owners of the State. Mr. Kelly has already assumed his new duties. E. G. Dodds, formerly of Syracuse, will act as local manager for the State Theatre.

The Arlington in Troy, operated by "Cal" Miller, a former booker in the F. B. O. exchange here, has closed but may reopen after the holidays.

Samuel Wood, former owner of the Strand in Amsterdam, has acquired the Strand in Canajoharie and will open the house on Christmas Day.

Bill Smalley, of Coopertown, made one of his periodical visits to Film Row during the past week, and is reported to have done considerable booking. He reported business as excellent in all of his houses.

Things are breaking a bit better these days for George King, of the Rialto in Binghampton, than on Election Day, when Mr. King, running for alderman, went down to defeat.

"Speejacks" has been added to next week's bill at the Leland, in Albany, the picture splitting over two weeks.

If censorship is abolished in New York State, exhibitors and others favoring the repeal of the present measure will find themselves indebted to Fred Elliott, of Albany, owner of the Clinton Square Theatre now under lease. Mr. Elliott is devoting three or four days each week in traveling over this part of the state, calling upon the owners and managers and asking them to come out and strongly oppose censorship, both in slides, by word of mouth, but especially in seeking out their respective assemblymen and lay the foundation of the campaign which will later on be carried into the legislative corridors of the State Capitol. During the past week, Mr. Elliott was in Utica, Amsterdam, Old Forge, Norfolk, Poland and other places in northern New York.

There is nothing like getting one's advertising where it will do the most good. Bill Smalley, of Cooperstown, showed good judgment in placing each week's program of his house in Sidney in the lobby of the hotel there. There is no question but that the advertisement brings anywhere from a dozen to twenty traveling men, stopping over night in Sidney, to Smalley's attractive theatre a few doors down the street.

The way winter is holding off in northern New York means hundreds of dollars to the exhibitors of that section who lose trade when the country roads become more or less impassable. Up to the present time there is no snow to speak of in any of the northern counties. Exhibitors from this section of the state, in town for film, declare that farmers are still flocking to town for the movies each night, and that business is nearly as good now as during the summer months.

Stock will open on Christmas Day at the Avon in Watertown, according to Nathan Robbins, owner of this and other theatres in central and northern New York. Motion pictures will not be shown at the Avon during the indefinite run of the stock company, but the program at the Olympic, also in Watertown, and owned by Mr. Robbins, is to be augmented by the latest pictures in conjunction with vaudeville.

Edward Windbiel, who with Thomas Shelley runs the Orpheum in Amsterdam, was in town booking pictures last Friday.

Buffalo

Nothing doing on midnight movies in Buffalo. The council, on recommendation of the mayor, has amended the ordinances prohibiting the exhibition of motion pictures after midnight. The council has also put the ban on immoral and indecent films. A fine of $250 is provided for a violation.

John J. Maxwell, Jr., formerly manager of the Star and Loco theatres, has been appointed assistant general manager of the Border Amusement Company. Mr. Maxwell was formerly assistant manager at the New Olympic before going with Border, who control the Star, Loco, Ellen Terry and Marlowe.

James Kelly, who has been managing the State Theatre in Corning, N. Y., has arrived in Penn Yan to relieve Harry Morse at the Elmwood and Sampson theatres while the latter is enjoying a much needed vacation.

Charlie Bird, who has resigned as general manager of the Fox western studios, has returned to Hornell, where he intends to make his home. Mr. Bird was formerly manager of a Hornell theatre.

R. C. Fox, former manager of the Paramount exchange, is returning to Buffalo to handle "The Hunchback of Notre Dame" for Universal. "Dick" has been absent from Buffalo for several years. Harry Scott, feature sales manager for Pathe, was in town last week end. So was Harry Buxbaum, First National district manager.

M. Shea is in Chicago conferring with architects on the mammoth new picture theatre which he will soon build in Buffalo.

Rochester, N. Y.

The week on Rochester screens: Eastman, "Anna Christie." Victoria, "Soft Boiled." Piccadilly, "Little Old New York." Regent, "Our Hospitality." Fay's, "The Empty Cradle."

Mabel Normand in "The Extra Girl" will be shown in Rochester at the Regent Theatre soon.

Without going into the question of whether or not the Eastman Theatre is properly excluded from taxation, Justice John B. M. Stephens has dismissed the order granted previously on the application of Julius Hoesterey, Jr., for a review of the action of the city assessors in including the property in the list of untaxed holdings.

Enid Knapp Botsford, director of the Eastman Theatre ballet, made her first public Rochester appearance this week in connection with the ballet number, "The Fountain," which was on the program with the presentation of "Anna Christie."

So successful was the first week's showing of "Little Old New York" at the Piccadilly that the Marion Davies production was held over for the second week, something very unusual in this town.

Kansas

A storm of protest has broken over the action of the State Motion Picture Censor Board in authorizing the showing of "The Birth of a Nation" in Kansas. Governor Davis, when he returns from the trip to Great Bend, where he went to cast his hat into the Presidential ring, will find an assortment of protests that will occupy his attention for several days if he attempts to answer them.

The protests are pouring not only into the Governor's office, but also into the office of the attorney general, Charles B. Griffith. Petitions are coming into Griffith's office begging him to take legal steps to stop the showing of the film.

It is probable Griffith will go to Kansas City, Kas., to urge the censor board to repeal its action in admitting the picture. The supreme court has decided the action of the board was final. Only Governor Davis could stop the picture, and the Governor has said that he saw nothing wrong with it.

A petition of 500 citizens of Salina, business men, city and county officials and school teachers was presented the Governor begging him to stop exhibition of the film. A petition of 103 Fort Scott negroes was sent to Griffith, who transmitted it to Governor Davis. The ministers at Wichita, Fort Scott, Saina and Kansas City, Kas., have filed protests and many personal letters are coming in. Delegations of negroes from Topeka and Coffeyville called on Griffith and protested.

The Beyer Theatre at Excelsior Springs, Mo., was opened last week under the management of H. M. Loop. The theatre is beautifully decorated and the estimated cost is $125,000. The seating capacity is 1,200.

C. R. Acuff & Co. have purchased the Isis Theatre at Bruswich, Mo.

J. D. Wineland, who owns theatres in Picher, Okla., and Webb City, Mo., was a visitor at the Kansas City exchanges recently.

Clarence ("Bones") Smith, an exhibitor of Kansas City, Kas., and secretary of the Motion Picture Theatre Owners of Kansas, is the proud father of a baby girl, who has been named Harriet Ann.

H. L. ("Doc.") Gees, exhibitor of Mulberry, Kas,. was a visitor in Kansas City recently.

Mr. Ware of the Varsity Theatre at Lawrence, Kas., was another visitor last week.

Milwaukee Theatre Company Describes Ambitious Plans

Organization of a company to operate a chain of theatres in and near Milwaukee, with George Fischer of the New Milwaukee Theatre at the helm, has been completed. As its first step in its expansion program, the company has virtually completed a deal whereby it will acquire the Greenfield Theatre, an 800-seat house nearing completion in West Allis, suburb adjoining Milwaukee.

The deal for the Greenfield involves a ten-year lease, according to Mr. Fischer. Just as soon as all the papers are signed, steps will be taken by the new company to contruct at least two more houses on sites already purchased, Mr. Fischer declared. Just where these sites are located, he refused to make known, but asserted other houses would follow those already contemplated.

With the announcement of the formation of the new company, which according to Mr. Fischer consists of business men of the north side, some of whom are behind his New Milwaukee Theatre, it is expected that Mr. Fischer will virtually turn the direct management of the New Milwaukee over to Louis Shimon, his assistant, while he will devote his time to executive duties connected with all the houses. Who will be named to manage the Greenfield he has not revealed.

As a climax to the spirit of harmony which has marked the dealings between exhibitors and exchange men in Milwaukee during the last year, a joint ball is being planned by the Milwaukee Film Board of Trade and the M. P. T. O. of Wisconsin, according to Ben Koenig, secretary of the exchange outfit. This is intended to replace the annual event held by the exhibitor organization. According to Mr. Koenig, Fred Seegert, president of the exhibitors, has expressed approval of the plan. The ball will be held in the municipal auditorium, it is believed.

At the end of twelve days, "Little Old New York" has shown to approximately 53,000 patrons of Ascher's Merrill Theatre in Milwaukee, a new record for the house, according to Roy C. MacMullen, manager. Not only is that figure a new high mark for the theatre since its opening, but with the exception of one picture it is a record for Milwaukee, Mr. MacMullen claims.

With 53,000 movie fans already accommodated, interest in the film apparently is still at a high pitch and as a result, Mr. MacMullen is laying plans which are expected to result in the picture being kept in Milwaukee for a third week. Ever since it opened, extra shows have been necessary to accommodate the crowds, the house being kept open throughout this period from 9:30 a. m. to midnight.

Using odor bombs as their weapons, enemies of Charles Wasicheck, Milwaukee theatre owner, routed patrons simultaneously at two of his five houses, the New Crystal, downtown theatre, and the Pearl, on the South side, he reported to the police several nights ago. Information Wasicheck gave the authorities leads them to believe that the "bombs" were placed as a result of trouble he has had with the labor unions over his hiring of non-union musicians at the New Crystal almost a year ago. Since then his theatre has constantly been picketed.

Indications are that unusually good business will continue with the Merrill for at least several weeks following the close of "Little Old New York." For the week of Dec. 15, that week so usually dreaded by exhibitors, Mr. MacMullen has hooked up with the Knights of Columbus for the showing of Yale's "Landing of Columbus." Twenty thousand tickets have been turned over to the Knights for sale. The picture is to be shown on a program also featuring "The Drivin' Fool," for which the Merrill has tied up with the safety division of the Milwaukee Association of Commerce in an advertising scheme.

Baby Peggy's "Darling of New York" is to be the Merrill's Christmas picture and "Reno" the New Year attraction.

Girl ushers are going to be taboo at the Wisconsin Theatre, 3,500-seat movie house being erected in the heart of Milwaukee's down town district, according to Eddie J. Weisfeldt who, with the title of manager of production, will be in charge of the theatre for the Saxe Amusement Enterprises. Instead of girls, Mr. Weisfeldt declares he will have a staff of twenty-five boy ushers who will work under an officer and merit system. The head usher will be stationed at the entrance of the inner lobby. Several of the twenty-five assistants will carry the rank of lieutenant and will be in charge of the boys in their section.

Mr. Weisfeldt, as manager of the Strand in Milwaukee, employs girls as ushers, but he declares that he is convinced that boys are more suited to work in a house of such large size as the Wisconsin.

Roy C. MacMullen, manager of Ascher's Merrill Theatre in Milwaukee, observed Thanksgiving day by acting as host at a banquet for his thirty-five employes in the basement of his showhouse.

George W. Dilley who for some time has combined the show business with the newspaper business, has decided to quit the former and as a result Highland, Wis., is without an exhibitor. Dr. Dilley ran his shows at the Municipal building.

According to word from Platteville, Wis., negotiations are under way to convert a portion of the city hall into a picture theatre. The Gem is the only showhouse this city boasts at present.

Frankel to Play Santa Claus to 1,200 Cincinnati Orphans

Through the courtesy of I. Frankel, manager of Gifts Theatre, at least 1,200 children from the various Cincinnati orphanages will have their Christmas made happier by attending a performance at Libson's house during Christmas week. Mrs. Leah Weiss, Cincinnati novelist, whose new book, "Object!" is just off the press, will arrange transportation for the youngsters.

Isaac Libson who controls practically all of the first-run houses here, has volunteered his support to the Theatre Owners' Chamber of Commerce of New York in the campaign which they are waging against the government admission tax.

The Play-Reviewing committee of the Cincinnati Motion Picture Council has publicly endorsed "Anna Christie," "Stephen Steps Out," "The Printer's Devil" and "The Wanters," all of which pictures were shown here recently.

The Grand Theatre, Marion, Ohio, which has been closed for several months while in the hands of a receiver, has been reopened under management of the Marion Photoplay Co. and will continue pictures.

John Murray, prominently known throughout the central west, has disposed of his theatres at Warren, Ohio, and gone south on account of his health. Smith controls two houses in Warren, as well as two in Alliance, Ohio.

Eugene Quigley, manager of the Kearse Theatre, Charleston, W. Va., and formerly in charge of the Capitol, Cincinnati, has gone to Chicago to undergo medical treatment. Quigley has been ill for several weeks, during which time he has twice been a patient in a Charleston hospital, but failed to respond to the treatment.

The Jewel Theatre, Hamilton, Ohio, one of the houses in the Jewel Photoplay chain, which has been open only on Saturday and Sunday of each week, has been taken over by Wm. Shoemaker, who will operate the house daily, showing second-run pictures at popular prices.

In order to feel the pulse of the movie-going public, John Schwalm, manager of the Rialto Theatre, Hamilton, is giving each of his patrons a questionnaire asking them to designate their choice as to pictures, stars, music, etc., and soliciting comments and suggestion on the manner of conducting the house, and improving the service.

Phil Chakers has assumed management of the Grand Theatre at Middletown, Ohio.

If anyone entertains doubt as to fate playing funny pranks, he has but to refer to Gordon Hake, Piqua, Ohio, for verification. Hake has been assistant manager of the Piqua Amusement Co. for five years, and recently accepted the position of manager for the Capitol Theatre, Charleston, W. Va. He was on his way to the depot to take a train for Charleston to assume his new duties a few weeks ago, but when reaching the station was handed a telegram that the theatre had been destroyed by fire. Hake says that's what he calls "rubbing it in."

Henry A. Staab Is Wisconsin's Secretary

HENRY A. STAAB, newspaper publisher and a member of the Milwaukee Motion Picture Commission, the censoring organization of the city, has been named executive secretary of the M. P. T. O. of Wisconsin. He will take office January 1, according to Fred Seegert, president of the exhibitor unit, who announced the appointment. Mr. Staab succeeds Walter F. Baumann, who resigned several months ago after holding the position for three years.

Although never directly connected with theatrical management, Mr. Staab for years has been in a position to study exhibitor problems and therefore comes to the organization highly qualified for the position. As a member of the Motion Picture Commission, he has met various Milwaukee showmen and has considered with them the problems arising from censorship. In addition, he has been in charge of numerous theatricals staged by the Knights of Pythias lodge, of which he is a former grand chancellor for the state of Wisconsin.

Mr. Seegert announced that hereafter the executive secretary would make frequent trips throughout the state, thus getting into closer touch with exhibitor members, getting first-hand information of their needs and problems, and spreading the doctrine of the movies before various organizations not connected with the business, such as the Rotary clubs and Chambers of Commerce.

Mr. Staab, who is 45 years old, at one time was connected with the Milwaukee Herald and more recently with the North Avenue Progress, a community newspaper. Mr. Baumann, whom he succeeds, has entered the film and slide advertising business in Milwaukee.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Milt Crandall Experiments in Drawing to Get Results in Pittsburgh Papers

MILTON D. CRANDALL, now of the publicity staff of the Rowland and Clark theatres, Pittsburgh, makes interesting comment germane to the use of half tones in poorly printed papers, though his letter was written before he saw the article of two weeks ago in this department.

As old readers know, the R. & C. advertising has come in for a deal of comment in this department in the past six or eight years, starting with the efforts of Samuel Sivitz to persuade the local compositors to give him type display in the small sizes. Just before he retired from the field, Mr. Sivitz had achieved a good combination effect, though he was still having trouble with his artist.

Ill health compelled his retirement and the battle began all over again. Following his transcontinental trip for Down to the Sea in Ships, Mr. Crandall came onto the R. & C. lot this fall, and his efforts have been directed to a general campaign, which has resulted in the establishment of a photoplya department in the Tuesday issue of the Chronicle-Telegraph, with the other papers taking more interest than they previously displayed. This helps the other houses as well as the numerous theatres under the

THE FERRIS STYLE AD.

Rowland and Clark management, but so long as Milt gets what he wants, he is perfectly willing to share with others. Before he is through, he will probably land all of the papers with photoplay pages, for the papers will soon discover that these departments fill a subscriber want.

About Newspaper Work

But more interesting is his effort to get real display without half tones in newspapers where poor press work makes it practically impossible to get even halfway decent results.

Very wisely he has not sought to reform the press rooms. He is not trying to get better printing, but has directed his efforts toward getting a style of drawing that will give good results with poor printing. His experiments should interest not only theatre managers who cannot use half tones and can command the service of illustrators, but the publicity departments of the various production companies should find suggestion

THE FULL-TO-THE-EDGES

here from the results of practical experiment.

From a number of samples submitted, we have selected some individual results as being especially worthy of comment, but it should be understood that four houses are advertised as a unit in a forty-inch space. Two of these ads—and they are the most successful—follow the style used by Ben Ferris, of the Finkelstein and Ruben houses in St. Paul and Minneapolis.

Ferris Style Best

In this the four spaces are set inside of a border and white space is used to hold them apart and give each a distinction of its own. This style seems to have been perfected by Ferris from the four-in-a-row used

Ponjola
SMASHING DRAMA OF THRILLS!
Pulsing romance of a beautiful society woman who followed her love to African Jungles
Anna Q. Nilsson
James Kirkwood
REGENT
Penn & Highland

A First National Release

THE PONJOLA DISPLAY

on the West Coast, and we think it is a decided improvement. It does not use the space to the full, but it gives a better display value than where the entire space is completely filled. The white space pulls up the individual announcements and gives a greater value than if each house had been given its full ten inches.

Contrast the distinctness of these

A Goldwyn Release

A DESIGN WHICH PRINTS WELL EVEN IN PITTSBURGH

Milt Crandall's artist has taken the technique of the old woodcut engravers to get results with presswork a hundred years behind the times. This style of cut with its black mass and open line work will be attractive where a 50 screen halftone would be sickening.

four announcements with the *three* title space space in which the entire space is utilized for type. The spaces are exactly the same size, yet the individual announcements have more than triple the display value of the other, though the solid display gives the titles in letters four times the size. Moreover, the display has a more characteristic form and the R. & C. display can be picked off the page at first glance.

Replacing Half Tones

In the matter of text it will be noted that Mr. Crandall uses type wherever possible and he gets it into spaces where five years ago a Pittsburgh printer would have declared that type could not be placed. Take the Ponjola advertisement, for example.

A United Artists Release

HOLDING MARY OVER

The actual size of this display is 3 3-16 deep by 4 inches wide. Only the title and the signature are lettered. The names are set in 8 point bold, the heading of the panel in 8 point light bold italic and the matter in 6 point italic. There are the portraits of star and lead, a sketch of the Eiffel tower, for Paris, and the diamond mines of Africa. Not much drawing; merely enough to give character to the space without detracting from the type.

On the other hand the second week of Mary Pickford in Rosita suggests a hand letter, though it seems to be a "rugged" type letter. This was a holdover, so merely the announcement was needed. This is 2 11-16 wide and 3¼ deep. It tells all that is necessary, and tells it plainly.

But the star effort is the opening for Enemies of Women, which is reproduced in large size that it may be seen that even in Pittsburgh you can use line cuts if you make them properly. This seems to have been planned along the lines of the old-fashioned wood cuts, made when printing was in its infancy and general results were no better than Pittsburgh can get today.

In all of the cuts used by the theatres the open line and the solid mass replace the intricate, delicately shaded efforts that are so popular in the press book, where they are printed on nice white paper, with good ink. This is worked on cheap paper and with poor ink, and to guard against a blotch every precaution is taken. Even the lines in the background are carefully held apart. A hairline closer and they would puddle up.

This space is 7¼ by 5¼, about one-half larger than the reproduction. It stands up like a 24-sheet. We believe that if the press books carried one or two designs along similar lines, with open drawing for line and black mass instead of shading, many newspapers would find them far more useful than the present line cuts and infinitely to be preferred to the half tones.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

MUSICAL presentation with "Ponjola," the First National Picture, and Will Rogers in "Uncensored Movies," the Pathe pre-release, was built around the chorus of fourteen voices, the ballet of six and a girls' harp quintette. This ensemble filled the stage and filled the eye, and was one of the most warmly received stage pictures in some time. Running time of this incident was nine minutes, divided into three parts. Other musical incidents took eleven minutes, the Topical Review eight minutes, the Rogers comedy twenty and the feature one hour and fourteen minutes, making a show of two hours and two minutes.

"My Sweetie Went Away" and "The World Is Waiting for the Sunrise," especially orchestrated, served as symphonized jazz overture, six minutes, giving various instruments a chance to step out. Two 150 ampere Mestrum booth floods of deep blue covered the entire stage. Two dome Mestrums of same amperage flooded the orchestra with orange. Six color blend spots and three box lamps of color blend shot up from beneath the small stage through the glass traps onto the silver draw curtains. Two arch spots of color blend hit the curtains from the side. Transparent columns at proscenium with two color blends in each.

The Pilgrims Chorus from "Tannhauser" was sung by the feminine chorus before a white patent leather back-drop. Singers were in evening gowns, and were arrayed in formal concert style across the stage. The back drop was lighted from the sides by four vari-colored spots to the side, colors running to blue, green and magenta. Two dome spots throwing color blends flooded the singers, bringing out in unique hue the various color of the gowns. Two booth spots of deep blue focused on side drapes and orchestra. The large stage foots were green. Five minutes.

Divertissements Distinctive, the big number, opened with a stage picture. The fourteen women singers were pyramided against the deep blue plush back cyclorama by means of two stairways on opposite sides of a platform, six girls being on each stairway and two on the platform. They were in white robes and wigs, with gold cross bands across the bust, Grecian style, and held garlands of flowers. To the right, upstage, were the five harpists in semi-circle formation, and to the left upstage were the six ballet dancers in various poses. Ensemble in Grecian costume throughout. After the tableau the singers took up Handel's "Largo" accompanied by the harps. Then came "Humoresque" by the harps while the dancers did their stuff. The third and final number of this incident was "Chansonette," with singers, harps and dancers working up to a strong finish. Lighting for this centered mainly on overhead spots of orange covering the whole number, augmented by x-rays. Arch spots from the sides were rainbow colored, and the box lamps and spots through the glass traps were color blends. Two booth Mestrums flooded the side drapes and orchestra deep violet, while the transparent columns were color blends top and bottom. The cove lights were yellow.

A First National Release

THE LOBBY AND A FOYER DISPLAY ON THE ASHES OF VENGEANCE FROM THE PEOPLE'S, PORTLAND

The castle front is not along the usual lines and the shields for still displays add a further touch to the effect. The work is a little more trouble than the solid front, but is infinitely well worth while. The second cut shows another shield in front of a miniature stage built in a recess under one of the ramps leading to the upper floor. It's a pretty idea.

A First National Release

THIS AND A SIMILAR BANNER CAUGHT 100,000 PERSONS

They were carried around the field at three big football games in Boston to tell of the coming of Ponjola to the Gordon Theatre. Three crowds saw these thirty-footers, and at least half of them lived in Boston. Maps were given the visitors.

Two Banners Were Shown to 100,000

Two banners 30 feet long were painted for Ponjola at Gordon's Washington Street Olympia, Boston. These were shown to more than 100,000 persons.

One of the banners was carried around the Braves Field between the halves of the Brown-Dartmouth football game. A similar banner was used at the same time at the other ball park at another game, and one of them was brought into play at the Weymouth-Marquette game the following day. As football draws huge crowds, this was the most concentrated form of advertising, and the moving sign was not only made visible to all of the crowd, but it had a greater display value because of this motion.

Realizing that probably half of the crowd came from out of town, traffic maps showing the most direct route to the theatre from the field were handed out overprinted with "All roads lead to Ponjola," and the name of the house. With a heavy order of paper and some extensive newspaper work, Ponjola got a running start.

An effective ballyhoo was a wrecked car paraded through the streets with a sign to the effect that the Pleasure Mad owner had taken a six cylinder joy ride. An ambulance with a bandaged victim on the tailboard preceded the car. There was a special night at the cabaret supplying the chorus girls and an extensive set of teaser posters used before the title was established.

It was a pretty campaign and pulled them to the Warfield.

San Francisco Mayor Starred in Ballyhoo

Kingsmore has no corner on mayors for ballyhoos. Louis B. Mayer and his staff of trained press agents invaded San Francisco and not only landed the Mayor but the Chief of Police and the Chamber of Commerce. The reason was that a San Francisco woman had written The Valley of Content from which Pleasure Mad was taken, and so the city on the bay was selected for the premiere.

Mr. Mayer, with his family and some of the cast, went up to San Francisco where the party was met by the city officials and taken to City Hall where Mayor Rolph turned over the key of the city. They were also met by an Army Band (with a recruiting angle), and the jazz orchestra and chorus girls, in costume, from one of the cabarets.

It made a big spectacle and the chorus girls were hugely enjoyed by the large crowd.

Then they started the picture at the Warfield.

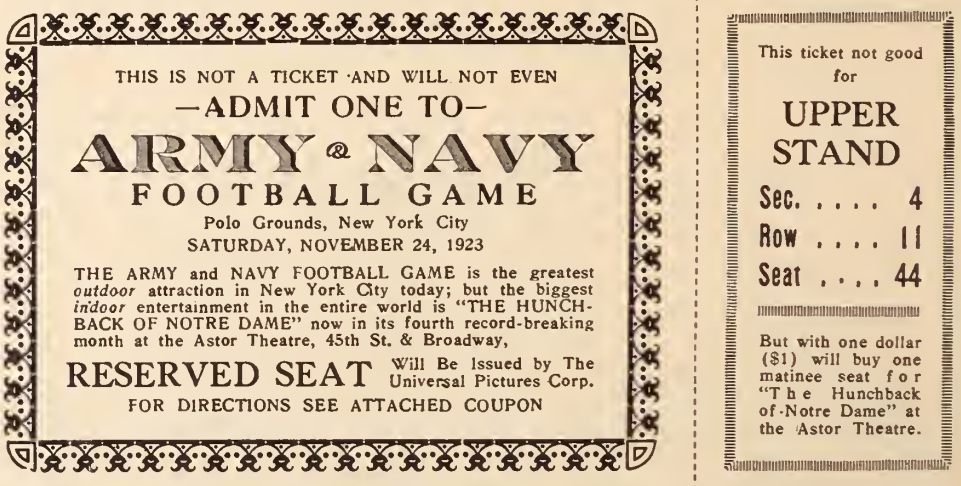
Mark This Well

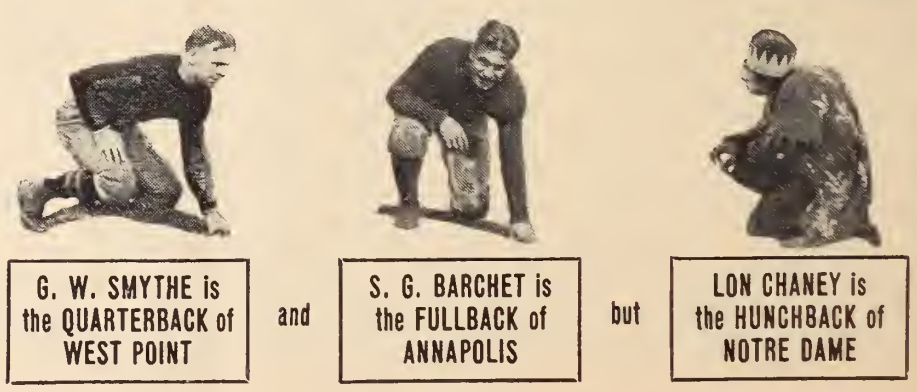
George E. Brown, now conducting the Imperial Theatre, Charlotte, N. C., but best known through his connection with Memphis theatres, has developed one of the best stunts yet on comedy selling.

Mr. Brown had Harold Lloyd in Why Worry and he felt that if he could demonstrate the audience approval, he could get even more business, so he went to see a concern handling radio sets. They were glad to work the stunt for him in return for the advertisement, and they ran an installation from the theatre to the heart of the business district a short distance away.

A loud speaker transmitted the laughter and a sign below told that they were laughing at Why Worry and that the work had been done by the cooperating company.

It's a wonderful stunt, but play it on the level and do not try to ring in the phonograph record. It will not be convincing. You want the laughter and the intervals.


THIS IS NOT A TICKET AND WILL NOT EVEN
—ADMIT ONE TO—
ARMY & NAVY
FOOTBALL GAME
Polo Grounds, New York City
SATURDAY, NOVEMBER 24, 1923
THE ARMY and NAVY FOOTBALL GAME is the greatest outdoor attraction in New York City today; but the biggest indoor entertainment in the entire world is "THE HUNCHBACK OF NOTRE DAME" now in its fourth record-breaking month at the Astor Theatre, 45th St. & Broadway,
RESERVED SEAT Will Be Issued by The Universal Pictures Corp.
FOR DIRECTIONS SEE ATTACHED COUPON
This ticket not good for
UPPER STAND
Sec. 4
Row 11
Seat 44
But with one dollar ($1) will buy one matinee seat for "The Hunchback of Notre Dame" at the Astor Theatre.



A Universal Release

THE FRONT AND BACK OF THE UNIVERSAL FOOTBALL CARD

This ticket was used on the Army-Navy game in New York, but you can work over the idea of the "back" and the fake ticket can always be used for some local happening. It was a big enough stunt to prove interesting to New York and made business.

Cloakey's New Gags for Merry Go Round

Getting a street stunt that required the services of twelve policemen to preserve some semblance of order was a stunt and encore worked by Oral D. Cloakey., of the Regent Theatre, Ottawa, on The Merry Go Round. He had this Universal rather late, but it was new in Ottawa and he stood them on their heads.

The stunt was staged with the cooperation of a department store. They wanted to introduce their Santa Claus impersonator with more impressiveness than merely letting him hitch on his whiskers and take his place in the store, so they arranged with the Regent to let him start from there.

Friday evening, Nov. 23, the impersonator climbed out of a special chimney built on the roof of the Regent so as to be in plain view on two streets. He climbed up inside the chimney and came down the outside. The chimney was plastered with a huge sign for The Merry Go Round, which was to open the following Monday. Twelve policemen were on the job to try and keep traffic open, but they succeeded only in preventing the children from hurting themselves or each other. Traffic was tied up for more than a quarter of an hour and it was much longer than that before the street became normal again. The cops almost fell down on the job when Santa came out of the chimney for he let 200 air balloons float down into the sea of juvenile humanity and—you can guess the rest.

Saturday he was host to the children at a special performance at the Regent. He was escorted to the theatre from the store by a military band. Each child able to gain admission was given a balloon and a bag of candy. Santa gave the children a talk and after the show the band took him back to the store, where he held a reception. Provision was made for 1,600 children, but there were so many more that a repeat entertainment had to be given the following week. That was the second traffic stoppage.

The store not only supplied the balloons and candy, paid for the band and the chimney and the services of the Santa, but two of the windows were given to the stunt and the feature, and liberal space in the daily advertising was given the event. More than this, the Rotary Club was enlisted to bring children to the showing, and the bannered automobiles ballyhooed the entire city while the Fire Department put eight men on duty inside the house and staged a small parade with children riding on the apparatus. And above all this, the newspapers, which give no special theatre notices, simply had to cover the events as news.

Mr. Cloakey built the elaborate Merry Go Round shown in the cut on this page, the dolls and other trimmings being supplied by a toy concern, which supplied a number of mechanical figures as well as the doll patrons of the carousel and the ferris wheel in return for a credit card and then gave their own window display to a hook-in. The same thing was done by the electrical concern which did the elaborate wiring.

The display was shown for two weeks in advance of the showing at four stores, playing three days in each.

Direction signs were used on the roads leading into town and in the business section there were cloth signs used to edge awnings also carrying direction arrows. This is something new, and Cloakey used enough of them to make comment.

There was also a mirrored merry-go-round on the marquise with spots playing on the mirror surfaces which reflected the light to the street. You have to see this to appreciate the effect.

There were other stunts, but these were the high lights of a campaign that was good even for Mr. Cloakey.

A Hodkinson Release

ONE OF MILT CRANDALL'S CLEVER BALLYHOO STUNTS

This was worked for The Drivin' Fool at the Blackstone Theatre, Pittsburgh, the car being dug out of a local garage where it was waiting until the repair men got the courage to tackle the job of fixing it up. The chauffeur carried the idea.

A Universal Release

THIS WINDOW DISPLAY PLAYS FOUR ENGAGEMENTS

It was booked for three-day showings in four stores, making a two weeks' advance for The Merry-Go-Round, and it got two hook-up windows from the toy store and the electricians who provided the bulk of material and wiring.

Got Pure Reading at Twenty Cents

Maybe you know about it, but anyhow, recently we had "apple week" and you were supposed to eat an apple a day and have apple pie for lunch and all that sort of thing.

They had it in St. Louis, along with the rest of the country, and Herschel Stuart sold the Fruit and Produce Association on the idea that a free distribution through the Missouri Theatre would mean more than merely handing out samples.

He paid $10 for some doorknobs and telephone hangers and not only got several hundred cases of apples but he won fifty-four inches of pure reading matter in connection with a live story. It was not just one story but a lot of small mentions through the week in the course of the general news story. That is better yet.

Hersch has a big house in the Missouri, and he has a large advertising allowance, but he doesn't see any use in buying what he can get for nothing. That's one of the reasons he has charge of a big house instead of a dinky 300 seater. He knows, too, that what he gets for nothing is often better than the best he can buy. You can't buy a tie in on a big local movement. You have to horn in, and Hersch and Bill Saal are a fine pair of horns.

Showed the Ages

Using the press book material on Three Ages, Mr. and Mrs. George M. Kraupa, of the Hamilton Theatre, Lancaster, Pa., got a very effective front on Buster Keaton.

A compo board fame was divided into three panels, each backed by dark cloth and in each section was a scene from one of the ages, the cave man and his woman, Buster as a Roman manicuring the lion's nails and the modern Buster amid the ruins of his Ford.

It gave the prospects some idea of what the title meant, and materially helped the sale of tickets.

A Successful Fight Against Competition

Frank H. Burns, exploitation man for the Beacham Theatre, Orlando, Fla., had a real fight on his hands when they came to play Jackie Coogan in Circus Days. There was a real circus booked in, for the tent shows are still able to play away down south, and the Shriners were going to hold a Ceremonial Session and a Shrine session is a two or three day circus, as a rule, in that section.

Between the two it looked as though it would take a lot of fighting to get them in. It did, but they came, and held the business up. Without competition the chances are that all records would have been left so far behind they never could catch up.

Manager of Theatres H. B. Vincent started in for press stories several weeks in advance and the week before the opening the two of them took off their vests and started in to fight.

Three clowns were hired and cruised around town for ten days on a bannered truck. The banner was so loud that the horn could be dispensed with. One thousand small bags were printed up with circus talk, and these were thrown out around the schools and on the business streets. The bags were too small to hold many peanuts, but at that they were not much smaller than the circus variety.

A candy store was landed on the idea that candy was needed to make circus days complete, and a toy store gave up a window large enough to contain a 24-sheet as a background for toys. They took extra large newspaper spaces to announce that all toy purchases of fifty cents or more would carry a ticket to the attraction. Christmas shopping was never before done so early in Orlando. The tickets were singles and most of them brought in one or more paid admissions.

For ten days the toy department was crowded all day while others gaped at the window, the largest display ever gained in Orlando.

The clowns of course worked the streets during the Shrine parade and a couple of days later they went up and down along the line of the circus parade, tossing out peanuts to the waiting crowds and then tailed the actual circus parade.

Business was close to the top, but did not hit the highest mark. Mr. Burns says that if any exhibitor will use the same energy without too great a competition he can hang up a mark that will show the capacity of the house to its limit.

This is the cheapest big stunt that has been recorded on this picture.

A Warner Brothers Release

A REGULAR DOG SHOW IN AN ALTOONA LOBBY

An effective design planned by the Strand Theatre, Altoona, Pa., for Where the North Begins, in which Rin-tin-tin, the police dog is featured. The combination of cutouts with real foliage for a banner is the chief point of interest in this display.

Now It's Gang Club

Utilizing the novelty hats supplied by Pathe on Our Gang comedies, the James Theatre, Columbus, Ohio, staged a parade of length and explosiveness to put over the showing of their first release of this series.

Children attending the theatre the week before were given the hats and a card stating that if they would meet at a certain corner the following Saturday morning they would be conducted to the theatre to witness the first showing. The de Molay Boys' Band was hired to supply the music, and you could hear them some of the time, though for the greater part the whoops of the excited youngsters drowned out the band. The wearing of the hat was essential, but a man was stationed at the rendezvous to supply those who had come unprepared.

A First National Release

THREE OF THE HIGHLIGHTS FROM THE CAMPAIGN ON CIRCUS DAYS IN ORLANDO, FLA.

H. B. Vncent, manager, and Frank H. Burns, publicity, fought a real circus and a Shrine Ceremonial with exploitation that held up business in the face of strong counter attractions. The three clowns were hired by the week and did more than any one feature to put it over. The window backed by a 24-sheet was in a toy store which gave a ticket to the show with each toy purchase.

William Fox presents Charles Jones in "CUPID'S FIREMAN" A Fox Picture

"FLYING FINANCE"
Featuring Neely Edwards
An Educational-Mermaid Comedy
Supervised by Jack White

"IN THE PALACE OF THE KING"
An Emmett J. Flynn Production
distributed by
Goldwyn-Cosmopolitan

Gladys Walton
in
"THE NEAR LADY"
adapted from
Frank R. Adams'
popular story
A Universal Picture

Scenes from
"THE SONG OF LOVE"
A First National Picture
starring
Norma Talmadge

Louis B. Mayer presen
The Fred Niblo
production
"THY NAM
IS WOMAN
A Metro Picture

Paramount presents

"THE BIG BROTHER"

an Allan Dwan production

"UNCENSORED MOVIES"
the two-reel Hal Roach comedy starring
WILL ROGERS
Released by Pathe

Poor Half Tones Are Not Entirely Fatal

The halftones in this 90 x 3 on Scaramouche in Chicago are not very well reproduced. You can make out the features, but that is about all. However, these half tones merely illustrate the cut. Type argument and good reproduction is not essential, though better work would have made a better appeal. The selling is done almost wholly on the talk, and this is cleverly written on the theatrical page, and because it does, it gets the attention of every person who passes that page. It would have been possible to have used a scene cut, and this would have wasted about seven eighths of the cost of the display, a 75 x 2, but this simple sketch sells the reader on reading and then sells him on seeing the production. The copy is enthusiastic but temperate, and it will convince many more ticket buyers than would a slaver of superlatives. The Hunchback will draw its best trade from the better class of persons, and these would not be appealed to through a splash of ——est words. They would regard an attraction so advertised with reasonable suspicion where they will be drawn up to the box office with this appreciative but sober announcement. But the best idea is the use of the cut for attention getting. It is so different from the average that it gets first call on the reader and sells him before he can look over the rest of the page. Where space must be economized because of its large cost, skillful appeal must replace a space spread, and this cut is worth a couple of columns of the usual stuff. To be seen at its best it should be reproduced in a portion of the page, but this is not possible here, so you will have to visualize its surroundings to appreciate just how much personality it displays in its company.

YOUTH LOVES
Age Wants—
Her eyes glance to the right and to the left. Which one should she choose? The old man, serious and forcible, who WANTS her, who offers wealth, position, title? But the youth also desires her, and his hopes are high. And all life is like this —yours and mine!
Desire—Longing
Rivalry—Conquest
REX INGRAM'S
METRO
MASTERPIECE
FOR THE LOVE OF A WOMAN AND TO AVENGE A FRIEND
SCARAMOUCHE
FROM RAFAEL SABATINI'S FAMOUS NOVEL
WOODS THEATRE TWICE DAILY 2:30-8:30
SUN MAT NO 3
ALL MATINEES BEST SEATS $1.00
This Picture Will Not Be Shown at Any Other Theatre in Chicago This Year

A Metro Release

IN SPITE OF HALFTONES

ten to get and hold the interest. The top lines get attention and as you read down the impression is formed that the play must be worth while. This is not the initial display which was much larger and made a wasteful use of cut material. It is merely to help extend the run, but we think that this is a much better display than the opening gun. Use of the star names would have helped considerably, but it is a good advertisement just as it stands.

Sells The Hunchback Through Unusual Cut

This crayon of Notre Dame used as the attractor for a Chicago display on The Hunchback of Notre Dame looks like an or-

Merry Go Round Is Tied to Two Pages

Although we have used little advertising on The Merry Go Round lately, this big Universal still seems to be cleaning up, though mostly it has dropped to the second and later run houses, but they show it up now and then. This double truck comes in rather belatedly from St. Louis, where it played the Missouri Theatre last September. Generally Herschel Stuart is more prompt in sending his results out. There is not a very close tie-up to the title in the various advertising displays, but they manage to get enough to make up a page and they get a better effort than can be had with the usual trade style because of the drawn design. Just how much the theatre had to pay toward this special space is not developed, but we think that very little was charged to the house. That drawn design works for all of the cooperating advertisers and it is probable that the extra space was pro rated to them. They profit from the drawn design as much as does the house and there is no reason why they should not help the cost by paying more than for the space they actually occupy. We think that the best hook-up chance was overlooked. The dancing school says nothing about the merry go rounds they teach.

Full Page Value with Less Space

Ralph Ruffner, of the Capitol Theatre, Vancouver, B. C., does not believe in wasting his money on full page spaces if he can make less do, and he gets all the value of the full, plus next-to-pure-reading by taking 205 lines across the page for If Winter Comes. Ruff puts it all in a brief slogan in the upper right hand corner and he does not spell hell with dashes, either. He comes right out with it, and it does not look half as bad. He plays up the fact that it was filmed in England because he is appealing to a clientele largely British, and he modestly announces that "there is not another

ANNOUNCING
THIRD WEEK
Capitol Entertainment
Beginning Tomorrow Noon
"From the heights of ecstasy to the gates of Hell"
IF WINTER COMES
A. S. M. Hutchinson's Master Work of Modern Literature
FILMED IN ENGLAND—MIGHTIER THAN THE BOOK

A Fox Release

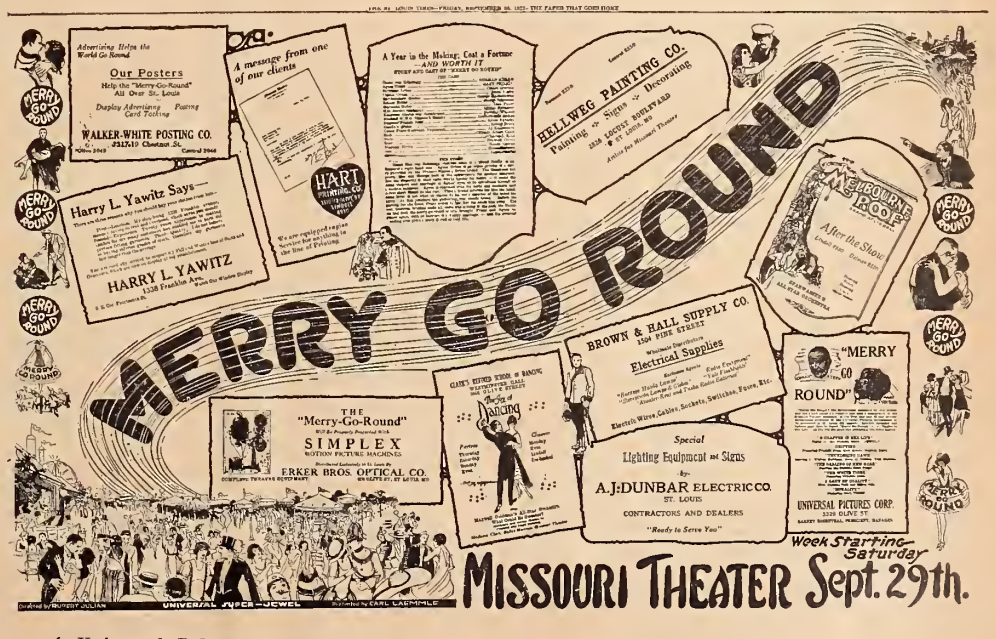
JUST AS GOOD AS A FULL

show like this on the North American continent at the price," and follows with his price schedule, which is a 50 cent top in the evening. This is a rather belated display, for Ruff had the picture in September and used it to open his third season, though this was purely a technicality, since the house was open all summer. It was the biggest picture in September, so he made that the official opening. In his left hand ear he announces the times of starting and

The HUNCHBACK of NOTRE DAME
A Majestic Picturization of Victor Hugo's Immortal Classic
A Universal Super-Jewel Produced by Carl Laemmle
To those who seek the finer things—be it in art or literature—this tremendously absorbing epic of an earlier day is dedicated.
These players:
Lon Chaney
Ernest Torrence
Patsy Ruth Miller
Norman Kerry
Tully Marshall
and hundreds of others
This production will not be shown in any motion picture theatre for a year.
SYMPHONY ORCHESTRA
CATHEDRAL CHOIR
DEARBORN at LAKE
SUNDAY MATINEE 3 P. M.
SAM H. HARRIS
Twice Daily 2:30 P.M. 8:30 P.M.

A Universal Release

OUT IN CHICAGO



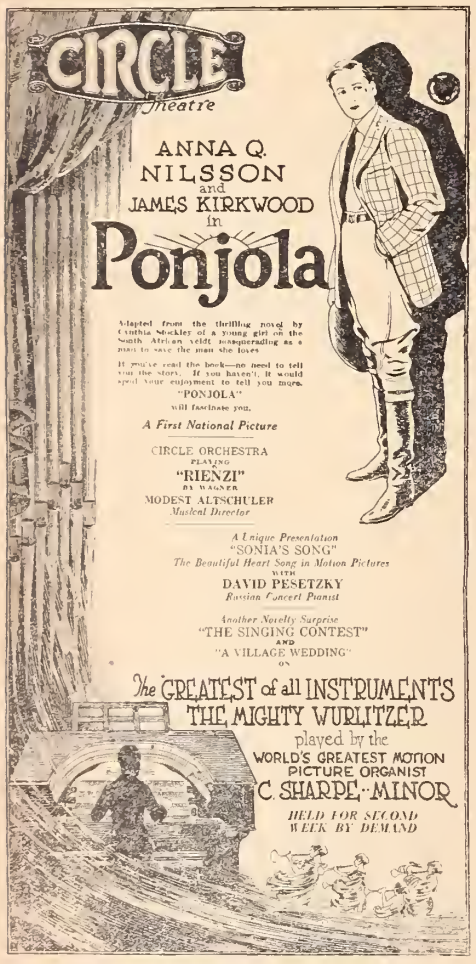
A Universal Release

A DOUBLE MIDDLE FROM ST. LOUIS

asks: "Please do not attempt to see it at any other time than from the beginning." He gets just as good a display as though he had paid for the 40 additional inches on the page, and by keeping short he gets onto the page with the book notes, where the display will most surely be seen by all who are interested in books and therefore to be presumed to be most interested in the play. He gains two objectives with one gesture, and saves money at the same time, which is characteristic of Ruff.

Sells Ponjola on Record of the Book

Most of the selling of Ponjola at the Circle Theatre, Indianapolis, is done on the book. The first paragraph tells that this is taken from the Stockley story of the girl who became a man on the African veldt and then goes on to say: "If you've read the book—no need to tell you the story. If you haven't, it would spoil your enjoyment to tell you more. That seems to cover the



A First National Release

MOSTLY ORGAN

ground very thoroughly. If you've read the book, you know, and if you haven't, there is the suggestion that you should at least not miss the picture. And all this is carried by a single cut of Miss Nilsson, most of the cut going to a touring organist, which explains the left hand cut, with the organ pipes working very nicely into the drapery design. Keeping the figure to the other side of the space and using a black shadow gives it equal distinction and still holds it from the general design. This is not as showy as some of the recent Circle sketches, but we think that it is better craftmanship. There is more dignity to the design than the fluffy style of drawing, and at the same time it gives greater strength to the figure to isolate it from the more ornamental section.

Flaming Youth Girl Is Generally Useful

Here is another good display on Flaming Youth based on the same figure the Circle, Indianapolis, used on the same title. This seems to be the full plan book cut, which was fixed over by the Circle to get an effect more along its usual lines. By and large this form is more generally useful, since working with dark grounds is a more or less ticklish experiment. This line work

A Startling Expose of Ultra-Modern Society to Which the Author Didn't Dare Sign His Right Name
RIVOLI
The Best in Pictures and the Best in Music
Continuous 12 Noon to 11.30 P. M.
COME! JOIN THE DANCE!
Dance to the mad, merry tune of flaming youth.
Youth that demands love.
Youth that craves kisses and new thrills.
Youth with its jazz, its flapperism, its petting parties, its reckless disregard of conventions
FLAMING YOUTH
From the Novel by "Warner Fabian"
With An All-Star Cast.
Including
COLLEEN MOORE
MILTON SILLS
SYLVIA BREAMER
ELLIOTT DEXTER
MYRTLE STEDMAN
BEN LYON
A Picture Aglow with the Wine of Life; Aflame with the Spirit of Youth

A First National Release

THE F. Y. GIRL AGAIN

is less apt to mud up and looks as though it would go through cheap work in good shape while still looking well on better paper better printed. If you will turn back to the issue for December 8 you will be able to compare this with the Circle display and note how the Circle artist built up around the press book suggestion. The artist figured that he could do no better, perhaps not as well, and he wisely took the press book figure. This display is from the Rivoli Theatre, Baltimore. It entails no art work and yet it gives a fine effect. We fancy that figure will be more generally used on this title than all of the other cuts combined.

Encouraging Crime in Evansville, Ind.

Just think of offering $10 in prizes for the best singing of Yes, We Have no Bananas! It would be better to offer ten dollars not to sing it, but the Victory Theatre, Evansville, Ind., in a P. S. to its display for The Age of Desire offers $4, $3, $2 and $1 prizes to the birds who give the best rendition of this overdone selection. Perhaps the idea is to lure the unsuspecting victims onto the stage where the enraged audience can shoot at them, or perhaps the banana song was still new in Evansville when the advertisement was printed. Perhaps, but we don't think that the darned thing stayed new for as long as a week anywhere. Anyhow the idea of a song contest in which all contestants sing the same song is a variant to the usual amateur night and is passed along for the benefit of others who have to use special nights. The advertisement itself packs a terrific lot of talk for its space. It is three nines, and it carries four or five conversations without seeming to be crowded. Most of it is six point, unleaded. Someone must have dropped the slugs on the floor because the lines do not match up well. The main bank, for instance runs:

"Whatever my son is I
him as a babe for the
made him. I deserted
luxury and riches. I

Of course the second and third lines are transposed. There is a similar drop in the paragraph for the vaudeville act. The trouble may have come from setting in corrected machine lines, but an advertiser is justified in not paying for the space, and if he holds up the bill a couple of times, this sort of thing will stop. Of course mistakes will happen now and then, and should be passed over,

VICTORY
"THE SHOW PLACE OF EVANSVILLE"
Sunday—Monday—Tuesday—Wednesday
"The AGE OF DESIRE"
A First National Picture
STONE AND HAYES
ORGAN GUARANTY
PATHE NEWS
FUN FROM THE PRESS
Comedy
"WINTER HAS CAME"
SONG CONTEST NEXT FRIDAY NITE OPEN TO EVERY-BODY TEN DOLLARS given to the Best Singer of "Yes, We Have No Bananas" First Prize $4, second $3; third $2 4th $1 Fifth entrance send name to Manager Victory Theater and report at theater next Friday night.

A First National Release

PRIZES FOR BANANAS

but no advertiser should be asked to pay for such hash, and if it is a chronic condition a hold-up will effect a cure. The chief point of interest in the display is the manner in which the cut dominates the space without detracting from the type. This is because the type lines are held to small sizes and are not permitted to fight with the attractor. A space like that with light type is worth four times the space with large letters killing off the display value of the cut. It probably will look a bit too light in the reduction, but it is a well handled display.

Got a Bonus

Four mounted men to advertise Rupert of Hentzau at the Regent Theatre, Ottawa, cost Oral D. Cloakey nothing. He worked a local riding school into the Papyrus-Zev race pictures and the proprietor was so well pleased with his share of the advertisement that he gave the horses and riders free for Rupert.

That is the real secret of good exploitation. Leave them pleased and you can come back.

Coal Gold

Painting a couple of sacks of coal with gilt paint and adding a small ad for The Gold Diggers was the idea of J. P. Harrison, of the Hippodrome Theatre, Waco, Texas.

These fa e nuggets were planted in doorways and other good places, and pretty soon each lump of coal was going around in the pocket of its personal press agent, who told the rest of the town. It was a tedious job, but well worth the investment of time and gold paint.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Six Cylinder Love"

Delightful Entertainment in Fox Production of Successful Stage Comedy Dealing with Newlyweds

Reviewed by C. S. Sewell

When "Six-Cylinder Love" proved such a big success on the stage there were many who saw in it great possibilities as a screen production. Among these was the Fox Film Corporation, and as a result this picture bids fair to fully live up to expectations, for it has all the ear-marks of a winner.

In the first place it is a delightful little comedy, with witty lines, the best of which have been preserved in the subtitles, a charming story rich in human interest, an excellent cast including the star, Ernest Truex, and several others who contributed to the stage success, all in a well-rounded, well-made production.

The play has been transferred bodily to the screen with only slight elaboration in the use of the greater possibilities of the screen for atmospheric effect, and with the necessary curtailment of some of the lines. However, all of the clever touches which kept the play on the New York stage for two years and made it a success on the road have been retained.

"Six-Cylinder Love" is a straight comedy through which there is an undercurrent of seriousness. It has a story which gets away from the beaten track for the most part. Never does it introduce farce or burlesque but depends on comedy situations naturally developed by the story. You will find yourself laughing aloud many times in watching this picture and smiling almost continually.

Notwithstanding the preponderance of the comedy element there is no dearth of drama, which is brought out in effective relief against the comedy background, making it more intense. The theme of the picture, which deals with newlyweds, is intensely human and will strike a responsive chord in a majority of spectators, not only in the way good-natured fun is poked at them but in the sympathy aroused for the diminutive husband who, after buying a car for his wife, finds himself getting deeper and deeper into extravagance and finally misappropriating money which belongs to another. You feel nothing but pity for the poor chap and will be delighted at the way he gets back on his feet despite obstacles.

Altogether, it is an unusually satisfying picture, tremendously true to life, that gets under the skin, for the action is extremely plausible and might happen to any of us. At the same time while it is amusing you it is putting over a good lesson, especially for the "newlyweds," of the folly of extravagance and trying to live beyond your means to make a show. It is a picture that will appeal strongly to the men and just as strongly to the women and should prove a box-office success in neighborhood as well as first-run houses. In addition to other factors, it offers excellent angles for exploitation.

Ernest Truex is ideal in the role of the young husband. His excellent work and his diminutive stature add greatly to the comedy and the arousing of sympathy and it is doubtful if anyone else could have made this part so effective. Florence Eldridge is well cast as his wife; Ralph Sipperly as the auto salesman, Berton Churchill as the husband's employer and Donald Meek as an older husband who has gone through the same experiences give the same kind of excellent performances as they did on the stage, and the remainder of the cast is entirely adequate.

Your patrons will like "Six-Cylinder Love."

Cast

Gilbert Sterling.....Ernest Truex
Marilyn Sterling.....Florence Eldridge
Richard Burton.....Donald Meek
Geraldine Burton.....Maude Hill
Phyllis Burton.....Anne McKittrick
Marguerite Rogers.....Marjorie Milton
Bertram Rogers.....Thomas Mitchell
William Donroy.....Ralph Sipperly
George Stapleton.....Berton Churchill
Harold Winston.....Harold Mann
Tom Johnson.....Frank Tweed
Mary.....Grace Gordon

Based on stage play by William Anthony McGuire.
Adapted by Carl S. Clancy.
Directed by Elmer Clifton.
Photographed by A. G. Penrod.
Length, 7,000 feet.

Story

Richard Burton, fairly well-to-do, finds that after he has bought an auto he has acquired such expensive and sponging friends and his wife and daughter have become so socially ambitious, that he finally has to sell his home and the car. He calls in a clever auto salesman who by means of a ruse sells the car to the Sterlings, newlyweds, living next door. Gilbert Sterling inherits Burton's sponging friends, and his wife starts on a career of extravagance that ends in Gilbert "borrowing" money from his employer. Gilbert sees the light then, kicks out his worthless friends and with his wife moves into a small flat after selling his home. Finally the janitor buys the car and Gilbert is able to pay back the last of the money. His employer then gives him back his job. Gilbert's wife says that he can then buy a car for her—but not an auto, something more old-fashioned—in anticipation of a coming event.

"A Lady of Quality"

Universal Picturization of Burnett Novel With Virginia Valli Is a Beautiful Production

Reviewed by Mary Kelly

Hobart Henley's screen version of Frances Hodgson Burnett's story and play is a production of great beauty. As it is one of Universal's Super-Jewels, one naturally expects a superior attraction. It assuredly is this. Pictorially it is very nearly perfect and dramatically it has the elements that appeal widely.

Virginia Valli has never had a more flattering opportunity to exploit her beauty, charm and ability. Her role is one of many moods. The early scenes show her the daughter of an English nobleman, banished by her father and raised in a stable where she learns to "outswear and outride" all the men. When her father takes her back again and she has her first love affair, a new character unfolds itself. "A Lady of Quality" emerges. The star has many effective and affecting scenes. She is beautifully gowned and always exceptionally pleasing to the eye—one of the production's strong points of appeal.

The production has a fine, commendable quality of being beautiful and rich without suggesting anything excessively showy. The castle grounds and interiors are beautiful in the extreme. But there is a marked dignity and good taste about it all.

Some may find the transformation in the heroine rather too sudden and complete to be convincing. There is such a decided break in the spirit of the picture that it is almost like two different stories. The girl's real sweetheart is introduced late in the picture and then is only lightly described. The love interest would have been stronger if more admiration and sympathy had been urged for Milton Sills, who proves to be the worth-while suitor.

But this does not mar the picture's attractiveness for average tastes. It should bring exceptionally good box-office returns because it is an exceptional picture. Hobart Henley's directing, the material beauty of the production, Virginia Valli and a fine supporting cast should mean great satisfaction anywhere.

Cast

Clorinda Wildairs.....Virginia Valli
Sir Geoffrey Wildairs.....Lionel Belmore
Lady Daphne.....Margaret Seddon
Clorinda, age 6.....Peggy Cartwright
Gerald Mertoun.....Milton Sills
Dame Passett.....Florence Gibson
Mistress Wimpole.....Dorothea Wolbert
Sir Christopher Crowell.....Bert Roach
Sir John Ozen.....Earl Foxe
Sir Humphrey Ware.....Leo White
Lord Porkfish.....G. B. Williams
Tavern Keeper.....Willard Louis
Annie Wildairs.....Patterson Dial
Annie, age 8.....Yvonne Armstrong
Groom.....Bob Mack

Based on novel by Frances Hodgson Burnett.
Scenario by Marion Fairfax and others.
Directed by Hobart Henley.
Length, 8,640 feet.
Photographed by John Stumar.

Story

A girl, raised as a boy because her father had no son, absolutely unconventional, suddenly determines to become a lady of quality. In her new character, Clorinda Wildairs falls impulsively in love with Sir John Ozen, a brilliant Beau Brummel, lady-killer of the most unscrupulous type. In an inadvised moment she permits him to clip a lock of her hair. He gives her the cold shoulder. Later, she falls desperately in love with the Earl's kinsman, the Duke of Osmonde. Sir John Ozen, inspired by pique, holds over her head the telltale lock of hair. In a tempest of passion on both sides, an act is committed which changes the whole course of the Countess' plan of life for a happy one.

FEATURES REVIEWED IN THIS ISSUE

Dangerous Maid, The (First National)
Her Temporary Husband (First National)
Lady of Quality, A (Universal)
Lucretia Lombard (Warner)
Miracle Makers (Associated Exhibitors)
Reno (Goldwyn)
Shepherd King, The (Fox)
Six-Cylinder Love (Fox)

"Her Temporary Husband"

First National Farce Comedy with Sidney Chaplin Is a Regular Riot of Laughs and Fast Action

Reviewed by C. S. Sewell

First National has a regular whale of a comedy in "Her Temporary Husband." Here is a picture that looks as if it were built around the slogan: "Get the laughs," and it certainly does. No matter how hard-boiled you are, even if you belong to the class who sit back and mentally dare a picture to make you laugh, this one will get you, pretty soon you will be smiling and before you know it you will laughing aloud.

An out-and-out farce, making no pretense to being taken seriously, it starts in with the first subtitle to let you know it is all in good fun. This attitude is maintained throughout; while the action is getting under way there are snappy subtitles and humorous incidents and by-play on the part of Sidney Chaplin which keeps you in good humor. Then once the main idea begins to unfold, the action gets faster and faster, the humor more and more boisterous up to the climax which is a regular whirlwind, both from the standpoint of action and laughs.

Belonging to the type of farces based on complications due to one person being mistaken for another, this picture introduces a girl who to live up to the provisions of a will must be married within a certain time. Nothing new in this, but she goes to a home for incurables and gets an old bearded man for the job. A chap who has fallen in love with her at sight contrives to take his place after donning a beard, and in the general mix-up his valet has also to disguise as the old man. Then the fun gets fast and furious until all three of these bearded gents are darting through the house, each pursued by a chap who from motives of his own wants the genuine old man out of the way.

Finally a whole gang of thugs is brought into place and this is countered when the valet broadcasts a radio call for help from the army, navy, police, firemen, boy scouts, messenger boys, Elks, Eagles, Moose, etc., etc. Here is a situation possible of portrayal only on the screen with hundreds of soldiers, sailors, and the other groups and apparently thousands of civilians are shown converging on the house. This climax is a riot from every angle. Then on top of that, with no let-down in interest, the manner in which the conspirators are spirited away by the valet and given what's coming to them, brings another round of laughs.

The majority of the responsibility for laughs falls on Sidney Chaplin as a booze-loving valet who is the goat all through the picture, and he is excellent, and especially fine is a scene in which he tries to tell the hero in pantomime what the gang is going to do to him. Owen Moore is well cast as the hero and Tully Marshall as the real old man, with Sylvia Breamer as the girl and Chuck Reisner as a tough.

Everybody enjoys a good laugh. "Her Temporary Husband" is crammed full of them and should prove a great big box-office winner, so don't overlook it.

Cast

Thomas Burton	Owen Moore
Judd	Sidney Chaplin
Blanche Ingram	Sylvia Breamer
John Ingram	Tully Marshall
Clarence Topping	Charles Gerard
Conrad Jasper	George Cooper
Hector	Chuck Reisner
Larry	John Patrick

Scenario by F. McGrew Willis.
Directed by John F. McDermott.
Photographed by Sam Landers.
Length, 6,723 feet.

Story

Blanche, according to her aunt's will, must get married in twenty-four hours to a wealthy man in order to inherit the property. She arranges with a home for incurables to furnish an old man with whiskers who should not live very long. Thomas Burton, a wealthy chap, sees Blanche and it is love at first sight. Learning of the plan, he disguises himself with whiskers and takes the old man's place and marries Blanche. Then a general mixup begins in Blanche's home in which a chap who wishes to marry her, and the old man's secretary, who wants to get his money, plan to kill the old gent and enlist the aid of a tough guy. During the action Burton's valet, Judd, disguises as the old man, while Burton appears as his nephew. The real old man appears and finally great confusion is caused by there being three old men on the scene. Finally when the tough calls for his gang, Judd sends a radio to the army, navy, police, firemen, Elks and many others, and the whole mob descends on the scene. The gang is captured, Burton explains his deception and Blanche agrees to accept her temporary husband as a permanent one.

"The Dangerous Maid"

New Constance Talmadge Feature for First National Has Unusual Amount of Drama

Reviewed by Mary Kelly

Seventeenth century intrigue in England furnishes a thrilling and picturesque background in Constance Talmadge's new picture. It is excellent audience entertainment. In book form, the story was entitled "Barbara Winslow, Rebel," and concerns the political adventures of a fiery and romantic maid which will appeal strongly to the average fan.

While light comedy touches are generously scattered, the general style is more serious than the usual Constance Talmadge feature. The dramatic character of the period means considerable suspense. To the conflict between the rebels and King James' forces, the heroine's defiant attitude adds great zest.

The personal note is always paramount. Entertainment is the first consideration, as the historical quality is negligible and the box-office angle is never forgotten.

At the same time the customs and costumes of the day give the drama a colorful background. Curled wigs and gay doublets suggest the luxurious fashions. The star is charmingly gowned and her scenes in the disguise of a boy are among the most interesting and exciting of all. The photography is excellent and the settings, particularly the village exteriors, are notable.

Director Victor Heerman has succeeded in keeping the action bright and absorbing. Conway Tearle is attractively cast as Captain of the King's forces and Marjorie Daw is pretty in a minor role. A number of other characterization bits help to make the picture interesting.

Cast

Barbara Winslow	Constance Talmadge
Capt. Prothero	Conway Tearle
Col. Kirk	Morgan Wallace
Sir Peter Dare	Charles Gerrard
Ceelie Winslow	Marjorie Daw
Jane	Kate Price
Simon	Tully Marshall
Corporal Crutch	Lon Morrison
Private Stich	Phillip Dunham
Judge Jeffreys	Otto Matiesen
Jewars	Wilson Hummel
John Lane	Thomas Ricketts
Prudence Lane	Ann May
Rupert Winslow	Ray Hallor
Farmer	Lincoln Plummer

Based on novel, "Barbara Winslow—Rebel," by Elizabeth Ellis.
Continuity by C. Gardner Sullivan.
Directed by Victor Heerman.
Photographed by Glenn MacWilliams.
Length, 7,337 feet.

Story

Barbara Winslow aids her brother, a rebel, in escaping from the King's forces. Captain Prothero, attracted to Barbara, lets her go when she is captured disguised as her brother, and both are arrested and thrown in prison. A secret door is discovered and all the prisoners escape. Barbara gets pardons for herself and the Captain by bartering some valuable papers which expose a plot against the King. The Captain is forced to leave the country but Barbara goes with him.

"Reno"

Goldwyn Comedy Drama Pokes Fun at the Variety of Divorce Laws and Has Splendid Melodramatic Climax

Reviewed by Beatrice Barrett.

They have lots of fun laughing at the wide variety between the divorce laws of the various states in the Goldwyn picture "Reno." It ridicules the ease with which a divorce may be obtained in some states and the impossibility of getting one in others. It depicts the comedy complications which follow the man and woman divorced in one state, not divorced in another, and how a man by crossing a state line may suddenly find himself a bigamist.

It also pokes fun at the way in which some of the present generation of husbands acquire and shed wives, and how wives change their husbands at the slightest whim. But all the while you are laughing at the complications caused by the divorces issued in Reno and considered differently in other states, you feel that underneath there is a strain of real purpose to show how the laws which have been made to correct an evil are really adding to the immorality of the nation, and a suggestion for a law which will apply equally to every state.

Starting out as a lively comedy drama, the picture has an unusually melodramatic ending, which answers the call for something decidedly new in pictures. Amid picturesque shots of the natural wonders of Yellowstone Park are introduced dramatically thrilling scenes of a fight between the two husbands of the same woman, ending in the one being thrown into the boiling pool of a geyser, and then the body tossed high into the air by the force of the spouting geyser and crushed upon the rocks below.

Most of the action is just good fun but in an effort for contrast there has been introduced scenes with a dash of the risque which may shock some patrons, as for instance the passionate love scene between Emily Tappan and Walter Heath; also the idea of the no-divorce law in South Carolina could have been more pleasantly shown than by having the husband crush his wife's fingers in the clothes wringer and otherwise abuse her.

It is an exceptionally good box office attraction. The title will attract in the first place, there are plenty of opportunities for laughter, a strong and unusual climax and the whole enacted by a cast which contains any number of names which are good for publicity purposes.

Cast

Mrs. Emily Tappan	Helene Chadwick
Roy Tappan	Lew Cody
Walter Heath	George Walsh
Mrs. Dora Tappan	Carmel Myers
Aunt Alida Kane	Dale Fuller
Mrs. Kate Tappan	Hedda Hopper
Yvette, the Governess	Kathleen Key
Jerry Dysart	Rush Hughes
Marjory Towne	Marjorie Bonner
The Tappen Children	Robert De Gilhiss, Virginia Loomis
Mrs. Towne	Evelyn Sherman

Story by Rupert Hughes.
Directed by Rupert Hughes.
Photographed by John Mescall.
Seven reels.

Story

Roy Tappan in Reno gets a divorce from his wife Emily in the morning and marries Dora in the afternoon. Dora has just that day received a divorce from her husband. Emily Tappan finds herself left with two children and no money. Walter Health, who formerly loved Emily, asks her to marry him and she does, only to discover that the divorce is not good in that state and she cannot live with him. Tappan and his new wife find that each thought the other wealthy but they are penniless. He seeks money from his aunt, who promises him all the money he wants if he will secure his two children and give them to her. He kidnaps the children and hides them in his aunt's home. After a frantic search Emily finds

the children and with them and Walter she goes to Yellowstone Park, where they are considered legally married. Tappan follows her and in a fight between Tappan and Walter, Tappan is thrown into the boiling pool of a geyser and then his body thrown high into the air by the force of the geyser and crushed on the rocks.

"The Miracle Makers"

Leah Baird's Latest Production for Associated Exhibitors Has Novelty and Suspense

Reviewed by Mary Kelly

In her latest production, "The Miracle Makers," Leah Baird offers another dependable box-office attraction. It is a well planned picture, calculated to give the public a popular blending of melodrama, romance and serious drama. The star's performance in a womanly role is sincere and moving.

A new situation is pictured—the smuggling of Chinese boys who have been turned down by the immigration department. This successfully introduces a moment of suspense when the girl saves the human cargo from being thrown overboard because a seaplane is patroling overhead.

A forced marriage to a loathsome seaman is the tragic note. While Miss Baird's dramatic work and Richard Headrick, one of the screen's most adorable children, will bring a sympathetic response, this will not hinder some from criticizing the situation as unrealistic. It is hard to believe that any girl would prefer to face the humiliation of bringing up her son without a name rather than to tell the truth—that her husband is a convict. But few could handle this situation more effectively than the star. She is well acquainted with screen values and gives the public enough that is worth while in this picture to atone for some implausibility.

Mitchell Lewis as the heavy, George Walsh as the lead and George Nichols as the girl's father are finely cast. The big fight between Lewis and Nichols arouses unusual human interest because of the difference in the ages of the characters. The villain's death might have been managed in a less melodramatic way. The disposal of him by having him fall down the well approaches burlesque.

Cast

Doris Mansfield.....Leah Baird
Fred Norton ..... George Walsh
Mrs. Emma Norton.....Edith Yorke
Capt. Joe Mansfield.....George Nichols
Mrs. Martha Mansfield.....Edythe Chapman
The Boy.....Master "Dickie" Headrick
Bill Bruce.....Mitchell Lewis

Story not credited.
Direction by W. S. Van Dyke.
Photography by Andrew Barlatier.
Length, 5,834 feet.

Story

Doris Mansfield and Fred Norton of the government air service are engaged. Bill Bruce, smuggler in human cargo, takes Doris to Chinatown and forces her to marry him. Fred misunderstands her attitude and she keeps the truth from him. Bruce goes to prison, their child is born, and a few years later Bruce returns, repents when he sees the child, but meets a tragic death, leaving Doris free to marry Fred.

"Lucretia Lombard"

Excellent Box-Office Appeal in Warner Brothers' Production Offered with Choice of Two Titles

Reviewed by C. S. Sewell

Here is a picture that comes to the exhibitor with a choice of titles as Warner Brothers are releasing it under the title of the book on which it is based, "Lucretia Lombard," and also under the alternate box-office title of "Flaming Passion." A full line of paper and accessories have been prepared for each title.

Adapted from a widely-read up-to-date novel by the popular author, Kathleen Norris, this picture should prove a big box-office attraction and a money maker in the majority of theatres. It has a story that is interesting throughout with many dramatic situations and a lot of human interest. The production is well-made, capably acted and finely photographed, and in addition to all this there is an unusually thrilling and effective climax, combining drama and melodrama, with a big forest fire, and a flood which sweeps the heroine and her rival from a high trestle into a raging torrent.

The story is based on the intense love of a woman who is married to a dissolute old roue and a man who against his will finds himself engaged to a woman he does not love. It is a pure love, however, and while the depth of their love is brought out there is nothing risque, or of questionable propriety in the film. The story is finely developed and right at the start arouses your interest and sympathy, and is dramatic enough to make it a worth-while attraction even without the thrilling climax.

The leading roles of Lucretia Lombard and Stephen Winship are finely portrayed by two favorites who have been seen in several other Warner Brothers' sucesses, Irene Rich and Monte Blue. Irene Rich is particularly well cast in a type of role that she has shown she can handle expertly, one in which the dramatic appeal is enhanced by restrained emotion, a woman who sees no chance for the fulfillment of an almost overpowering love. Monte Blue is also well suited to his role which calls for restrained emotion. In fact it is this element of intense love facing a situation with apparently no happy solution that gives the picture its great strength and appeal.

The excellent acting in this picture is not confined to the feature players, for Alec B. Francis comes in for his share as Stephen's father, a minister, while Marc McDermott gives a fine portrayal of Lucretia's husband, and Norma Shearer is well cast as the other woman. She is vivacious and peppy in the lighter moments and effective and realistic in the more serious ones.

Cast

Lucretia Lombard.....Irene Rich
Stephen Winship.....Monte Blue
Sir Allen Lombard.....Marc McDermott
Mimi .....Norma Shearer
Judge Winship.....Alec B. Francis
Fred Winship.....John Roche
Mrs. Winship.....Lucy Beaumont
Sandy .....Otto Hoffman

Based on novel by Kathleen Norris.
Directed by Jack Conway.
Supervised by Harry Rapf.
Length, 7,500 feet.

Story

Blinded by the glamour of his wealth and title, Lucretia marries Sir Allen Lombard, but her love is killed as she finds he is dissolute and dissipated. Sir Allen soon pays the price for his riotous living and, confined to a wheel chair, craves drugs. Through a ruse he gets Lucretia to give him an opiate that causes death. Lucretia is accused but Stephen Winship, the district attorney, absolves her of blame. It is a case of love at first sight between Stephen and Lucretia and despite the fact that against his will Stephen is engaged to his father's ward, Mimi, they are attracted to each other. Stephen's father, the Reverend Winship, is shot and at his request Stephen marries Mimi, believing Lucretia does not love him. Lucretia, however, has gone away with his brother Fred to help him out of a difficulty. A forest fire occurs and Lucretia in trying to save Mimi takes refuge on a bridge which is washed away by a bursting dam. Stephen saves the two but Mimi is so injured she dies, leaving Stephen to Lucretia.

"The Shepherd King"

Fox Screen Version of the Biblical Story of David Is a Dramatic and Spectacular Production

Reviewed by C. S. Sewell

Fox Film Corporation is offering "The Shepherd King," an adaptation of the stage play of the same title, by Wright Lorimer and Arnold Reeves, based on the well known Biblical story of David. It has been handled in a reverent manner throughout and while furnishing entertainment for the masses should appeal particularly to the vast majority of patrons who are familiar with the story.

It is a big production and one that is more forceful from an entertainment standpoint than the majority of pictures of this type. In filming it, Director J. Gordon Edwards and his staff spent more than a year in Palestine, Egypt and Jerusalem. As a result not only were interesting scenic effects secured, such as those showing the Jews leaving Egypt, with the pyramids and sphinx in the background, but striking shots silhouetted against beautiful cloud effects. Due to the atmospheric conditions, some of the photography is remarkably beautiful. But overshadowing this is the fact that the action all takes place in what is said to be the identical surroundings called for in the Bible.

The picture also takes rank as one of the big spectacles of the screen, for in addition to the effective use of the natural surroundings there are tremendous and exceptionally realistic sets representing the palace and court-yard of the Hebrew King, through which surge hundreds of men in the big scenes. There are also many big battle scenes in which large bodies of men, hundreds of them on horseback and all effectively costumed, are employed to advantage.

In such surroundings is enacted the stirring story of David's rise from shepherd boy to king, which has been handled in an effective manner, the strongly dramatic character of the story has been brought out forcefully and it holds your attention. We follow David through his career, including the slaying of the giant Goliath and his battles with the Philistines until he becomes the king, while all through the story is woven his romance with the Princess Michal.

It is a well made production that commands attention. With the exception of Violet Mersereau, in the role of the young princess, the entire cast is composed of foreign players. Edy Darclae in the vamping role of the other princess has been seen in foreign productions; the others are unfamiliar to American audiences and are practically all Italians. Especially good is the work of the actor portraying David, who has a strong note of sincerity in his work; the actor portraying the king also gives a commendable performance and the others in the cast are adequate.

Cast

Michal .....Violet Mersereau
Herab .....Edy Darclea
Adora .....Virginia Cucchetti
David .....Nerio Bernardi
Saul .....Gnido Trento
Jonathan .....Ferrucio Biancini
Doeg .....Alessandro Salvini
Adriel .....Mariano Bottino
Goliath .....Samuel Balestra
Samuel .....Adriano Bocanera
Ozem .....Enzo Di Felici
Abimelech .....Edoardo Balsamo
Omah .....Amerigo di Giorgia
Egyptian Prisoner.....Gordon McEdward

Based on stage play by Wright Lorimer and Arnold Reeves.
Scenario by Virginia Tracey.
Directed by J. Gordon Edwards.
Length, 8,500 feet.

Story

Saul, first king of Judea, does not wait as commanded by the Lord for the arrival of the Prophet Samuel before preparing to battle the Philistines. Samuel tells him he is accursed of the Lord and will lose his throne. Samuel selects David to become King. Saul's son Jonathan meets David and brings him to the court. David goes out and with his sling slays Goliath. Saul, believing him to be the man of the prophecy, sends him into a trap against the Philistines, but he returns victorious and Saul tries to kill him. David leaves the court and goes into a cave. Hundreds of his men follow him and when the Philistines attack Saul, David comes to the rescue and conquers the Philistines. Saul and Jonathan are killed in the battle. David is acclaimed King and he takes as his wife Saul's daughter Michal, with whom he has fallen in love.

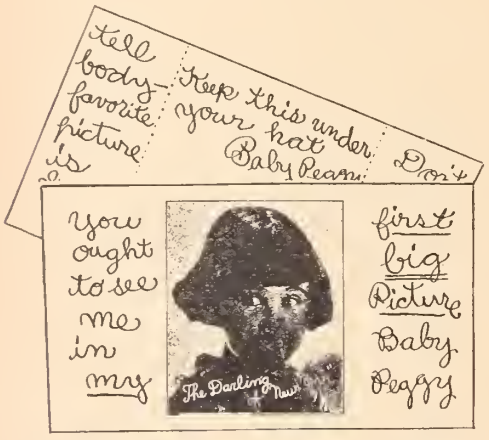
WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

BABY PEGGY'S choice of Universal as the sponsors of her first feature production was fortunate. For Universal has put behind "The Darling of New York" a campaign of showmanship that should help mightily in carving a new niche in the motion picture hall of fame for the diminutive star.

The campaign book on Baby Peggy's first big picture, which has just been issued, outlines a seat-selling effort


Tell body—favorite picture is
Keep this under your hat Baby Peggy
Don't
you ought to see me in my
first big Picture Baby Peggy

One of the Baby Peggy heralds—a 3½x6 two-color folder with room for imprint on back

just as comprehensive and effective as that published on any other Universal-Jewel—which is saying considerable, as you men who have come in contact with Universal showmanship probably know.

FEATURED in the press book is the "Baby Peggy Resemblance Contest," a stunt which already has proved itself a big business-getter. The press book explains in detail the manner in which you can put this over, either working alone or cooperating with your newspaper. This is one of those sure-fire ideas that can be worked equally successfully by a small house as well as a large one, inasmuch as it entails little expense and only the degree of effort you care to give it.

THE keynote of the campaign is the personal touch of Baby Peggy "talking" to prospective patrons—that is, almost every aid has a message from Baby Peggy. Dealing with such a cute and attractive kiddie as Baby Peggy, that's a darned effective promotional angle.

Besides the usual lobby cards, there

THRILLINGLY DIFFERENT
TRUART
"The UNKNOWN PURPLE"
A CARLOS PRODUCTION
HENRY B. WALTHALL, ALICE LAKE, STUART HOLMES, HELEN FERGUSON
JOHNNY ARTHUR, ETHEL GREY TERRY, BRINSLEY SHAW

A sample of the posters drawn for Truart by Hal Fhyfe. This six-sheet is indicative of the full line

is available a set of ten black and white portraits, which can be used in conjunction with captions written in a babyish hand, copy for which can be found in the pages of the press book.

AMONG the aids available are two heralds, which are reproduced in these columns.

The regular line of aids includes posters, advertising cuts, publicity cuts, two slides, hand-colored 11x14 lobby cards, two 22x28's, a four-panel, 20x20 oil-painted screen, which can be used as two two-panel screens, and a trailer.

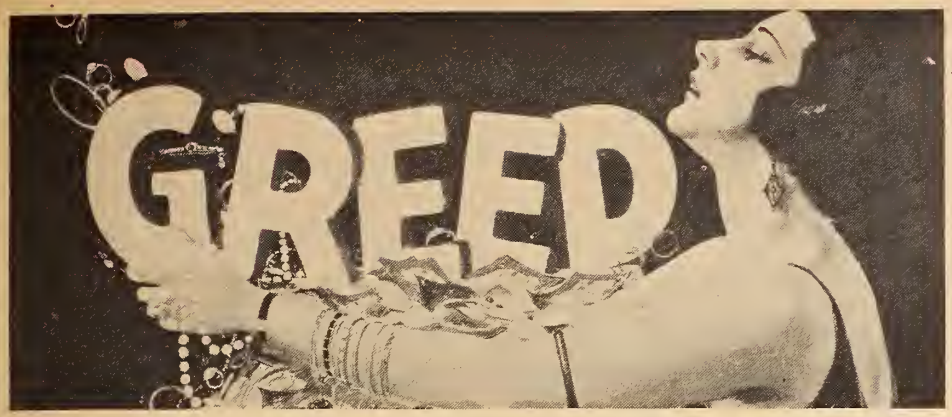
Two songs can be used in connection with the showing of the picture, orchestrations of both of which are furnished without charge.

A GOOD stunt is the circulation tie-up with newspapers, in which the Baby Peggy doll figures as the prize, and in which the Baby Peggy buttons can be used for club members.

ALL in all, it looks to us that the exhibitor who can't find something to suit his needs in the "Darling of New York" campaign—he just can't ever find anything.

Carl Laemmle presents
Mc Baby Peggy
In My first big production
THE DARLING of
Directed by King Baggot
It has been my life long ambition
My favorite picture actress
The Greatest
A GREAT PLAY...A GREAT
"The Darling of Millions"
BABY PEGGY!
Let nothing prevent you from seeing Baby Peggy's triumph in her first big picture—"The Darling of New York"
You already love Baby Peggy.
"THE DARLING of NEW Y
You'll love her first
Baby Peggy
The Darling of New York

The herald illustrated above is printed in two colors on paper 11x16. It folds in the center, giving four pages of type and picture matter, with ample space for imprint on back



Advance sketch of a striking poster on Von Stroheim's "Greed," a forthcoming Goldwyn release. If all of the posters live up to the mark set by this twenty-four they will leave nothing to be desired

One cause of complaint among the exhibitors who write to us is that often they cannot obtain the ideas for their own use that producers use for the covers of their press books. One typical letter states:

"Why is it that producers always seem to use the best illustrations and cuts in advertising their picture to the exhibitor, and he is unable to get that cut at his exchange? It seems to me that if an idea is good enough for a producer to use on the cover of his press sheet it certainly should be good enough to make into a newspaper ad. cut. I wouldn't kick if it were always possible to reproduce the cover, but these colored covers, as you know, usually are either too difficult or too expensive to reproduce to make it practical.

"Another thing I noticed is that when producers are running their big pictures in legitimate theatres in big cities they use different cuts in their ads. than they put in the press sheets. Why is this? It seems to me that if a press-book cut is good enough for the average exhibitor it ought to be good enough for the producer; vice versa, if the producer thinks his big-city advertising is good, he ought to put it in his press books for the exhibitor.

"What do you think about this?"

WE think the exhibitor in this case is right, but we qualify our opinion with the statement that most producers do put their New York ads. in the press books whenever practicable. Very often the press books are entirely in work before the big-city run, and it is too late to make any changes. Our only explanation of the fact that producers do not as a rule use press book ads. for big-city showings is that the ads. are too large to be used where newspaper space is so expensive.

WHICH opens the way for some advertising man to incorporate some smaller ads. in the press sheet—and by that we are not forgetting the "slugs" that appear in most every press sheet.

AS to why the press-sheet cover illustrations are not available, even in smaller sizes than the cover itself, we leave the answer to the advertising men themselves.

"An unusual effect is achieved by the use of delicate colors in the posters for 'The Old Fool,'" says the Hodkinson publicity department. "Orchid, faint pinks and yellows make a really artistic display."

Cover of the "White Tiger" publicity clip sheet. An unusually striking display, which is also available as a newspaper advertisement. It gives an idea of the quality of the newspaper ads. throughout

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow men." This spirit prompts the sincere exhibitors who contribute dependable tips on pictures. The reports are printed without fear or favor, and no report from a bona fide exhibitor will be omitted. Use this department to help your selection of pictures; choose exhibitors whose opinions agree with your experience on pictures you both have played and follow them. Each month an Index To Reports will appear in the final issue; this Index will be cumulative, giving the reports for that month and those previously appearing, for a period of six months. Use the tips and send all you can to help other exhibitors.

Associated Exhibitors

CRASHING THRU. (6 reels). Star Harry Carey. Ordinary program picture that went over very well. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

DESTROYING ANGEL. (6,000 feet). Star, Leah Baird. One of the best Leah Baird pictures I ever played, and that is saying some, as it is almost impossible to improve on any of her pictures. Exhibitors cannot go wrong no matter which picture they pick. I have played them all, and cleaned up on every one; and the pictures will please them all. Good any time. Capacity attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

GOING UP. (5,886 feet). Star, Douglas MacLean. Very funny comedy with plenty of thrills. Another "Hottentot," only airplanes were used instead of horses. Similar stories. Good business for a week. Fine moral tone. Suitable for Sunday. Draw all types in city of 68,000. Admission 15-20-30. R. V. Erk, Barcli Theatre (1,200 seats), Schenectady, New York.

F. B. O

CAN A WOMAN LOVE TWICE? (6,000 feet). Star, Ethel Clayton. Good program picture, but nothing to brag about. Used usual allotment of posters. Had fair attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

DIVORCE. (5,900 feet). Star, Jane Novak. Every one enjoyed this one, remarking on the big story and the splendid acting. We had no kicks; many comments. Fully as good as many of the so-called specials. F. B. O. sell it right. Pretty nice folks, these people. Some of the best bets I have ever played were their pictures. Very, very good moral tone. Suitable for Sunday. Oh, yes! Good attendance. Town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Whatever you may think of the picture it brought them in and kept them interested from the start to the finish. Where the box office is happy the exhibitor generally is also. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

First National

BRASS BOTTLE. (5,290 feet). Star cast. Paid a good price for this one. Advertising matter looked good. Advanced my admissions and disappeared when the crowd came out. Had good attendance. Not suitable for any day. Draw college students in town of 2,100. R. Williams, Lyric Theatre, Oxford, Mississippi.

CHILDREN OF DUST. (6,228 feet). Star cast. Good picture. First part a trifle long. Pauline Garon, Johnnie Walker, Lloyd Hughes and Bert Woodruff are good. Has good moral tone, and is suitable for Sunday. Attendance was fair. Town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Very good attendance. Some thought it Jackie's best picture. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

DADDY. (5,738 feet). Star, Jackie Coogan. Splendid picture. Our patrons will not patronize a child star. Moral tone fine, and is perfect for Sunday. Had fair attendance. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

DADDY. (5,738 feet). Star, Jackie Coogan. Jackie Coogan keeps his big audiences roaring with laughter or on the verge of tears throughout the seven reels, and the bigger per cent. of the patrons wished that there were at least three reels more of this truly wonderful picture. "Daddy" will rival in popularity any film now being screened, and Jackie Coogan's popularity in Oklahoma City has been increased greatly by reason of his latest and best picture being shown here. A picture unrivaled, and sure to please both old and young. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

DULCY. (6,859 feet). Star, Constance Talmadge. It looks to us as if friend Connie was growing old and getting fat. Did not give as good satisfaction as most of her pictures here. Temple Theatre, Ilion, New York.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. Good picture, and was a pleasant surprise to me, as some of the critics knocked this. Direction good; cast very good. Pleased about ninety per cent. Bought this right, and made some money on it; regular advertising to good attendance. Admission 15-55. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. Bought this for a special, and got asked top price as usual. Nothing more than a fair western program picture. Had fair attendance. Not suitable for Sunday. Draw rural and town class in town of 1,700. Charles Wolfe, Isis Theatre, Winamac, Indiana.

HOTTENTOT. (5,953 feet). Star, Douglas MacLean. Very good. Fair business. Has good moral tone, and is suitable for Sunday. Had good attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

PECK'S BAD BOY. (6,000 feet). Star, Jackie Coogan. Broke house record. Played it two nights. Good house both nights. If you have not played it get it, and go after it strong. Draw all classes in town of 1,400. J. Douglas, Strand Theatre, Pierce, Nebraska.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas MacLean. Good comedy-drama. Douglas is liked here. Picture is clean, and drew many laughs. Edith Roberts and rest of cast were good. Has good moral tone, and is suitable for Sunday. Had fair attendance. Draw middle and lower classes in city of 600,000. Admission fifteen cents matinees, twenty-five cents evenings. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. Best audience picture this year. Acting one hundred per cent. Wonderful story, and plenty of action and thrills. Has good moral tone, and is suitable for Sunday. Had fine attendance. Draw neighborhood and foreign classes in town of 1,100. Admission 10-25. Joe Kenneaster, Mystic Theatre (320 seats), Clovis, California.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. Fair attendance. Poor picture. Moral tone O. K. and is suitable for Sunday. Draw family and railroad class in town of 7,750. Admission 10-25, specials 10-35, supers 10-50. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. This picture will please. Good for all classes. The title is good for hook-ups, advertising and exploitation. The paper is extra good. M. W. Larmour, National Theatre, Graham, Texas.

Fox

ARABIA. (4,448 feet). Star, Tom Mix. A very good program picture. Pleased here about eighty-five per cent. Mix is a good drawing card with us. Fair moral tone; suitablt for Sunday. Good attendance oi farmer class, town of 150. Admission 10-20 and 10-25. Jack Schneider, Casino Theatre (285 seats), Richmond, Iowa.

FACE ON THE BARROOM FLOOR. (5,787 feet). Star, Henry B. Walthall. Walthall's acting very good and picture pleased all who like that type. Good moral tone, suitable for Sunday. Attendance, 72 at 35, 11 at 15 cents. Draw town and country class, town of 700 (supposed to be live). J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

MAN'S SIZE. (4,316 feet). Star, William Russell. A little better than the average Russell picture. It seemed to please, but failed to draw. Russell not much of a drawing card here. Fair moral tone. Not con-

sidered suitable for Sunday. Fair attendance, drawing neighborhood class in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

SILENT COMMAND. Star, Edmund Lowe. A hip, hip, hooray! flag-waving picture that is all right and just about a shade better than program stuff. It won't stand dissection by any critical audience, and you want to go light on your promises, for it won't make good on too strong exploitation. First day, fine; second day, sad. The local critics claimed it "didn't ring true" and the fight on the ship at sea got more laughs than any other part of the film, and it was not intended to be a comedy scrap. You have great material here to work with from an advertising angle; hence my caution to go slow and see it for yourself ere booking, that may have a lot to do with your purchase price if you're not handicapped by local conditions. Heralds and mailing list gave, for the two days, poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

STRENGTH OF PINES. (4,382 feet). Star, William Russell. Any exchange should be ashamed to take good money for such a print; and we are paying almost double for Fox stuff. This was a very good picture when it was a five-reler, but now (from this print) it's not a four-reeler. Some of my people went out asking me, "What's the matter with that picture?" Well—this one is sure "cut" and dried. If you can't get a good print lay off of this one; don't use it, it will do you harm. We wired for another picture for the second day showing. William Thacher, Royal Theatre, Salina, Kansas.

Goldwyn

CHRISTIAN. (8,000 feet). Featured cast. Did not go over very good for us. For the price we paid should have received a better print. Cracked sprocket holes, six misframes and parts cut out. Nuff said! Attendance fair. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

REMEMBRANCE. (5,650 feet). Star, Claude Gillingwater. A good home life picture but the patrons have been fed up on this stuff so long that they are growing weary of it and as a result the S. R. O. sign was not taken down and dusted off. It is still in the attic where it was placed several months ago. Nothing wrong with the picture as no one kicked. Pa gets the credit in this one. Has fine moral tone and is suitable for Sunday. Had poor attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SIX DAYS. (8,010 feet). Featured cast. A very fine picture. Pleased one hundred per cent. Be sure and book this one. Had good attendance. Admission 10-35. Town of 5,000. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

SPOILERS. (8,028 feet). Star, Milton Sills. One of the best pictures I ever ran. Any exhibitor that wants a real honest to goodness "he man" picture should book it now. Attendance, house record. Draw country class in town of 8,000. C. L. Hackworth, Grand Theatre, Huntsville, Alabama.

SOULS FOR SALE. (7,864 feet). Star cast. Patrons liked it better than "Hollywood." Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw family and railroad town class in town of 7,750. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

Between Ourselves

A get-together place where we can talk things over

The bad print evil has been discussed from about every angle.

The cure rests with the exhibitor—solely.

It's natural with an exchange manager to "get away with it" as long as all he gets is kicks.

But when his salesmen trail the bad prints and come in with the story of exhibitors who state that they're not taking any, thank you—such and such prints were on the bum and there are other exchanges in their territory that are delivering what the exhibitor pays for—then things may begin to change for the better.

Every exhibitor ought to sit down and write courteously to the producer after running a bad print, explaining exactly how and why it was unfit to run. This would help. The producer doesn't want to spend thousands advertising his pictures and let some poor print ruin his future sales and destroy the effects of his advertising.

Tell him and tell the salesman.

VAN.

Metro

PEG O' MY HEART. (7,900 feet). Star, Laurette Taylor. This play, book, author and story are so well known your feature is sold to the public as soon as you post your first advertising. Saw many new faces, and, judging by the laughter and interest in the screen, I know they were pleased. It is a light Irish comedy drama, but a distinct and refreshing change from the eternal triangle situations that are so common in pictures today. The price was right and I showed this at regular admission to full houses in spite of unfavorable weather. A fine attraction for Sunday. Used slide, boards, window cards and mailing list. Draw farmers and townspeople in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

SOUL OF THE BEAST. (5,300 feet). Star cast. A good outdoor picture. Has good moral tone and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

THREE AGES. (5,251 feet). Star, Buster Keaton. Little less than a knockout. Continual flashbacks weakened continuity, but has everything to please and did please ninety-five per cent. Second night better attended than first at raised admissions. Has good moral tone and is suitable for Sunday. Draw mixed classes in town of 1,800. Admission 10-30, 25-50. J. A. Harvey, Strand and Palace Theatres (500 seats), Vacaville and Dixon, California.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star cast. Sure wish we had not played this one, Sunday. It is too rough. We can't understand how this picture ever received a good comment, but it has in several places. It was not liked here. Not any some at all. Moral tone not good and not suitable for Sunday. Had good attendance first day. Draw best class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

Paramount

HEART RAIDER. (5,705 feet). Star, Agnes Ayres. Dandy picture. Different, cute, fast and entertaining. The folks will come out saying, "'Twas a fine picture." "Mr. Manager we are well pleased. Made us all feel young again. Full of pep, ambition, and sauer kraut." Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. Not his best, but a very good Meighan vehicle and if this star means anything to you, get behind it. Has good moral tone and is suitable for Sunday. Had fair attendance. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. Cash in on it, boys. Paramount is fair about rental, too. I wish we had more Meighans in the business. The picture has plenty of action and is human. Moral tone good. Suitable for Sunday. Had good attendance of better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (500 seats), Greenville, Ohio.

HOMEWARD BOUND. (7,000 feet). A picture that should satisfy any audience. Plenty of action and some very good comedy. Ran it two days and did a fine business. Don't fail to book this one. Moral tone fine and is suitable for Sunday. Had large attendance. Draw general class in town of 4,000. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

HOMEWARD BOUND. (7,000 feet). Star, Thomas Meighan. Of all the Peter B. Kyne stories that have been transferred to the screen I've never seen a poor one. The star is surrounded by a good cast. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

IMPOSSIBLE MRS. BELLEW. (7,155 feet). Star, Gloria Swanson. The best Swanson feature I have used. It pleased them all. Owing to fairs and unfavorable weather the attendance was poor, but it was no fault of the picture. A good picture for any day. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

JAVA HEAD. (7,865 feet). Star, Leatrice Joy. This was a fifty-fifty picture as far as being entertainment for our audience. It was well acted and cast but they don't like this kind here. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

JAVA HEAD. (7,865 feet). Star, Leatrice Joy. A story of old Salem, a Chinese maiden and an American sailor. Have read some adverse reports on this but considered it a fine picture. Albert Roscoe, Jacqueline Logan, Leatrice Joy and Raymond Hatton are splendid. Had good attendance. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

LAWFUL LARCENY. (6,237 feet). Star cast. Fine attraction in every respect but box office picture in our town. Has good moral tone and is not suitable for Sunday. F. M. Francis, Lincoln Theatre, Charleston, Illinois.

LAWFUL LARCENY. (6,237 feet). Star cast. A fair picture which did not please but about sixty per cent. Some will probably like it and others will not care for it at all. Regular advertising brought fair at-

tendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

LAWFUL LARCENY. (6,237 feet). Star cast. A sterling drama of tangled lives, of a husband who falls into the merciless net of another woman, of a wife who adopts the other woman's weapons in her winning fight for happiness. The picture is well worth seeing. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Pleasing production for usual patrons who attended. Not suitable for Sunday. Had fair attendance. Draw average college student class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Will please, especially if they care for pictures of this type. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

LOVES OF PHARAOH. (7,352 feet). Star cast. A good picture, but following on the order of "The Sheik"; too many Egyptian and desert pictures having been shown, spoils this one as a box office money-getter. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

MR. BILLINGS SPENDS HIS DIME. (5,585 feet). Star, Walter Hiers. A pleasing little program picture along the lines of "The Dictator." Pleased practically everyone on a Saturday. Moral tone O. K. and is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750-600 seats), Jonesboro, Arkansas.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Good. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Everybody liked this one. This one is one of the good ones of the "Super 39." Meighan is a steady drawing card for us. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Everybody satisfied. Has good moral tone and is suitable for Sunday. Had good attendance. Draw oil field patronage in town of 2,500. Admission 10-20. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

NOBODY'S MONEY. (5,584 feet). Star, Jack Holt. Fairly good entertainment for our audience. Would class it as a good program picture. Holt has fairly good drawing power for us. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

N'TH COMMANDMENT. (7,339 feet). Star cast. Picture very good and pleased all seeing it. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

N'TH COMMANDMENT. (7,339 feet). Star, Colleen Moore. A very fine production that received lots of praise here. Wish we had more as good. This one should have been the special, for in reality it is far better than any of the Paramount specials with possibly the exception of "Manslaughter." Has good moral tone and is suitable for Sunday. Had good attendance. Draw best class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

PRIDE OF PALOMAR. (7,494 feet). Star cast. A rather above the average picture that seemed to give good satisfaction. Nothing big or startling but thoroughly satisfactory. Moral tone O. K., but is a little rough for Sunday showing. Had good attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand and Liberty Theatres (750-600 seats), Jonesboro, Arkansas.

PRODIGAL DAUGHTERS. (6,216 feet). Star, Gloria Swanson. An excellent picture. Has good moral tone and is suitable for Sunday. Had good attendance. Draw oil field patronage in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

SIXTY CENTS AN HOUR. (5,632 feet). Star, Walter Hiers. Good, lively comedy that caused no kicks. Better than "Mr. Billings Spends His Dime," but Hiers lacks a great deal of being a star. He is just a good comedian with a fat, pudgy face. Has O. K. moral tone and will do for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-24, 15-35. E. W. Collins, Grand and Liberty Theatres (600-750 seats), Jonesboro, Arkansas.

SNOW BRIDE. (6,000 feet). Star, Alice Brady. Our second Brady. Drew better than her first. It proved fair entertainment for our audience. We are having fairly good success with Paramount pictures. Had good attendance. Drew better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TO THE LAST MAN. (6,965 feet). Star cast. Zane Grey story. One of the best stories of its kind ever shown here. A bit slow in the last three reels. Scenery simply wonderful. Get behind it and boost it. Has good moral tone, but is not suitable for Sunday. F. M. Francis, Lincoln Theatre, Charlestown, Illinois.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. This picture went over on Sunday in good shape, it is exceptionally well done; a mountain story which means a certain amount of action. Moreno and Ernest Torrence are to be depended upon any place they are cast. Minter has slipped, believe she cooked herself when she "slopped" over in the Taylor case and her row with her mother. Anyway the audience comments panned her personally, but not the picture. Draw all types, in town of 2,965. Admission 10-22. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

TRAVELING ON. (6,267 feet). Star, William S. Hart. A very good picture. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. This is a good picture, but just a little too long, but the picture pleased all seeing it. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WHEN KNIGHTHOOD WAS IN FLOWER. (11,618 feet). Star, Marion Davies. Good. Business good. Patrons satisfied. A real picture. Suitable for Sunday. Had good attendance. Draw oil field patronage in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre, Barnsdall, Oklahoma.

WHITE FLOWER. (5,131 feet). Star, Betty Compson. Fair program picture that pleased the majority. Draw mixed class in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

WISE FOOL. (6,768 feet). Star, James Kirkwood. A very good picture, which should please all seeing it. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. Good program picture. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. A picture that will hold the attention of the audience throughout. Poor title. Fair moral tone. Suitable for Sunday. Had fair attendance of better class in town of 7,200. Admission 10-22-28. K. H. Sink, Wayne Theatre (500 seats), Greenville, Ohio.

Giving Credit Where It Is Due

"We have been reading the Straight From the Shoulder reports for some time and find they are very helpful.

"We never yet have had a poor print from Metro and have never had a better one from any other company.

"The cleaning and inspection service of Metro is great."—Benson & Landman, Town Hall, South Londonderry, Vermont.

Pathe

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. The last word in superb moving pictures. Harold Lloyd in "Safety Last" unexcelled and unrivalled by any character ever appearing on the screen, or ever will appear on the screen. With both fear and mirth mixed at the same time and gripping the observer with rapture as well as dread, is entertained as never before, throughout the seven long reels of the best picture ever produced, and will equal any picture yet to come. It is one of the funniest and most entertaining pictures shown on the screen. The picture is a hair raiser and side splitting comedy well worth seeing, in which Harold Lloyd will be seen at his best, and any one failing to see this wonderful picture, will certainly miss an excellent treat, so by all means use it and your talk will do the rest. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Preferred

VIRGINIAN. (5,000 feet). Star, Kenneth Harlan. A very good picture, a most capable cast and well directed. Possibly not quite as good as the exchanges think; be careful. Exploitation, talking up the Owen Wister novel, and with a mailing list you will play this to a box office advantage. Usual advertising brought good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Selznick

RUPERT OF HENTZAU. (9,400 feet). Star cast. Our patrons have "struck" on us with costume pictures. We are avoiding all costume or period dramas for a month, too many are being made. Eighty-five per cent. of the American picture patrons want American stories. Moral tone fine and is suitable for Sunday. Had very, very poor attendance. Draw family and railroad class in town of 7,750. Admission 10-25, specials 10-35, supers 10-50. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

QUICKSANDS. (6,541 feet). Star cast. A picture that will please everybody who is human. It keeps the audience thrilled from beginning to end. Draw all classes. Admission 15-25. Grand Theatre, Terre Haute, Indiana.

United Artists

MOLLYCODDLE. Star, Douglas Fairbanks. This one is old, but pleased better than "The Three Musketeers." We received an excellent print on this one, in fact, the best we have received from United Artists. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

ONE EXCITING NIGHT. (11,000 feet). Star, Carol Dempster. Just what the title implies. This picture sure gets them going. They scream their heads off. Advertising slants, ghosts, storm scene stuff. Had fair attendance. Draw middle and lower classes in city of 600,000. Admission 10-15, 10-25. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

ONE EXCITING NIGHT. (11,000 feet). Star, Carol Dempster. Very good picture that satisfied; what more can you ask for? Has good moral tone and is suitable for Sunday. Had big attendance. Draw best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

Universal

DRIVEN. (5,400 feet). Star cast. A dramatic offering well acted. The story is not particularly appealing, but it is well done. Print was in fine shape. Had fair attendance. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

KENTUCKY DERBY. (5,398 feet). Star, Reginald Denny. This is a fair program picture, but by no means a special. Patrons considered it satisfactory entertainment. Fair attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. A real western feature and something different. Moral tone fair, but not suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MERRY-GO-ROUND. (9,178 feet). Star cast. Boost this and boost hard. A splendid picture, but must be worked on. Don't pay too much for it as it won't get the money unless you have every known way to exploit it. Moral tone alright and is suitable for Sunday. Had fair attendance. Draw general class in town of 3,000. Admission 10-35, real specials 25-50. W. B. Renfroe, Dream Theatre (600 seats), Sedro Wooley, Washington.

MERRY-GO-ROUND. (9,178 feet). Star cast. Fine picture. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw family and railroad town class in town of 7,750. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

NOBODY'S BRIDE. (4,861 feet). Star, Herbert Rawlinson. A very good picture. Pleased ninety per cent. Rawlinson is a good star for us, also Miss Lake. You can buy it right. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw farmers and from town of 150. Admission 10-20, specials 10-25. Jack Synder, Casino Theatre (285 seats), Richmond, Iowa.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. Tie up this one; not much of a story, but it is a great Gibson success. You will laugh from start to finish. Good as some of the big specials. Good moral tone. Attendance good. Draw all classes, town of 900. Admission 10-20. C. E. Robinson, Town Hall (300 seats), Carmel, Maine.

TRIFLING WITH HONOR. (7,785 feet). Star, Rockliffe Fellows. Pleased them all. Good comedy mixed in this picture. You can't go wrong with this one. Used photos, paper, program. Had good attendance. Draw working class in town of 3,850. Admission 10, 10-15, 10-25. Walter E. Greenwood, Star Theatre (238 seats), Union City, Pennsylvania.

THRILL CHASER. Star, Hoot Gibson. A fair picture; nothing to brag about. If Universal wants to make anything out of Gibson they will have to put him in the things that he belongs in. Has good moral tone and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Suitable for Sunday

Watch it, boys. The exhibitor who runs on Sunday depends on you to tell him whether a picture is suitable for Sunday.

Weigh this carefully. It would be a shame to let a brother book in a film for the Sabbath that would hurt his house prestige—but it would be just as big a shame as well as unfair to a picture, to vote "no" hastily.

Vitagraph

MASTERS OF MEN. (6,800 feet). Star cast. Another one that made me money. Good. Runyon Theatre, Barnsdall, Oklahoma.

MASTERS OF MEN. (6,800 feet). Star, Earl Williams. A very good picture and a good buy. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

ONE STOLEN NIGHT. (4,900 feet). Star, Alice Calhoun. A fair program picture; should please mostly all of Miss Calhoun's followers. Print in good shape. Has fair moral tone and is suitable for Sunday. Had fair attendance. Draw all classes. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Wish to let brother exhibitors know to keep off this one. Vitagraph has no right to put out stuff of this kind and charge high rentals for it. The actors' acting and story, just fierce. No intelligent audience could be likely to sit through it. S. L. Taylor, Kozy Theatre, Pass Christian, Mississippi.

Warner Bros.

BEAUTIFUL AND DAMNED. (7 reels). Star cast. Not fit to be shown in any first class theatre. Showed one performance and pulled it off. A disgrace to the industry. Moral tone poor. Not suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star cast. Great for us, fine business and satisfied patrons for three days with vaudeville. Temple Theatre, Ilion, New York.

LITTLE CHURCH AROUND THE CORNER. (6,300 feet). Star cast. A picture that holds heart interest, teaching a good moral. Has good moral tone and is suitable for Sunday. Draw ranchers and townspeople in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MAIN STREET. (8 reels). Star cast. Picture gave complete satisfaction, both to the public and at the ticket office. One of the best money-getters we have run this fall. Temple Theatre, Ilion, New York.

MAIN STREET. (8,000 feet). Star cast. I think it the duty of every exhibitor, especially small town men, to show their patrons this one as it is so true to life. It's a shame to miss it. Pleased one hundred per cent. and made friends for my houses. Drew extra well. Clean, but a better middle week picture than for Sunday. Just think, boys, comedy, drama, tragedy and everything. The heart's desires all in one. Play it by all means. Draw mixed classes in town of 1,800. Admission 10-30, 25-50. J. A. Harvey, Strand and Palace Theatres (500 seats), Vacaville and Dixon, California.

MAIN STREET. (8 reels). Star cast. A picture that will be sure to please any audience. Moral tone good and is suitable for Sunday. Draw ranchers and townspeople in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Comedies

BIRTHDAY CAKE AND JUNGLE PETS. (Chester Comedy). This picture is one continuous scream in the second reel. A real knockout; if you have a chance to get it don't fail to do so. Suitable for Sunday. Had fair attendance. Draw mostly factory class in town of 2,800. Admission 15-25, 17-30. David W. Strayer, Smith's Theatre (250 seats), Mt. Joy, Pennsylvania.

BROKE. (Educational). Nothing to it but a good print and good photography. Would make a fairly good comedy for a "blind" man. Suitable for Sunday. Had good attendance. B. K. Russell, Legion Theater, Cushing, Iowa.

CHAMPION. (Pathe). Another screamy picture of "His Rascals." They are all good for the grown-ups, as well as the youngsters. If you have never run any of these comedies buy one and be convinced. Draw mostly factory class in town of 2,800. Admission 15-25, 17-30. David W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

CRASH. (Educational). This single reel was undoubtedly good when the print was all there, but the print I received was badly cut. What there was of it called out some hearty laughs. Draw townspeople and farmers in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

DETECTIVE. (Vitagraph). This is better than most of his comedies. This one is something on the order of Larry Semon comedies. Suitable for Sunday. Had fair attendance. William Thacher, Royal Theatre, Salina, Kansas.

EASTER BONNETS. (Educational). Here's a clever comedy of the refined type. There's nothing objectionable in it as one finds in so many comedies and everybody seems to thoroughly enjoy it. Has good moral tone and is suitable for Sunday. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

FRIEND HUSBAND. (Paramount). This comedy had never before played here and the print was brand new and had more than the usual amount of laughs of the comedies today. The price was the most reasonable film rental I have ever paid. You couldn't really ask for anything more, could you?

Draw townspeople and farmers in town of 800. Admission 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

GET OUT AND GET UNDER. (Pathe). Harold reveals a "full house" again. You could charge fifty cents and if Lloyd was "Hitting" alright you'd be safe to meet your patrons afterwards. Has O. K. moral tone and is suitable for Sunday. Had excellent attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre, Cushing, Iowa.

MY MISTAKE. (Crescent). Only fair comedy. Have seen better, but at that, it's very good. Suitable for Sunday. Had fair attendance. William Thacher, Royal Theatre, Salina, Kansas.

OUR GANG COMEDIES. (Pathe). Very pleasing type of comedy. Attracts all the children. Draw average small town class. Use one sheets. Good attendance. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

ROARING LIONS ON A STEAMSHIP. (Fox). This Sunshine Comedy has the previous "Lion" comedies beat by a mile. Played with "Penrod" and had our audience in a splendid mood for the long eight reeler that followed. Has good moral tone; it depends on the locality whether it is suitable for Sunday. Attendance S. R. O. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

SMALL TOWN IDOL. (First National). Good comedy with Turpin at his best. Pleased a good sized audience. Made the high-brows laugh and drew all classes. Had excellent attendance. Draw all classes in town of 1,100. Admission 10-25. Joe Kinneaster, Mystic Theatre (300 seats), Clovis, California.

SPEEDER. (Educational). Very good comedy. Lots of laughs, many of them supplied by Hamilton's facial expressions and his manner of walking. C. F. Kreighbaum, Paramount Theatre (300 seats), Rochester, Indiana.

STAGE HAND. (Vitagraph). One of Larry Semon's good comedies that pleased a good patronage. The monkey is some actor and he sure knows his "stuff." Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

Every report you send keeps some exhibitors from booking a poor picture or helps them to grab the good ones.
USE THE BLANK BELOW

WEAK END PARTY. (Pathe-Stan Laurel). Good. Lots of laughs. Draw farmers and townspeople in town of 800. Guy C. Sawyer, Town Hall (250 seats), Chester, Vermont.

Serials

HAUNTED VALLEY. (Pathe). Started off the best of any serial I ever ran and wound up with the smallest attendance. Runyon Theatre, Barnsdall, Oklahoma.

OREGON TRAIL. (Universal). This serial is holding up wonderful. Seems to please all. Good attendance whenever I run it. Admission 15-55. Adolph Schutz, Liberty Theatre (499 seats), Silver City, New Mexico.

RUTH OF THE RANGE. (Pathe). Star, Ruth Roland. This is a very good serial, but not as good as "Haunted Valley," her former serial. For a western serial you won't go wrong by booking it. But don't depend on it too much. Moral tone ordinary. Not suitable for Sunday. Had ordinary attendance. Draw all classes in town of 1,200. Admission 20-30. C. P. Alford, Princess Theatre (250 seats), Spring Hope, North Carolina.

Short Subjects

DEVIL'S FOOT. (Educational). This is first of Sherlock Holmes series. Patrons liked it well. Think they will help my Saturday business. Had good attendance. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

INTERNATIONAL NEWS. This is the best news reel by test for us. Our patrons like this news reel and we have been using it for two years. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

JAPANESE EARTHQUAKE DISASTER. (Paramount). Just a repetition of news reel scenes. Wouldn't play it if you run a news reel. C. F. Kreighbaum, Paramount Theatre, Rochester, Indiana.

SECOND SERIES LEATHER PUSHERS. (Universal). Just as good as first series and drawing power better. Used extra advertising. Had good attendance. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

SCREEN SNAPSHOTS. (Pathe). Have used the Federated, Universal and now the Pathe series of Snapshots. Never yet played a bad one. In my opinion best single reel on market. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

State Rights

ACROSS THE BORDER. (Aywon). Star, Big Boy Williams. (5 reels). Satisfactory, if they like westerns. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

BIG STAKES. (East Coast Productions). Star, J. B. Warner. (4,700 feet). Good picture which took very well with our audience. Supporting cast was good. Mexican jumping bean scene well done and novel. Advertising slants, Mexican border and Mexican bean angle. Had fair attendance. Draw middle and lower classes in city of 600,000. Admission 10-15, 10-25. Joseph F. Enos, New Lyceum Theatre (1,600 seats), San Francisco, California.

HOMEWARD TIDE. (Sanford Productions). Star, Pete Morrison. A fair program picture. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

TEMPORARY MARRIAGE. (Principal). (7,050 feet). Star, Mildred Davis (Mrs. Harold Lloyd). Consider this a splendid picture. Critics all praised picture, saying, however, that Maude George and Tully Marshall steal the picture, especially in the court room scene, which is the best one since "Madame X." Had an interested few guests, lawyers, judges, sheriff; all declared the picture excellent, one which all mothers and daughters should see. (Note: Mr. Charninsky sent a mighty strong review and some press interviews with the men he mentions, but we can't get room to print these. —Ed.) S. Charninsky, Capitol Theatre, Dallas, Texas.

VALLEY OF LOST SOULS. (5 reels). Star cast. Mediocre picture with unknown players. Films in good condition, however, but picture failed to satisfy. Had good attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

Fill In **Tear Out** **Send Along**

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star** .....**Producer** .....

Your own report.....

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.....

Moral tone.....**Suitable for Sunday?**.....**Attendance** .....

Admission .....**Type you draw from**.....

Name .....**Theatre** .....**City** .....**State** .....

NEWS FROM THE PRODUCERS

EDITED BY T. S. DA PONTE

Novel Number for Brooklyn House

The Brooklyn Mark Strand Theatre is creating much new musical interest through the novel methods employed by Managing Director Edward L. Hyman in staging the instrumental and vocal end of his programs.

No small amount of this aroused interest is due to the feminine chorus of eighteen, and the "orchestra within an orchestra" which has materialized as a result of the popularity of symphonized jazz numbers. The Mark Strand Little Symphonized Jazz Orchestra is made up of ten pieces, all playing in the regular orchestra in addition to being featured upon the presentation stage and in radio concerts.

Laurette Taylor Film Progressing

Robert W. Sherwood, motion picture critic of the New York Herald, in his recently published book, "The Best Moving Pictures of 1923-1924," is said to assign the Metro picture version of "Peg o' My Heart" with Laurette Taylor in her original role among the ten best pictures of that season.

Miss Taylor left New York for Hollywood recently to appear in the Metro picturization of two of her other great stage successes, "Happiness" and "One Night in Rome." Of these "Happiness" is already well into production under the direction of King Vidor.

Hunting in New York for Material

Within the next fortnight Ralph Block, former New York dramatic critic and more recently supervisor of productions for Famous Players-Lasky, will leave for New York to negotiate with theatrical producers for the screen rights to a number of current stage successes, which he plans to picturize and direct for next season.

Block has spent more than a year with Famous, during which period he adapted twenty popular stories, books and plays.

A Boost

Mae Tinee, motion picture critic of the Chicago Tribune, has named two of the Warner Classics on her list of the twelve best pictures shown during the month of October. The photoplays are: "Where the North Begins," starring Rin-tin-tin, the famous police dog hero, and the screen adaptation of the successful David Belasco play, "The Gold Diggers," featuring Hope Hampton.

Hard-Boiled Cincinnati Succumbs to 'Hunchback'

"The Hunchback of Notre Dame" opened its Cincinnati engagement at the Cox Theatre November 18. Long before the performance began long lines stood in front of the box office. It was necessary to hang out the "sold out" sign, standing room not being permitted in Cincinnati. Cincinnati audiences are known the country over as being hard-boiled.

The Enquirer said: "Fifty-seven adjectives were used by the New York critics in describing this production. After seeing it one is inclined to wonder how they could have restricted themselves to that number. However, one adjective might suffice if necessary and that is 'stupendous.'" The Post remarked: "As we left the theatre the manager asked how we liked this show, and all we could do was to strive in vain to find words to describe just how fine we found this spectacle to be."

The Commercial Tribune said: "In the past two years the screen has not offered as fine an example of its art as we find in 'The Hunchback of Notre Dame.' During that time it has been our privilege to see all the so-called super specials and while several of them, 'The Covered Wagon,' 'Orphans of the Storm' and Fairbanks in 'Robin Hood' compare favorably with this latest Universal offering they do not touch the same high note of artistry. To us it stands as one of the greatest achievements of the screen." The Times-Star summed up with these words: "A big hit."

Detroit Exhibitor and Critics Laud Ray Film

The following telegram, received by J. S. Woody, general manager of Associated Exhibitors, from John H. Kunsky, Detroit exhibitor, on the day following the opening of the Detroit run of Charles Ray in "The Courtship of Myles Standish," states: "'The Courtship of Myles Standish' opened to the largest Sunday business ever done at the Madison Theatre during the seven years it has been in operation. Public and press delighted. I look for a wonderful week. You are to be congratulated."

The Detroit News said: "The movie replica of the vessel that carried the earliest pioneers of religious liberty from England to the bleak and wintry coast of Massachusetts rightfully earns most of the attention because it is without doubt one of the screen's greatest achievements in 'set' construction."

The Detroit Free Press commented: "Charles Ray's latest screen play, 'The Courtship of Myles Standish,' is the most lavish and costly he has ever made, and shows the star in an entirely new role."

The Times observed: "This historical drama is the only picture Mr. Ray ever made which really takes him entirely out of the rustic character he has made famous."

High Class Patronage Won by Pathe Picture

Letters addressed to the Yale University Press offices in New York show that the "Chronicles of America" series, now being distributed by Pathe, is doing remarkably effective missionary work for the screen in general. These letters, coming from persons outside the industry and bearing, in many instances, signatures of persons prominent in professional walks of life, indicate that this Pathe series of historical dramas is drawing to motion picture theatres in all sections of the country people who have never or seldom patronized the screen as a medium of entertainment.

Elmer Pearson, vice-president and general manager of Pathe Exchange, Inc., in referring this week to this great body of letters being received from admirers of the "Chronicles of America" series, points out particularly that this new class of patrons being won for the screen are evidently people of discriminating tastes and of the type that it would be well for motion picture exhibitors to make permanent members of their audiences.

Griffith Film Gets Recruits for Army

Still in the process of filming, D. W. Griffith's forthcoming screen spectacle, "America," which he is making at the request of the Daughters of the American Revolution, is already winning recruits for the U. S. Army.

"America," is said to be the first dramatic photoplay ever used for army recruiting purposes, and according to the figuring of army officials will have aided in increasing the personnel of U. S. fighting forces long before it is placed on public exhibition.

Photographs taken by army cameramen during the filming of scenes are being used in an intensive campaign now being conducted by the army recruiting service.

Cordial Co-operation

Doubleday, Page & Co., publishers of "Sea-Tracks of the Speejacks 'Round the World," by Dale Collins, one of the co-voyagers of Commodore A. Y. Gowen on his round-the-world motor boat cruise, has written all its dealers advising them to co-operate with all exhibitors showing the Paramount picture, "Around the World in the Speejacks," in joint exploitation of the book and film.

Critics Flatter

Goldwyn's Tod Browning production of "The Day of Faith," from Arthur Somers Roche's novel of that name, was shown at the Capitol Theatre this week and proved very popular with the big audiences which saw it on Sunday. The film reviewers on the New York newspapers had many flattering things to say of the production, of Eleanor Boardman, the leading player, and other members of the cast.

Warners' Xmas Gift

"The Country Kid" is being used extensively all over the country as a Christmas week attraction, say the Warner Brothers.

This picture opens at the Modern and Beacon theatres in Boston, Mass., for the entire week of December 23, and for the same week at the Rialto Theatre, Providence, R. I. The Star Theatre at Manchester has "The Country Kid" also for the week beginning December 24.

Let Not Man Put Asunder

"The Ten Commandments" Has Brilliant Premiere in Hollywood

Cecil B. DeMille's production, "The Ten Commandments," had its world premiere at Grauman's Egyptian Theatre in Hollywood Tuesday night. For the producer, for Jeanie Macpherson, who wrote the story of the picture, and for Sid Grauman, who had the honor of first presenting the production to the public, the occasion was an unprecedented triumph.

The audience, which packed the theatre to its doors and which included one of the most brilliant and representative gatherings of motion picture and society notables Los Angeles had ever known, had paid $5.50 per seat for the privilege of being present. It left the theatre praising the production to the skies. The applause mounted to deafening proportions at the Biblical and modern climaxes of the picture. The lighter touches of the first part of the modern story brought forth many laughs, but throughout the last reel the dropping of a pin could have been heard anywhere in the house.

Sid Grauman's presentation was tremendously effective throughout and especially the prologue, which included living pictures of "Moses on the Mount" and "The Last Supper." The musical score by Hugo Riesenfeld also proved startling in its effectiveness and appropriateness to the theme and moods of the picture. It is said that probably never before has a motion picture production been praised by newspaper critics in such superlative terms. Edwin Schallert in the Times said: "It is a picture that you cannot by any stretch of the imagination afford to miss. It offers new splendors in photography and theatrical wonders hitherto unrevealed. It is the greatest masterpiece thus far of pictorial artistry."

Florence Lawrence in the Examiner: "The screen has never borne a greater tale or told it with more conviction. It unquestionably is Cecil B. DeMille's magnus opus."

L. B. Fowler in the News: "It is to be hoped that every one of the one hundred and ten million people of these United States will have an opportunity to see this production. It conveys one of the greatest messages ever brought before the American people. Mere description of the action could not tell you its tremendous power and influence. The director and author have incorporated everything you can think of to make it interesting, fascinating and instructive."

Pearl Rall in the Express: "It is the voice of inspiration. Its very massiveness, the apparent difficulties confronting the director and the broadness of the canvas compel respect and utmost admiration." Guy Price in the Herald: "A mighty picture dramatically, photographically, scenically and morally. It is a triumph for the camera beyond all expectation and proves that real good can be disseminated through the theatre as well as the church."

Ted Taylor in the Record: "The public is going to be a mighty plaything under the spell of 'The Ten Commandments.'" Albert Dorris in the Hollywood News: "When a writer possesses words to properly describe the glory of the sunrise, the majesty of Niagara, the love of good women, then may be expected an adequate description of the message of 'The Ten Commandments.' It is far more than a mere motion picture."

H. C. Evans in the Hollywood Citizen: "The picture will live through centuries to come. Mere words can but give a hazy description of this film of films."

Mr. DeMille will leave Los Angeles in a few days for New York to be present at the metropolitan premiere at the George M. Cohan Theatre December 21.

Song Exploitation for "Big Brother"

The well-known music publishing firm of Watterson, Berlin & Snyder has just published a new ballad entitled "Big Brother," which will be used extensively in the exploitation of the Allan Dwan Paramount production of the same title, to be released this month.

The song was written by Fred Rath, Joseph Garren and Mel Shauer and was sold to Watterson, Berlin & Snyder strictly upon its merits. The entire professional department of the company, which has nineteen branch offices, will be utilized and wherever possible singers will be furnished to theatres for the exploitation of the song in connection with the showing of the picture. Phonograph and piano records of both vocal and instrumental versions will be prepared at the earliest possible moment.

"My Mamie Rose" Being Titled

Irving Cummings and a coterie of scenario and title writers and film editors are now busily engaged with the final editing and titling of "My Mamie Rose," Mary Philbin's new starring feature, recently completed at Universal City under Cummings' direction.

Four New Warner Films Progressing at Coast

Immediately upon his return to the Warner Brothers West Coast Studios, Jack L. Warner pitched into production work on four pictures. He had made a trip to New York and conferred on production plans for the approaching year.

"How to Educate a Wife" and "Broadway After Dark" were the first to go into work. Grand Carpenter has completed the continuity of the first, which is from the pen of Elinor Glyn. The direction is by William Seiter, and the cast is headed by Marie Prevost, Monte Blue, Alec B. Francis and Claude Gillingwater.

The second picture is "Broadway After Dark," from the story by Owen Davis. Monta Bell, who was recently associated with Charles Chaplin, is directing this Harry Rapf production, with a brilliant cast headed by Adolphe Menjou. The third production will be the Sinclair Lewis story, "Babbitt." The continuity has been put into shape by Julien Josephson, and the direction is in the hands of Harry Beaumont, assisted by Frank Strayer. The cast will be announced in the near future. "Lover's Lane," from the Clyde Fitch, is fourth on the program. Dorothy Farnum is at work on the adaptation. William Beaudine will direct it.

Dickens Film Endorsed by Philadelphia Women

"David Copperfield," a picturization of Charles Dickens' novel, released by Associated Exhibitors, was not only praised by the critics of the Philadelphia, Pa., newspapers when it opened at the Aldine Theatre, last week, but was also endorsed by the board of directors of the Civic Club, Philadelphia's leading women's club.

The reviewer on the North American said: "No stars appear to distract one's attention from the unfolding of this lovely tale. There is no jarring note and one sits as if in a dream. The picture is a work of art in every respect." The Public Ledger said: "The flavor and atmosphere and sentiment of Dickens have been captured by the clever director." The Inquirer: "The London scenes are particularly good and give a really convincing picture of the narrow cobbled streets of that period. The characters have been especially well taken."

The Record said: "'David Copperfield' has been brought to the screen in a fashion to please the most ardent Dickens admirers, and there were many Dickens enthusiasts among the audience who found the picture to be in the true spirit of the author." The Evening Bulletin: "David, played by Buddy Martin, is the image of what one has always dreamed he would be like. He has the same lovable charm and pathetic wistfulness always associated with 'David Copperfield.'"

The Evening Public Ledger: "'David Copperfield' has been brought to life by a refreshingly talented company."

Swain Star Featured in 12 New Rural Comedies

Announcement of the completion of distribution arrangements with Hollywood Pictures Corporation is made by General Manager Samuel Bischoff of the Grand Studio, whereby twelve two-reel rural comedies featuring the comedian, Dan Mason, will be released through Grand-Asher and produced at the Grand Studio under the direction of Jack Nelson and supervision of Paul Gerson.

Dan Mason is nationally known for his work in Fontaine Fox's cartoons of the Toonerville Trolley series; also in the role of Pop Tuttle in the Plum Center comedies. The new series in which he will be presented by Hollywood Features Corporation will show him in a series of adventures in his now famous makeup, accompanied by his partner, Wilna Hervey, known as "the biggest girl in pictures."

Jack Nelson will direct. Al Martin is to function as "gag" man and Paul Gerson, who supervised the Plum Center stories, will supervise the new series. Work starts in the near future.

"Anna Christie" Starts First Run Career

With special honors shown it by the National Board of Review, and bearing the personal endorsement of the author Eugene O'Neill,, and the trade writers, "Anna Christie" was introduced to the public during the past week on first run screens in big cities throughout the country. Before the end of this week the picture will have been presented in practically every key city.

The New York censor board recently added its voice to the chorus in praise of Ince's art of adapting virile drama to the screen in delicate fashion, by passing the production practically uncut. "Anna Christie" as it will be presented to New York audiences will be the same in development and treatment as Ince made it.

Goldwyn-Cosmopolitan New Season's Product Includes 18 Big Features

Eighteen big special features are announced for release within the next few months by the Goldwyn Cosmopolitan Distributing Corporation. Most of these productions are completed; on others the photography has recently been finished, and work is now under way on the rest. This is the biggest announcement which has emanated from Goldwyn Cosmopolitan since the amalgamation of the distribution of Goldwyn, Cosmopolitan and Distinctive pictures, made last year.

"Little Old New York," Cosmopolitan's latest Marion Davies production, heads the list. It is now being released to exhibitors of the country after its record-breaking run of three months at the Cosmopolitan Theatre in New York, followed by two additional weeks at the Capitol Theatre, where every record for attendance was smashed, and following long runs in San Francisco, Los Angeles, Chicago, Detroit, Washington and other towns. In several of these cities it is still playing, as it is in London, where it has been packing the Empire for weeks.

"Little Old New York" was directed by Sidney Olcott and adapted from Rida Johnson Young's stage play by Luther Reed. In the cast supporting Miss Davies are Harrison Ford, Mahlon Hamilton, Louis Wolheim, J. M. Kerrigan, Courtenay Foote, Riley Hatch, Charles Kennedy and others.

On the schedule is Cosmopolitan's production starring Lionel Barrymore and Seena Owen, "Unseeing Eyes," from Arthur Stringer's novel of the Canadian wilderness, "Snowblind." Bayard Veiller, noted playwright and scenarist, prepared the continuity, and E. H. Griffith directed. This is a forthright tale of adventure and romance amid the snows of the north woods, with thrills in abundance. A conspicuous bit of villainy is contributed through the skillful acting of Louis Wolheim.

Rupert Hughes' new picture, "Reno," which he wrote and directed, is one of the early releases. This is a dramatic story of the matrimonial entanglements which result from our varying divorce laws in different states. The cast is a brilliant one, including Helene Chadwick, Lew Cody, George Walsh, Carmel Myers, Hedda Hopper, Dale Fuller, Kathleen Key, Marjorie Bonner, William Orlamond, Howard Truesdale and a dozen others.

Marshall Neilan's dramatic version of Madeleine Ruthven's Siberian story, "The Rendezvous," is one of "Mickey's" finest productions. The story is altogether foreign in its atmosphere, its action and in nearly all of its characters, yet it was made entirely in America. The cast is a notable one with Conrad Nagel and Lucille Ricksen in the leads. Sydney Chaplin, Emmett Corrigan, Elmo Lincoln, Richard Travers, Kathleen Key, Kate Lester, Cecil Holland, Lucien Littlefield, Eugenie Besserer and R. O. Pennell complete the cast.

"Second Youth" is a Distinctive Pictures production of an Allan Updegraff story in which Alfred Lunt, Herbert Corthell, Walter Catlett, Jobyna Howland, Lynn Fontanne, Mimi Palmeri, Margaret Dale, Faire Binney, Hugh Huntley, Lumsden Hare and Winifred Allen have the leading roles. John Lynch prepared the continuity and Albert Parker directed.

Victor Seastrom's first American production, "Name the Man!" a Goldwyn picture from Sir Hall Caine's novel, "The Master of Man," is a December release. This is declared to be one of the most human and natural stories which have ever been filmed, and a production that marks a milestone in motion picture development. In the cast are: Conrad Nagel, Mae Busch, Patsy Ruth Miller, Creighton Hale, DeWitt Jennings, Hobart Bosworth, Evelyn Selbie, Winter Hall, Aileen Pringle, Anna Hernandez and Mark Fenton.

For early release is Cosmopolitan's mammoth picturization of Stanley Weyman's colorful story of adventure and action in ancient France, "Under the Red Robe," directed by Alan Crosland, with settings by Joseph Urban. Robert B. Mantell, noted actor of Shakespeare roles, appears as Cardinal Richelieu in this production. John Charles Thomas and Alma Rubens have leading roles. Bayard Veiller made the adaptation.

Goldwyn's King Vidor production, "Wild Oranges," from Joseph Hergesheimer's novel, is one of the outstanding pictures in the list. There are but five characters in this production but they are involved in a story which for drama and human appeal is believed to be unexcelled. Vidor has made of it a picture in every way as great and as human as his "Three Wise Fools." In the cast are Frank Mayo, Virginia Valli, Ford Sterling, Nigel de Brullier and Charles A. Post.

Another Cosmopolitan production is "Out of the Dark," from Jack Boyle's story, "The Daughter of Mother McGinn." Frances Marion made the scenario and she aided George Hill in directing it. In the cast are Collen Moore, Forrest Stanley, Margaret Seddon and George Cooper.

Distinctive's new George Arliss production, "The Adopted Father," adapted from a story of Edgar Franklin's by Forrest Halsey and directed by Harmon Weight, is a comedy in which the star has a role different from anything else he has done for the screen. Supporting Mr. Arliss are such players as Edith Roberts, Taylor Holmes, Ronald Colman, Ivan Simpson, Redfield Clarke and Joseph Donahue. "The Adopted Father" is a comedy with an unusual twist. It affords Mr. Arliss one of those roles that he interprets with consummate ease and artistry. It is a story with a big popular appeal.

The production of "Greed," adapted and directed by Erich von Stroheim from Frank Norris' novel of San Francisco, it is announced, will hand the industry a surprise. This picture is declared by those who have seen it to be most realistic. Norris' story has not been departed from at all; its stark realism, its tense drama, its crude and acrid comedy have been kept in the film by Director von Stroheim. In the cast are: Gibson Gowland, ZaSu Pitts, Cesare Gravina, Jean Hersholt, Chester Conklin, Sylvia Ashton, Dale Fuller, Frank Hayes, Fanny Midgley and a score more.

Elinor Glyn's "Three Weeks," directed by Alan Crosland, with a cast embracing Aileen Pringle, Conrad Nagel, Stuart Holmes, H. Reeves-Smith, Mitchell Lewis, John Sainpolis, Dale Fuller, Joan Standing and others, will be screened early in the new year. The novel has been widely read.

Goldwyn's second Emmet Flynn production, "Nellie, the Beautiful Cloak Model," adapted by Carey Wilson from Owen Davis' old melodrama, is one of the classics of a type of stage melodrama which flourished in the late nineties and early in the present century. The cast is headed by Claire Windsor, as the cloak model, Mae Busch, Edmund Lowe, Lew Cody, Raymond Griffith, Hobart Bosworth, Will Walling, Dorothy Cumming and Arthur Hausman.

Then there will be Cosmopolitan's James Oliver Curwood story of the Canadian wilds, "The Flaming Forest." It contains all of the action which could possibly be put into one picture. John Lynch prepared the scenario.

There is another big Distinctive product, a picturization of Sir Gilbert Parker's great novel of Egypt, "The Weavers," directed by Harmon Weight, with Alfred Lunt and Mimi Palmeri in the leads. John Lynch made the adaptation. "The Weavers" was one of the most popular of Sir Gilbert's novels and it has been made into a photodrama of splendor and magnificent climaxes.

Another Marion Davies picture produced by Cosompolitan is "Yolanda," from the novel by Charles Major, author of "When Knighthood Was in Flower." Luther Reed made the adaptation, Robert Vignola directed and Joseph Urban is responsible for the settings. Lyn Harding, famous English actor, appears as Duke Charles the Bold of Burgund, playing opposite Miss Davies.

Two other Cosmopolitan productions will follow—an American historical romance, "Janice Meredith," from the popular novel by Paul Leicester Ford, which will furnish Marion Davies one of her best vehicles, and "The Great White Way" from H. C. Witwer's story, "Cain and Mabel," directed by E. Mason Hopper, in which Anita Stewart has one of her best roles. In the supporting cast are T. Roy Barnes and Oscar Shaw.

Going to True Locale

B. P. Schulberg announced this week that Gasnier will leave for Monte Carlo in the near future to take exteriors for "Poisoned Paradise," Robert W. Service's story which is now in production as a Preferred Picture.

The original plan was to reconstruct on the Schulberg lot the principal buildings of the famous resort but it has now been decided to take these street scenes in the true locale described by Service. The party to make the trip will consist of Director Gasnier, Karl Struss, cameraman; Clara Bow and Kenneth Harlan.

Mailman Popularity Contest

Twenty-five thousand votes were cast in the "Loyal Lives" popularity contest for mail carriers at Warren, Ohio. This contest was arranged by the Tribune of that city and the Duchess Theatre, which played the Whitmar Bennett special based on the life of postoffice employes.

The twenty-three carriers of the city were entered in the contest and the prize, a gold watch, was won by Noah Simpson, who had a total vote of 7,061.

Special Herald for "The Old Fool"

An unusual variety of scenic action is contained in the herald for "The Old Fool," the latest Hodkinson picture, to be released December 31. Besides the business-pulling stills, there are some interest arousing pen and ink sketches.

New Corporation

The DeLuxe Film Corporation, Detroit, is now in operation. Lloyd Hammond, well known in this territory, is at the head of the new undertaking. All of his first purchases were from Lee-Bradford and include: "Determination," "Is Money Everything?" "The Image Maker," "The Inside of the House of David," and a series of single reels entitled, "Tense Moments from Operas."

LET NOT MAN PUT ASUNDER

First National Booming Films in Its Biggest Sales Contest

Sales meetings in every exchange throughout the United States and Canada on the morning of December 15th gave the final impetus to the First National Month drive in January and launched the biggest contest, with corresponding prize awards, ever to be held by First National. E. A. Eschmann took his sales organization completely by surprise by unexpectedly calling forty meetings in as many exchanges and explaining the details of a sales competition which will result in the most powerful concentrated effort in the history of the big distributing organization.

As spontaneous as the meetings was the enthusiasm of the sales force. Mr. Eschmann's surprise crowned the determination already generated by the productions. The five pictures to be issued during First National Month represent the attainment of the First National ideal of consistent, big-time entertainment, and their quality coupled with the stimulant created by the contest, makes it highly probable that the exchange winning the first prize will set up a new record in played and paid business in its territory.

"Never was there such a demand for high-class box office pictures," stated Mr. Eschmann, "than at the present moment; and never had any company such an opportunity to give five such pictures wider distribution. This is First National's intention and aim and the bookings already written on our productions point surely to its accomplishment. They are pictures which of themselves create enthusiasm and the prizes which have been offered will not be so much in the nature of an incentive as they will be reward for sales efficiency.

"First National quality productions in the field of drama, comedy drama, human interest pictures and costume drama will provide the exhibitor with a wide variety of screen entertainment, all designed for and meriting presentation in the biggest and finest theatres of the country. To mention only our First National Month offerings there is "Black Oxen," a powerful society drama adapted from Gertrude Atherton's best seller. It is a Frank Lloyd Production and features Corinne Griffith and Conway Tearle. "The Song of Love," starring Norma Talmadge, is a costume drama, although the story is laid in the present day. The action takes place in Algeria. "The Eternal City," the Samuel Goldwyn-George Fitzmaurice production, is drama moving against one of the most fascinating backgrounds ever brought to the screen. "Painted People," with Colleen Moore, is delightful comedy-drama and "Boy of Mine," J. K. McDonald's picturization of Booth Tarkington's story, is heart interest drama, even above the producer's last effort, "Penrod and Sam."

Premiere Dec. 8

By special arrangement with Associated First National Pictures, Inc., Loew's Warfield Theatre in San Francisco presented Frank Lloyd's production of "Black Oxen," a First National picture, with Corinne Griffith and Conway Tearle, in its world's premiere on December 8.

The staging of the world's premiere at San Francisco was a tribute to Gertrude Atherton, celebrated author of the story of rejuvenation which was among the best selling novels of 1923. Mrs. Atherton attended the opening with a party of friends.

Grand-Asher Talks Distribution Plans

General Manager Bischoff of Grand-Asher is on his way to New York to attend a conference of the executives called to perfect details of the new distribution plan which has been worked out in conjunction with the system that has been developed by Mr. Bischoff for handling independent productions for the screen.

He will be away approximately twelve days and on his return to the Grand studio will have further announcements to make concerning new productions. Meanwhile, all arrangements to start the R. William Neill production, "Rose of the Ghetto," and the series of Dan Mason comedies, around Christmas, will be made. Both of these units recently signed contracts to produce for Grand-Asher release.

"We are not satisfied," said Bischoff, "with anything less than 100 per cent. distribution for our producers and that is what we are now arranging for. Our facilities to place the Grand-Asher producing companies in line to take full advantage of the present great opportunity for independents, are unrivalled."

"The Acquittal" Makes Record at the Cameo

"The Acquittal," Universal's Jewel production of Rita Weiman's celebrated stage play, made with Claire Windsor and Norman Kerry in the leading roles, had its New York premiere this week in the Cameo Theatre, Forty-second street and Broadway. In the face of heavy opposition in the other Broadway houses, it went over big and made a record for itself in the Cameo.

The success of the New York opening bears out the unusual acclaim with which the production has been received in several other film centers where it has been shown pre-release.

"The Acquittal" is a mystery melodrama laid in society settings. Great praise has been accorded to Claire Windsor and Norman Kerry for their excellent portrayals in the picture.

Others in the strong cast which helped to make "The Acquittal" notable for its good acting, are Richard Travers, Barbara Bedford, Charles Wellesley, Frederick Vroom, Emmett King, Ben Deely, Dot Farley, Harry Mestayer and Hayden Stevenson. It was directed by Clarence L. Brown.

Hoffman Leaves for Coast

M. H. Hoffman vice-president and general manager of Truart Film Corporation, left this week for an extended trip to the West Coast. While there he will go actively into the Truart production schedule for the year. It is anticipated that by the end of this month, under Mr. Hoffman's supervision, all of the five units of Truart will be under way on new productions.

Richard Talmadge has almost completed his second production, the first, "Let's Go!", having been released. Elaine Hammerstein is preparing to start number three of her series which will be an adaptation of another well-known novel. Roland West is preparing the script for an adaptation of "The Monster," the stage-play of the same name by Wilbur Crane. Larry Semon is ready to film "The Girl in the Limousine," from the A. H. Woods stage success by Wilson Collison and Avery Hopwood.

Joins Morgan

Oscar J. Lynch is again representing the Morgan Lithograph Company, with offices at 501 Fifth avenue, and will be glad to receive communications from his motion picture friends.

Barbara La Marr to Be a Star

Confirmation was made this week of the report that Barbara La Marr is to be a First National star. A contract was signed this week, stated R. A. Rowland, general manager of First National, whereby Miss La Marr will be presented in a series of pictures by Sawyer-Lubin, to be produced by Associated Pictures Corporation under the supervision of Arthur H. Sawyer.

Barbara La Marr has earned her right to stardom after a meteoric career during which she has risen to be one of the foremost leading women now on the screen. She has appeared recently in "The Eternal City," "Quincy Adams Sawyer," "Strangers of the Night" and "Trifling Women." At present she is appearing in "The Shooting of Dan McGrew."

It has been definitely decided, according to Associated Pictures Corporation, that Clarence Badger will direct Miss La Marr in her first production for First National release. The La Marr pictures will be produced at the new West Coast studios of S.-L. productions and early in 1924 Miss La Marr will make her debut as a First National star in her first picture.

"Barefoot Boy" for Release December 17

This week marks the simultaneous release in all territories of "The Barefoot Boy," the all star feature based upon Whittier's poem, which C. B. C. Film Sales Corporation is distributing for Mission Film Corporation.

December 17, the poet's birthday, has been set aside by all franchise holders, as the day on which this production will be released to exhibitors, and plans have been in readiness for months by C. B. C. whereby special arrangements have been completed to accompany the release and make this year's celebration of John Greenleaf Whittier's birthday most notable.

This is the first time a picture released on the state right basis has been held back in all territories for simultaneous release, it is said, and this, together with the reports that have come through on the production from pre-release showings, have aroused much interest among exhibitors.

All manner of special exhibits to tie up the poet's birthday and the motion picture have been perfected.

Smith Special Has Exploitation Aids

"The Man From Brodney's," the David Smith special which will be shown at the Rialto Theatre, New York City, on December 16, was enthusiastically received by critics of fan and trade papers at a pre-release showing by Vitagraph.

Vitagraph has provided artistic paper and a helpful campaign book for this picture. A full page advertisement is shown in full size and the advertising illustration is arranged as a "break-away" so that mats of individual scenes of which the whole is comprised may be used singly in smaller advertisements.

The cast is headed by J. Warren Kerrigan. Alice Calhoun, Wanda Hawley, Miss DuPont, Pat O'Malley and Kathleen Key are also among the all-star players.

"Flaming Youth" a Big Success

Loew's Warfield Theatre, in San Francisco, staged the western premiere of "Flaming Youth," a First National picture featuring Colleen Moore and directed by John Francis Dillon. The production opened on December 1, duplicating its success in Chicago and New York, where it was held over for a second week at the Strand Theatre.

Warner Officials Confer

This week Warner Brothers home office took on the aspect of a convention, exchange heads from different sections of the country having come to discuss methods of co-operation between exchanges and exhibitors, as well as to examine prints of pictures recently completed and soon to be released.

Among the exchange men to visit the home offices are Arthur Cohan, and Phil Kaufman, of Regal Films, Canada; W. D. Shapiro, of Franklin Film Co., Boston, Mass.; W. G. Underwood, of Specialty Film Co., Dallas, Texas; Oscar Oldknow, of Southern States Film Co., Atlanta, Ga.; L. Berman, of Independent Film Co., Philadelphia, Pa.

Chicago Fire Will Be Reproduced on Screen

Recent announcement of Arthur Beck's decision to produce a pictured version of the great Chicago fire of 1871 as the first of his 1924 Specials for Associated Exhibitors created a considerable sensation, which is likely to be heightened now that more has become known of the gigantic proportions which the production will assume.

J. S. Woody, general manager of Associated Exhibitors, returning from the West a few days ago, brought information respecting the preliminary work incident to the completion of the scenario. In Chicago he was in conference with Arthur F. Beck, who, for several weeks past, has been supervising the necessary research work in that city.

Mr. Beck is determined to picture this conflagration with scrupulous fidelity to fact and make of the production an important historical document. The picture promises also to be one of the most thrilling spectacles ever seen on the screen, it is stated.

Picture Sells "Old" Song

"Three O'Clock in the Morning," featuring Constance Binney, is meeting with a full measure of success wherever it is being shown. At a recent first run showing in Lynn, Mass., the manager of the theatre arranged for a special window display of the song with the local music dealer, and in spite of the fact that the song broke all sale records months ago, so great was the demand for the song during the week the picture was being shown, that a rush order had to be sent to the publishers of the song to keep pace with the demand.

Schulberg Wants Some Good Juvenile Actors

"In spite of the belief that Hollywood is overcrowded with screen players; that there are not enough parts for the hundreds seeking work, there is an alarming dearth of good juvenile actors," says B. P. Schulberg, producer of Preferred Pictures.

Mr. Schulberg is feeling around for the proper talent to play in Frank Craven's comedy drama, "The First Year," which is the most valuable property on his list of stories to be produced this season.

"There are plenty of actresses who meet the requirements but I cannot find the actor who quite fits the part. It is astounding that there are so few juveniles in pictures today. There are practically none that have attained any degree of popularity. I can remember a few years ago when there would have been a score of young actors suitable for 'The First Year' but without exception they have now graduated from the juvenile type into straight leads and no new faces have come to take the places they have left."

Roamax Film Co. Finishes Film

Miss Dorothy Chappell, president of the Roamax Film Co., Inc., has just completed, at the Tilford Studios, the first of a series of four pictures which are to be released by the Lee-Bradford Corporation.

This picture is entitled "Who's Cheating?" and the cast is comprised of Miss Chappell, Zena Keefe, Montagu Love, Ralph Kellard, William Tooker, Mary Brice, Marcia Harris, and other prominent screen folks.

The picture was directed by Joseph Levering and will be offered for distribution on the State Rights market right after the first of the year.

For Dec. 10 Release

"Twenty-One," Richard Barthelmess' next production under the direction of John S. Robertson, has released by Associated First National Pictures December 10.

Common Sense

L. Ernest Ouimet, president of Laval Productions, Ltd., is now in New York with a print of his first production which has as a working title "The Vital Question."

"I didn't want to make a picture that looked cheap," says Mr. Ouimet, "but I did want to make one where it would be possible for everyone—producer, distributor and exhibitor—to make a reasonable profit. I am proud to say that my first feature represents a cost that everyone said was impossible before I started production. As for the quality of the picture—well, I'll let it speak for itself."

"Going Up" Given Big Newspaper Publicity

"Going Up," Douglas MacLean's latest comedy released by Associated Exhibitors, came in for its full share of newspaper publicity when it played the Liberty Theatre, Long Beach, Cal., during Thanksgiving Week. It occupied a prominent position on the front page of one of Long Beach's leading papers, The Press, every day for four weeks in advance of its opening, and when it opened it was impossible for all to get close to the lobby, for the crowd waiting to get in.

It has been the custom of Manager Browne to stage a Thanksgiving party in co-operation with The Press, for the poor children and orphans of Long Beach, each year, booking a special attraction to be shown to the kids on Thanksgiving morning. This year he had "Going Up" booked for Thanksgiving Week, and, feeling that this comedy would appeal to the youngsters as well as to the "grownups," he decided to use it for his special show.

Burr Reports Many First-Run Dates

C. C. Burr reports many first run bookings on his latest release, "Restless Wives." Several of the finest moving picture theatres in the country have booked this photoplay based on a story by Izola Forrester, which will appear in the Christmas issue of Ainslee's Magazine.

According to William N. Skirboll of the Skirboll Gold Seal Productions, Inc., distributors of the Mastodon Films, Inc. product for the states of Ohio and Kentucky, a large number of first run theatres in both those states have arranged for early play dates of "Restless Wives," in which Doris Kenyon is being featured.

Important Bookings for Warners' "Tiger Rose"

"Tiger Rose," the Warner Brothers' screen version of the famous David Belasco stage play of the same name, goes into the Randolph Theatre, Chicago, on December 23 for an indefinite run. The management of the Randolph is extremely well pleased with this production and believe that it will enjoy a run of several weeks.

A great reception was given "Tiger Rose" when it opened at the Alhambra Theatre in Milwaukee on December 3.

"Tiger Rose" will open soon at the Stanley in Philadelphia and the Tom Moore in Washington, D. C. It will be shown in practically every leading theatre in America, and reports show it is already creating new box-office records.

LET NOT MAN PUT ASUNDER

Exploitation Is Aided by Photoplay Editions

Photoplay editions of the popular novels adapted for Paramount pictures have come to be one of the biggest features of the exploitation of the Paramount product. During the past year, including those at present in work, nearly twenty of these special publications have been made by the firms of Grosset & Dunlap and A. L. Burt & Co.

The works of Zane Grey, now being produced as Paramount pictures, have a big popular following and the sales of the photoplay editions reflect this popularity to a marked degree. A special photoplay edition of "The Heritage of the Desert" will be issued simultaneously with the release of the picture in January.

Rudyard Kipling's "The Light That Failed" has just been issued in photoplay edition. It will be pushed as a Christmas book. A special photoplay edition of Julian Street's novel, "Rita Coventry," is now being prepared and will be published under the photoplay title, "Don't Call It Love," at the same time that the William de Mille production is released.

In January Grosset & Dunlap will publish "The Covered Wagon." Present plans call for the issuing of a new edition each week for an indefinite period. Other illustrated photoplay editions planned by Grosset & Dunlap for the first of the year are Homer Croy's "West of the Water Tower" and "His Children's Children."

Among the new photoplay editions planned by A. L. Burt & Co. is Kate Jordan's "The Next Corner," which is being produced for Paramount by Sam Wood, with Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez and Louise Dresser featured.

While the publication of these special editions is proving of immense value in the exploitation of the pictures, both these publishing houses give unreserved credit to the pictures for stimulating popular demand for their product.

Crowds at Capitol to See "Slave of Desire"

Goldwyn's Gilbert E. Gable production, "Slave of Desire," based upon Honore de Balzac's novel, "The Magic Skin," and directed by George D. Baker, proved itself a photoplay of unusual attractiveness to audiences in its showings at the Capitol Theatre, New York, this week. The cast is headed by George Walsh, Bessie Love and Carmel Myers. Big audiences attended.

The reviewers on the New York daily papers found many good things to say about the production. The Evening Journal said: "Balzac's glittering romance is so strikingly adaptable to motion pictures that one wonders why it has been overlooked until now."

The Sun and Globe: "The picture had a famous and gripping story to build upon, and carries its eerie, bizarre quality over upon the screen." The Telegraph: "'Slave of Desire' a lavish display." New York American: "Balzac would open his eyes wide at the lavish production given his tale."

The Telegram: "Produced on a sumptuous scale worthy of the intrinsic merits of the story." The World: "A highly entertaining member of the cinema community."

Marion Davies Film Held for Third Week

"Little Old New York," Cosmopolitan's Marion Davies feature, has been held over for a third week at the Blue Mouse Theatre, Portland, Ore., due to the enthusiasm with which it was received by the press and the public. The showing of this film at Ascher's Merril Theatre in Milwaukee has likewise been continued for a third week. This is the first time in the history of that theatre that a photoplay has been held for a third week.

Goldwyn Cosmopolitan has booked the new Rupert Hughes picture at the State Theatre in Cleveland.

Cosmopolitan's "Unseeing Eyes" has been booked at the Randolph Theatre in Chicago and over the southern circuit of the West Coast Theatres.

District Supervisor L. B. Remy has booked the entire Goldwyn Cosmopolitan releases in the Capitol Theatre, Dallas, Texas.

The Acamedy Theatre in Haverhill, Mass., has booked the first eleven productions of the season.

LET NOT MAN PUT ASUNDER

Fox Releases for the Week of December 16

"Hoodman Blind," a William Fox special production, adapted from the stage play of the same name by Henry Arthur Jones and Wilson Barrett; "Cupid's Fireman," featuring Charles Jones, and a Sunshine Comedy, "The Riding Master," are announced for release by Fox Film Corporation for the week of December 16. The Charles Jones vehicle was previously announced for release on December 2, but it now is included among this week's releases.

"Hoodman Blind" is a melodrama which is said to be ideally suited to presentation on the screen. The story presents the tragedy of a man with the wanderlust and an irresponsible character which permits him to desert one woman for another and then the second for a third. David Butler, who had the leading masculine role in "The Temple of Venus," has the chief part in this picture. Gladys Hulette plays a dual role. The supporting cast includes such well known players as: Regina Connelly, Frank Campeau, Marc McDermott, Trilby Clark, Jack Walters and Eddie Gribbon. John Ford directed the production.

"Cupid's Fireman," the latest Charles Jones feature, was adapted from the story, "Andy McGee's Chorus Girl," written by Richard Harding Davis. William Wellman was the director. Marion Nixon has the leading feminine role.

"The Riding Master," the Sunshine Comedy release, presents the difficulties that surround a society riding instructor when he falls in love with one of his pupils.

Obtains Three Year Canadian Rights

The W. W. Hodkinson Corporation Ltd., (Canada), through Harry Kaufman of Premier Films has obtained three years' distribution rights in the Dominion of Canada for the following productions: "Bright Lights of Broadway," "Marriage Morals," "Passionate Friends," from the novel of the same name by H. G. Wells, "The Spider and the Rose," starring Gaston Glass and Alice Lake, "Don't Marry for Money," starring House Peters, "East Side, West Side," "Temporary Marriage," starring Mrs. Harold Lloyd, "The World's a Stage," an Eleanor Glyn story, and "Flesh and Blood," starring Lon Chaney.

New Yorkers Welcome Coogan Film Opening

Jackie Coogan's first Metro picture, "Long Live the King," opened at the Rialto Theatre on Broadway, New York, last week. The story of Jackie's new picture is taken from Mary Roberts Rinehart's novel.

"At last Jackie Coogan, after several mediocre photoplays, has a story suited to him," wrote the critic of the New York Post. "Jackie is adorable," said the critic of the New York Journal. "He displays all his cleverness. He is sparkling and amusing." The New York Daily News said: "The spectacle of a little boy in princely robes falling asleep on a too-high throne is one to challenge fan imaginations. So Jackie Coogan fades out in 'Long Live the King,' Jackie being the sovereign ruler." The New York American stated: "All in all Jackie proves himself a rather remarkable fellow."

The New York World said: "Among the more masterfully conducted pieces of business in the history of the films is the good sense which has been back of the selection of the story for Jackie Coogan." "They have made a beautiful, stirring picture out of it—a picture that every one will love," wrote the New York Herald critic. "Jackie is to us the most appealing actor on the screen," wrote the New York Evening World reviewer.

The critic of the Mail wrote: "Jackie Coogan, resplendent in royal robes, gives the screen the finest and most enjoyable exhibition of his genius in 'Long Live the King.'" The New York Times critic wrote: "'Long Live the King' is one of the best pictures in which Jackie Coogan has appeared. It is one of the interesting and jolly productions that bring a tear or two between smiles and hearty laughter."

"Scaramouche" in St. Louis House

Rex Ingram's "Scaramouche" was selected to open the New Pershing Theatre in St. Louis several days ago. The theatre is one of the most beautiful in the city of St. Louis. Its opening alone was an interesting affair and attracted additional interest.

Invitations for the opening had been sent out to many prominent people in St. Louis and other parts of the state. Governor Hyde was sent one and referred to the fact that he had seen "Scaramouche" on the occasion of the recent Conference of Governors at West Baden, Indiana, when Metro presented "Scaramouche" before it and elicited praise.

Announces Purchase

Vitagraph announces that it has purchased world rights to "Borrowed Husbands," by Mildred K. Barbour, for the third J. Stuart Blackton production to be released by this firm.

Jackie's Greatest Film, Say Detroit Critics

Detroit has just seen Jackie Coogan in his first Metro picture, "Long Live the King." Detroit newspaper critics declare that in it Jackie has attained the greatest role of his career. It emphasizes to the nth degree those qualities which have made him the greatest screen favorite in the history of the industry.

"To see Jackie Coogan in 'Long Live the King' is to see this most talented child of the mimic world in the greatest role of his career," said Roy E. Marcotte in the Detroit Free Press. "The picture was produced on a lavish scale, there being settings and scenes which will rival the most spectacular pictures ever produced. The cast is large and in many of the scenes literally thousands of persons appear."

George W. Stark of the Detroit News said: "All the king's horses and all the king's men combined with all the pomp and circumstance that attended the courts of Europe in their most flourishing days cannot diminish the glory that is Jackie Coogan's. Which is another way of saying that young Mr. Coogan in his new picture, 'Long Live the King,' a radical departure in production from anything the boy has ever done, shines more brilliantly than ever."

Production Starts on Hoxie Film

The Jack Hoxie company has just left Universal City for Sonora, where exterior scenes for Hoxie's new feature, "The Drifter," will be filmed. The picture is a western melodrama based on the magazine story, "Hard Rock," by Jacques Jaccard. Robert North Bradbury is directing.

"The Humming Bird" to Be Paramount Film

Sidney Olcott, who is directing Gloria Swanson in her current Paramount picture, "The Humming Bird," at the Long Island studio, declares that the screen version of Maude Fulton's play is altogether the most interesting production he ever made and that he firmly believes it will be his best. Rushes of the pictures have been seen by Paramount home office executives and are said to bear out the producer's prediction.

The outstanding feature of "The Humming Bird" is said to be its intense realism of action and setting. It is a story of the apache underworld of Paris.

There is a touch of war in the picture, too, and in order that the war scenes might be absolutely authentic, prints of official English and French films were obtained from the war departments of those countries for incorporation in the production.

"Happiness" Shows Distinguished Cast

Metro has selected a group of distinguished players to support Laurette Taylor in her screen version of her great stage play, "Happiness," which is now in production at the Metro Hollywood studios under the direction of King Vidor. The complete cast to support Miss Taylor now consists of Pat O'Malley, Hedda Hopper, Edith York, Cyril Chadwick, Laurence Grant, Mario Carillo, Charlotta Minneau, Patterson Dial and Charles Mailes.

Pat O'Malley has already scored a great success this season by his playing in Reginald Barker's "The Eternal Struggle," which is part of this season's Metro schedule. Hedda Hopper is the beautiful wife of DeWolf Hopper, favorite of the American stage. The other members of the cast are all noted for their past work on the screen and have been selected for "Happiness" because of their exact suitability for the roles.

Miss Taylor is already on the coast with her husband, J. Hartley Manners, who wrote "Happiness," and has been immersed in active production for several weeks. Before production was taken up on the coast, Mr. Vidor came east with several members of his staff and photographed important exterior scenes in New York, using its great cosmopolitan atmosphere for background.

"The Love Bandit" Campaign Book

Vitagraph's campaign book for "The Love Bandit," Charles E. Blaney's production of his stage play, is quite novel and unique.

It is made up like the illustrated daily newspapers and presents catchy publicity ideas.

Hurley Free Lancing

Ed Hurley, general press representative for the Film Booking Offices, leaves that organization this week to go into business for himself. He will handle the production of several special features. Hurley is succeeded by Louis Kramer, exploitation man for F. B. O. in the Chicago territory.

Carewe Picks Paris to Complete Sahara Film

Edwin Carewe will film the interiors of First National's "A Son of the Sahara" in the Eclair studio in Paris. This plan, which was only tentative when the director left the States, became definite when Mr. Carewe with his chief cameraman, Robert Kurrle, and his laboratory expert, Lawrence Courcier, inspected the facilities of the Eclair studio and laboratory in Paris. They found the equipment unusually complete and decided to complete the picture there before returning to the United States.

This will mean that the Carewe company will be located in Paris for at least a month after its return from Biskra, Algeria, where the exteriors are now being taken. The company will probably take up its work there sometime during the first two weeks of the new year.

Mr. Carewe's cast includes Claire Windsor, Rosemary Theby, Bert Lytell, Montague Love and Paul Panzer. They sailed from New York early in November.

Singer Is "Find" in His Latest, Says Blackton

Pauline Frederick and Lou Tellegen have the leading roles and are supported by Leslie Austen, Helena D'Algy and an all star cast in "Let Not Man Put Asunder," under the direction of J. Stuart Blackton.

Mr. Blackton has evolved a score of new lighting effects. The sets are expressive of technical art and ingenuity. Mr. Blackton is supervising the cutting of the film and it will be ready for the Broadway showing in January.

"I have never directed a picture in which the players worked so easily and contributed so much to assist me," he said at Vitagraph studios. "I have in the cast a young woman whom I consider one of the finds of the year, Helena D'Algy. She is a Spanish girl who played in opera through South America. I saw her at the 'Follies' and after considering many candidates for the part I selected her."

Brilliant Davies' Film Premiere at Washington

The brilliancy of the New York opening of "Little Old New York" at the Cosmopolitan Theatre, according to reports, was surpassed by the opening of that Marion Davies picture at Tom Moore's Rialto Theatre in Washington, D. C. Incidentally it broke all records of that house for attendance and for receipts. Its criticisms were just as laudatory as were those it received in New York, London, Chicago, San Francisco, Los Angeles and the many other towns where it has been shown.

Several Cabinet members and their wives and many members of Congress and persons otherwise eminent in Washington society were in attendance at the opening performance. The entire mezzanine floor was reserved for guests of the management and of Cosmopolitan Pictures Corporation.

Secretary of States Charles E. Hughes and Mrs. Hughes, Secretary of the Navy and Mrs. Denby, Secretary of the Interior and Mrs. Work, Secretary of Agriculture and Mrs. Wallace and Mrs. New, wife of the Postmaster General, were among those present.

Big Exploitation for Hodkinson Reel

An advertising campaign that will be of great benefit to every exhibitor booking "Fun from the Press," says Hodkinson, will be conducted by the Literary Digest during the next month.

Eleven million letters, one to every telephone subscriber, will be sent out, calling attention, in a conspicuous paragraph, to this humor reel.

"Grit," Hodkinson Film for January Release

"Grit," the fourth of the Film Guild productions, to be released by Hodkinson some time next month, is said to be a perfect combination of youth. In their own fields, both the author, F. Scott Fitzgerald, and the star, Glenn Hunter, signify "youth" to thousands of admirers.

This is Mr. Fitzgerald's first attempt at a movie story, and he wrote it especially for Glenn Hunter. It is a melodrama of the underworld and the East Side of New York, dealing with the struggle of "Kid Hart to find his better self and break away from the gang of crooks who have brought him up. In this he is aided by Orchid McGonigle, a little East Side hoyden.

Frank Tuttle directed.

"Anna Christie" Receives High Praise from Critical Reviewers

"Anna Christie," opening at the Strand Theatre to a critical New York public, which had seen Eugene O'Neill's drama on the spoken stage for more than a year and which was prepared to condemn any failing in the screen version, carried the verdict with flying colors.

The consensus of opinion on this Thomas H. Ince production, presented through First National, was that it was one of the few instances in the industry where a popular stage drama had been brought to the screen intact in theme, characterization and incident and that it gained, rather than lost, in ist transference to the screen. Public opinion backed the written statements of all newspaper reviewers.

The Strand did exceptional business throughout the entire week, tending to show that "Anna Christie" lives up to the claims advanced for it—that it draws a portion of the public to the box office which is usually considered beyond the reach of the motion picture's appeal.

More than one of the reviewers frankly stated that he had come to scoff, believing that the virile story would be devitalized in the process of filming. "It was to be expected," wrote Robert Sherwood in The Herald, "that 'Anna Christie' would emerge from the hopper of Hollywood, a 'good girl' —that the strength, the reality of O'Neill's play would be mangled beyond all recognition. But this is not what happened. 'Anna Christie' appears on the Strand screen almost exactly as O'Neill wrote it and as Arthur Hopkins staged it. As a result 'Anna Christie' is a singularly fine picture—a credit to Thomas Ince, a credit to the movies. * * *"

"Those who saw 'Anna Christie' on the stage need not be afraid to go and see the screen version," wrote Harriett Underhill in The Tribune.

"I approached 'Anna Christie,'" wrote Louella Parsons in her initial review as photoplay editor of the New York American, "with some trepidation and considerable uncertainty. 'Anna Christie' as a play had flourished successfully through an entire season and later carried off a prize. 'Anna Christie' as a picture, I feared, might not fare so well. * * * But I was wrong. 'Anna Christie' as a picture takes with it to the screen many of those qualities that made it such acceptable entertainment as a drama."

It is noteworthy that "Anna Christie" is drawing the attention of the more literary magazines of criticism, some of which express surprise that the movie has advanced to such a point where "Anna Christie" is possible. The praise has been showered not only on Mr. Ince, but on his director, John Griffith Wray, Bradley King, scenarist; Blanche Sweet in the title role; George Marion as Chris; William Russell as Matt, and Eugenie Besserer as Martha.

Thomas H. Ince, Producer of "Anna Christie"

New Picture Star Arrived from Coast

Clara Horton, native California girl who has been doing important work in moving pictures on the Pacific Coast, has arrived in New York for her first visit to this city for a vacation and shopping tour, preparatory to going back to her native California to resume her picture work.

Miss Horton has been in a Rex Beach production, "A Girl from the Outside," leading lady with Charles Ray and several other productions. She has also been leading lady with Jack Pickford and many others.

Great Cast to Be Distinctive Film

Distinctive Pictures Corporation is marshalling a great cast for its forthcoming production, "Blood and Gold," which is now under way at its studios in New York under the direction of Al Parker.

As already announced, Alma Rubens and Conrad Nagel will take the leading parts in this film. Recent additions to the cast include George MacQuarrie, Mme. LaViolet, Fred Burton and Bela Lugosi. It will be distributed by Goldwyn Cosmopolitan.

Five Dollar Topper!

The Mission Theatre has contracted for the Los Angeles first run of B. P. Schulberg's "The Virginian," the latest Preferred release. The feature will open in the picture city on December 10th and the management of the Mission is planning to make it one of the most important premieres given this season in Los Angeles.

Elaborate preparations are being made, the price set for the opening night being five dollars top.

In New Position

Frederick E. Stanley, who has been a member of the West Coast publicity staff of First National since last January, has been transferred to the scenario department.

Another Excellent Cast Picked

Again has Goldwyn Pictures Corporation given Author-Director Rupert Hughes a cast of noted screen players for his new motion picture. It is called "True as Steel" and went into production on Monday last.

The cast, so far selected, includes Aileen Pringle, who has just completed the leading role in Goldwyn's screen version of Elinor Glyn's "Three Weeks," Eleanor Boardman, who has recently acted the leading role in Goldwyn's Arthur Somers Roche picture, "The Day of Faith," Huntley Gordon, William Haines, Kathleen Key, who appeared in Marshall Neilan's "The Rendezvous" and in Rupert Hughes' previous picture, "Reno," Jean Haskell, Lucien Littlefield and William Orlamond.

Different Cafe Scenes for "Racing Luck"

Two widely different cafe scenes were made by Herman Raymaker for "Racing Luck," Monty Banks' new Grand-Asher feature comedy, recently at the Grand Studio.

The first was a jollification in a little Italian dining place supposedly in "Little Italy," New York. The other setting was a fashionable cafe in the white light district of the Metropolis.

"Under Red Robe" Nearing Release

"Under the Red Robe," which on next Monday starts on the sixth week of its first run engagement at the Cosmopolitan Theatre, New York, is now being prepared for national release through Goldwyn Cosmopolitan. The picture will be presented in all the leading cities of the country and gives indications of duplicating in the key city first runs its phenomenal success in New York.

Meantime, at the Cosmopolitan Theatre, "Under the Red Robe" shows no diminishing of the interest that it has aroused since its premiere on Broadway. The continued and increasing demand for tickets in advance indicates strongly that the film will run far into the new year. Since its opening before the most distinguished audience that ever saw a premiere in New York, the photoplay has played to big audiences at every performance.

Robert B. Mantell, John Charles Thomas and Alma Rubens are featured, supported by a brilliant cast of prominent players and 3,000 extras. A special feature of the Cosmopolitan engagement is the appearance twice daily of Victor Herbert and his orchestra.

Finishing Touches to "Souvenir"

Associated Exhibitors received word recently from Halperin Productions that the "shooting" of scenes for "Souvenir," the second Halperin feature for Associated distribution, has been completed, and the staff at Hollywood studios is now engaged in the work of cutting, editing and titling.

Agnes Ayres and Percy Marmont play the leads.

F. B. O's. "Lights Out" Still Breaking Records

Al Santell's novel comedy, "Lights Out," continues to smash records, according to reports to the Film Booking Offices. Exhibitors are calling this feature one of the freak films of the industry. Released unheralded, it looks as though it will be one of F. B. O.'s outstanding box-office winners, as is evidenced by the exhibitors prolonging the runs originally scheduled.

Nat. G. Rothstein, director of publicity and advertising for F. B. O., said: "We knew that 'Lights Out' was more than an ordinary feature the minute we saw it, but I will candidly admit, even we did not realize it was a knockout box office cleanup. But we do now. We woke up to this fact when we read the trade paper reviews and when exhibitors who had booked it for two days held it over for a week."

LET NOT MAN PUT ASUNDER

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Universal Offers Strong List of Short Subjects for the Holidays

To meet the heavy demand for short subjects during the holiday season, Universal announces it has an exceptional selection available, including several Westerns, a number of one-reel comedies and special releases besides Century comedies and two serials.

The westerns include three made by Nat Ross, a feature director. They are "Stolen Gold," "Western Skies" and "Rustlin' Buster," featuring Jack Mower. Other westerns are "The Perilous Leap," featuring Hoot Gibson, "The Last Outlaw," featuring King Fisher Jones, said to be a picture with exceptional dramatic force that will appeal to any type of audience.

The one-reelers include two with comedy team 'Neely Edwards and Bert Roach, and two by Hy Mayer, the celebrated cartoonist. The Mayer comedies are "A Movie Fantasy" and "A Son of Ananias." The Edwards-Roach offerings are "Under the White Robe" and "Chasing Wealth." There is also a special for the holidays, "The Rivals," featuring Slim Summerville.

The specials include "That Kid from Madrid, Michigan," first of the new "Leather Pushers," starring Billy Sullivan as successor to Reginald Denny. There is also the fourth issue of "The Gumps," "Aggravatin' Mama," featuring Joe Murphy and Fay Tincher.

Serials available include "The Ghost City," just released, featuring Pete Morrison and Margaret Morris, and including in the cast the stunt aviator, Al Wilson. It is a serial with a western atmosphere and plenty of punch and thrills. Also available is "Beasts of Paradise," featuring William Desmond and Eileen Sedgwick, which is now in its mid-season.

Educational Lists First of New Bruce Films for January Release

Early in January Educational will release "Jean of Hecata Head" the first of the third series of Robert C. Bruce Wilderness Tales. The series will consist of eight single reel subjects, which, in the order of their release are "Jean of Hecata Head," "The Home-Maker," "Haunted Hills," "The Trader Keeps Moving," "Flowers of Hate," "Just Waiting," "The Ex-Bartender Retires" and "The Farewell."

The editing and titling of these pictures has been completed, and Mr. Bruce announces more drama has been incorporated in them than in the previous series, but that this has been done without sacrificing any of the beauty the Northwest country affords. Each story was chosen to fit the location and it is stated that many of the locations have never before been used in pictures.

"More entertainment value is added by the use of these unique locations," says Mr. Bruce, "which in many instances are a part of the dramatic atmosphere of the picture, as for instance in 'Haunted Hills' the sand spires at the junction of Sand Creek Canyon and Wheeler Canyon in southern Oregon are the only natural formations of their kind outside of the inaccessible region in the Ural mountains. Their wierdness gives a ghostly atmosphere to the background which enhances the dramatic value to a remarkable degree."

Practically the same cast was used in this series as in the 1923 pictures, including Irene Hall, Selmer Jackson, Gurnie Hays, Eddie O'Brien, William Dills, James Gordon, Anne Lockhart and Myrtel Forbes. Daniel Gobbett, with wide experience in all parts of the world, was the cameraman.

"I believe this series will provide the variety of entertainment so evidently needed in many motion picture programs of the day, says President E. W. Hammons of Educational. "These subjects will be idea for use with the feature comedy, or comedy drama of lighter vein. There is a shortage of short dramatic subjects and I believe the new Bruce Wilderness Tales will provide enough dramatic element to balance a program top heavy with a feature-comedy subject."

New Stan Laurel Two Reel Comedy Tops Pathe December 23 Program

Eight diversified subjects comprise the Pathe program for week of December 23. Prominent among these is a two-reel comedy, "Mother's Joy," starring Stan Laurel, and another "Dippy Doo Dad" entitled "Lovey Dovey."

In "Mother's Joy" Laurel plays the role of a young heir suddenly raised from the penury of a cab driver to the luxury of a rich home. The youth's first adventure into society leads to many laugh provoking developments.

"Lovey Dovey" is said by Pathe officials to be one of the cleverest animal comedies ever presented on the screen and is expected to set a new pace for this type of laugh provoker. The animals operate autos and aeroplanes. There is rapid-fire action and impersonation of human beings, added to laughable subtitles.

"The Five Orphans of the Storm," the current Aesop's Film Fable, is a burlesque of "Orphans of the Storm" and is said to be particularly well suited for Christmas, as it features Santa Claus and his reindeers, hanging of the stocking and other Christmas associations.

"The Desert of Death" is the eleventh chapter of the Ruth Roland serial, "Ruth of the Range" in which the heroine is confronted with new perils.

Pathe Review 51 includes a bit of the country in "In the Shade of the Old Apple Tree," a bird study captioned "Little Mothers," a touch of commerce in "The Locks of Sault Ste Marie," a color section, "Oxen Power," as employed in France and Spain.

New Pathe Series Stars Charles Chase

Another step in the expansion of Hal Roach's activities is disclosed in the Pathe announcement that Charles Chase will be featured in a series of single reel comedies. Chase, who is known as the "Fashion Plate of Fun" will make his debut on the Pathe program on January 6 in "At First Sight" to be followed by "One of the Family" released on January 27. It is planned to issue three Charles Chase single-reelers each month with a "Dippy-Do-Dad" the fourth week.

Showmen Praise New Fox Comedies

The newest Fox series of short subjects "Imperial Comedies" is meeting with unusual success according to statement from Fox Film Corporation. This series started in August and seven have been released. December 23 will see the final number of the first series "Monks A La Mode."

Exhibitor reports indicate that these comedies have been consistent laugh getters. Many first run houses including Shea's Hippodrome in Buffalo have booked these comedies and have given them prominence in their newspaper advertising. Among the theatres whose reports to trade papers have praised comedies of this brand are Capitol Theatre, New Bedford; Palm Theatre, Mound City, Ill.; Court Theatre, Huntington, Tenn.

New Rogers Comedy Highly Praised

As a result of a pre-release showing at Ocean Park, Cal., Will Roger's new two reel comedy "Two Wagons, Both Covered" received unusually high praise from a Los Angeles photoplay critic who declared it looks like this production will land Rogers in the class with Chaplin, Lloyd and Fairbanks.

It is stated Rogers is working under J. A. Howe on a comedy "Great Moments from Little Pictures" in which he impersonates Ford Sterling and the Keystone cops, and also proposes to make a series of comedies involving good humored political satire which Bob Wagner will direct.

New Hamilton Comedy

Lloyd Hamilton has completed "My Friend" his next comedy for Educational. It was directed by Fred Hibbard under the supervision of Jack White, and Ruth Hiatt again appears as the comedian's leading lady. Advance reports indicate that this comedy will surpass anything Hamilton has done for Educational in the past year.

"Bee" Recommended

National Motion Picture League has placed "The Bee," third of Educational's "Secrets of Life" series, produced by Principal Pictures Corporation, in the class of films recommended for supplementary class room instruction on account of its educational value.

Broadway Booking

An Educational-Cameo single reeler "Film Foolish" is the comedy attraction at the Rivoli Theatre, New York during the current week.

"Modern Banking"

(Vitagraph—Urban—One Reel)

Those who have wondered about what takes place back of the cages in a bank will watch this Urban Classic No. 52 with interest. The various duties of the banking employees, in making change, opening checking accounts, cancelling paid checks, counting receipts are shown and there are various other bits of information.—M. K.

"Call the Wagon"

(Educational—Comedy—Two Reels)

Christie Comedies are favorably represented in this one. It has a clever idea and is done with plenty of speed and pep. Neal Burns is a pretty girl's suitor who gets rid of his rivals by making them believe that she has false hair and teeth. She gets even with him and he barely escapes the lunatic asylum. Charlotte Merriam is the girl and Babe London also has a part. It is two reels of interesting entertainment.—M. K.

"A Movie Fantasy"

(Universal—Comedy—One Reel)

Hy Mayer's cartoon characters come to life in a clever comedy on the movie star craze. A young bride arranges to take lessons in screen acting and her husband cures her by impersonating the professor, putting her through vigorous exercises, and subjecting her to the gossip of neighbors until she is glad to give up her career for her husband. A popular subject interestingly handled.—M. K.

"Newsprint Paper"

(Vitagraph—Urban—One Reel)

Some new and interesting facts about manufacturing paper are revealed in this Urban Classic No. 47, "From Forest to Newsboy." The felling and chopping of the giant trees and the treatment of the pulp is pictured in detail.—M. K.

"The Morning After"

(Pathe—Cartoon—One Reel)

Paul Terry's fable hero this time is a dog motor cop. He has other interests besides catching speeders, as the concluding proverb, "Old Stuff is Hard to Get" proves. It should be fairly amusing to anti-drys.—M. K.

Sid Smith Signed for Cameo Comedies

Educational announces that the well-known comedian Sid Smith has been added to the company making Cameo Comedies under the direction of Gil Pratt. Sid Smith came into prominence with his work in "Hallroom Boys" comedies and has also been starred in a series of two-reelers distributed by Grand-Asher. Cliff Bowes and Virginia Vance are also working in "Oh Girls," a Cameo comedy now in production.

SHORT SUBJECTS REVIEWED IN THIS ISSUE

Bucking the Line (Universal)
Horseshoes (Vitagraph)
Call the Wagon (Educational)
Liquid Lava (Educational)
Lovey Dovey (Pathe)
Modern Banking (Vitagraph)
Morning After, The (Pathe)
Mother's Joy (Pathe)
Movie Fantasy, A (Universal)
Newsprint Paper (Vitagraph)
Under the White Robe (Universal)
Way of a Man, The (Pathe)

"Horseshoes"

(Vitagraph—Comedy—Two Reels)

A good many original touches are seen in Larry Semon's latest which has plenty of laughs. Larry wins the disfavor of a giant pugilist and most of the scenes show various amusing tricks in evading him. The action is lively and has a spontaneity that will go very well. He elopes with the prize-fighter's girl and the climax is an exciting motorcycle-automobile race. The comedy is without the elaborateness in settings and costumes of some of the star's recent pictures but makes up for this in speed and fun.—M. K.

"Mother's Joy"

(Pathe—Comedy—Two Reels)

Stan Laurel's type of comedy is well featured in this two-reeler, which has a more consistent and effective line of fun than some of his other recent efforts. As the long-lost and banished heir to a wealthy household, he returns, a vast disappointment to his grandfather whom he disgraces by social peculiarities as well as by his musical efforts. There are some highly amusing incidents and altogether it should please the average audience.—M. K.

"Lovey Dovey"

(Pathe—Comedy—One Reel)

Another of the "Dippy-Doo-Dads" series, and one which is fully as bright and original as the others is now being offered by Pathe. With a maiden duckling and her two monkey-sweethearts as the famous triangle, a quaint and entertaining travesty on the popular thriller with motor and aeroplane races has been made. It is cleverly done and will add to any program.—M. K.

"Under the White Robe"

(Universal—Comedy—One Reel)

Neely Edwards' hobo make-up gains him an entree to a masked ball, thus enabling him to elude the police. A skeleton and other mysterious figures float about in mid-air, scattering the guests to the winds. Nervy Ned stands up as best man in a family wedding but a rival of the groom puts out the light, removes the groom and Ned finds himself clasping the hand of the bride in matrimony. Next scene, Reno. This affords fairly good but not new amusement.—M. K.

"Bucking the Line"

(Universal—Comedy—Two Reels)

There are some very good bits in this Century comedy with Buddy Messenger. Buddy works or rather amuses himself in his dad's store where there is a laughable scene in the toy department between a baby and a pet monkey. Buddy forgets to be a messenger when sent to deliver goods and distinguishes himself in a football game by substituting a watermelon for a football when kicking and making a touchdown with the real ball. It gains in entertainment value and leaves an impression of satisfaction.—M. K.

"Liquid Lava"

(Educational-Hodge Podge—One Reel)

A great variety of places and incidents are included in this number of Lyman H. Howe's "Hodge Podge." Pictorial beauty is supplied by the views of Roman architecture, the old West, what the searchlights reveals on the water, and the famous New York skyline. A volcano eruption is another feature.—M. K.

New Witwer-F. B. O. Series Titled "The Telephone Girl"

The new Witwer series which is being filmed by F. B. O. will be known as "The Telephone Girl" and will be based on stories of the same title now appearing in Cosmopolitan Magazine. "Julius Sees Her" has been selected by the author as the title of the first episode.

The series will consist of twelve two-reel episodes and, unlike the "Fighting Blood" series, will be built around a feminine instead of a masculine character. The title role, that of a telephone operator in a Broadway hotel, will be portrayed by Alberta Vaughan, who has been prominent in a large number of Mack Sennett comedies.

Mal St. Clair, who directed the first "Fighting Bloods," is directing this series, and most of the incidents have a humorous twist, but drama develops and the heroine straightens matters out. Prominent in the cast are Al Cooke and Kit Guard, who won great popularity by their work in "Fighting Blood." The cast also includes Gertrude Short and others.

It is believed this series will have a greater appeal for women. However, there is as much ring action which should hold the following built up by "Fighting Blood."

"The Way of a Man"

Excellent Thrills in Pathe Serial Based on Emerson Hough Story

Reviewed by Mary Kelly

Emerson Hough's story of pioneer days has been fashioned into thrilling serial by George B. Seitz for Pathe. Serial audiences should respond to this in much the same way as the feature houses do to the author's other great story, "The Covered Wagon." While the action is obvious and entertains without a mental strain, there is a sturdiness and vitality about the theme that makes it an unusually strong attraction.

In the first three episodes, a young Southern gentleman takes a Western trail in search of his dead father's business partner. In company with a caravan of pioneers he is attacked by the Indians. His mission is further endangered by an old acquaintance who has followed, presumably as a friend but really to get possession of his father's property. These complications keep up the suspense so that there is continual excitement.

The Indian attacks have been realistically staged. The make-ups are convincing and general standard of the characterization and atmosphere is high. Harold Miller and Allene Ray are youthful attractive types for the leading parts. Lillian Gale and Whitehorse are fine character studies and Bud Osborne is excellent as the villain.

"Into the Unknown," the first chapter, is in three reels and shows the young Southerner arriving at a Western trading post, attending a masked ball, where he meets Ellen Meriwether, unintentionally piques her but attempts to atone in a thrilling rescue of her, with the Indians close in pursuit.

The second, in two reels, is "Red Skin and White." Further intrigue on the part of the hero's white enemy and a big attack by the Indians, unfinished at the close, furnish excitement in this one.

"In the Toils of the Torrent" shows the hero badly wounded after the Indian skirmish, but restored by the villain, who is forced to use his medical skill. The hero and Ellen Meriwether are trapped in a roaring canyon at the close of this epsiode.

Pathe Signs for New Sennett Series

As a result of the success attending the first series of Mack Sennett two-reel comedies distributed by Pathe, it is announced that this famous comedy producer will make a second group for the same distributing organization. The first of the series will be available in January. The first series started with "Nip and Tuck" on August 12 and "Inbad the Sailor" scheduled for December 30 will be the last of the series.

PROJECTION

EDITED BY F. H. RICHARDSON

Big Banquet

On Friday, December 24, all the projectionists of the forty or more Loew Theatres in the New York City district will foregather at the "Aristocrat," 69 St. Mark's Place, New York City, where they will partake of the annual midnight banquet in honor of "Mike" Campbell, chief projectionist of the Loew Theatres.

These banquets have been held for a number of years. They have been very successful and have served a good purpose in bringing the Campbell projectionist force together socially once each year. It is expected that the coming affair will be bigger and better than ever. I will tell you all about it later.

Duluth Comes Across

From Duluth Local Union 509, Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O., comes the following, under seal:

Brother Richardson: Your article in recent issue relative to the adoption of the word, or term "Projector Room" into the nomenclature of the Society of Motion Picture Engineers was brought up at regular meeting last week. Upon being put to a vote it was unanimously decided that the term "Projector Room" is absolutely undesirable, and that the same would be, at best, a misnomer.

The secretary was therefore instructed to advise you that this local places itself on record as unanimously endorsing the term "Projection Room" as the name to be applied to the inclosure housing working projection equipment—the room from which motion pictures are projected.

Signed, I. A. T. S. E. & M. P. M. O. Local 509,
By E. A. Currey, Secretary.

Good! That is the second local to act in this matter within two weeks, giving notice that they have some interest in things connected with the profession outside the usual routine. Also that they don't propose to allow the producer to instruct them even as to what they shall call the room they work in.

There are many other live-wire locals, I am sure, from which we should and shall hear in due time. Wake up, men! Take a ittle interest in something else besides merely your wage and actual working conditions. Those certainly are of first importance to you, but that is no reason why they ought to absorb ALL the energy of your organization, especially now that they are pretty well taken care of and out of the way with most of you for some time to come. I should have at least fifty indorsements of "Projection Room" by locals, and at least 10,000 from individual projectionists to present at the next meeting of the Society of Motion Picture Engineers. Get busy!

From North Wales

Frank H. Kenyon, Projectionist, Princess Picture and Variety Theatre, Colwyn Bay, North Wales, England, says:

Attached find six dollars in exchange for one copy of the "BLUEBOOK of Projection" (Caps are his.—Ed.). If it is not asking too much, I would esteem it highly if you would affix your autograph to same. May say I have the second and third editions, both of which have been very helpful.

Up to now I have been unable to obtain condensers of proper focal length for my optical line-up, so am going to try Cinephor, which I have ordered and expect to arrive shortly.

In closing I thank you for the good work which you are doing and have been doing during the past eleven years I have been reading your writings and learning from you. What about that long promised visit to this little island? Don't let the "stars" leave you behind.

Many thanks for your commendation. It is gratifying to know that one has been able to help even men of other and far removed countries. Makes one feel as though he really has not lived quite in vain. As to the autograph, why, the office has, I think, a few autographed books on hand. No doubt one was sent to you.

I'd like to visit my many English friends alrighty right, but it's a long way and I'm no bloated plutocrat. Some day when "my ship comes in," perhaps I'll be able to visit old England, and if I do I promise you will "have company" in Colwyn Bay.

Defends Pittsburgh

James M. Hillman, Wilmerding, Pa., says:

I see in a recent issue of the department that some chap who calls himself a projectionist has taken a poke at the Pittsburgh men. This man calls himself a Projectionist, but is he? We have to take his word for that, as we cannot examine his work.

I wonder how many of those fellows who sign themselves projectionists really are that, or how many of them are only machine "operators." Doubtless some of them really are what they claim to be, and good ones, too, but also perhaps some make claims they would have trouble in substantiating.

Well, anyhow, I'm one of the Pittsburgh men, member of Pittsburgh Local Union No. 171, so called DUBS, employed at the Capitol Theatre, Braddock, Pa., which has the best projection room in the state. Have a 100—100 Hertner transverter, using 100 amperes at a 65 volt arc. Use one-inch Columbia positives and 7-16 Silvertip negatives and a 6½—9½ plano convex condenser; type S lamps and Peerless arc controls; 5¼ Cinephor lens and projecting a d—n good picture—steady and sharp, though the speed is 13 to 14 reels in two hours, though sometimes we only have ten. Shows are 1 to 3, 3 to 5, 5 to 7, 7 to 9 and 9 to 11.

The "queer ones" in that distinguished city (Pittsburgh) have to keep 'em going or get out, which is one reason for the oil pans you saw beneath the projector mechanisms. I use blotters under the intermittent casing.

I think more of the chap who will try to dig things out for himself, and when he does get it, remembers it, than of the one who has some one else do it for him and then promptly forgets it. That is one reason the Pittsburgh men seldom write. Watch them and shortly you will find what they are preparing to do.

I have the third edition of your handbook, also the Bluebook (fourth edition) and am inclosing check for a dollar for lens chart.

Besides my two projectors I have a switchboard with 28 switches and dimmers and two remote control switches to work, besides keeping my eye on friend picture, and do it all by my lonesome too.

For the love of Mike, give the Pittsburgh men a good word once in a while!

P. S. By the way, with regard to the Pittsburgh Film Board of Trade, if the exchanges would get a few new boxes their films would not get torn on the sides nearly so much. I get some that it requires a hammer, two screwdrivers, a pair of plyers and much language to get the reels out. The metal of some of the boxes is torn around the top, and when you pull out the reel from a single-reel can, unless you are very careful, damage to the film results.

As to the Pittsburgh men, I have not taken them to task nearly as much as the facts in the past would seem to justify. I am encouraged to believe that conditions have improved very much in the Steel City, because the American Projection Society has established its first branch there, and unless the bars of admission have been lowered, which I think they have not, one must be a real projectionist to get into the A. P. S. Heaven knows I've nothing against Pittsburgh itself. I applaud high class work wherever found. I will say, however, that projection speed is NO excuse for the oil cans I spoke of.

If things are better in Pittsburgh I shall be hugely delighted to know it, and will tender my most sincere congratulations to the men on that fact.

As to using the title "Projectionist," why, it probably is true that some use it who have small right to, but the very fact that they do use the term is an incentive to them to make good, and that is one of the main ideas I had in fighting for the adoption of the title Projectionist. Glad to hear from you any time, friend ——. Oh piffle, I just found the note at the end of your letter asking that I suppress your name. Alright, 'tis done! Maybe I'll visit Pittsburgh next Summer—maybe.

JUST OUT

A Brand New

LENS CHART

By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming.

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516 Fifth Avenue New York City

New Organization

Robert Runyon, Projectionist, Pickwick Theatre, San Diego, Cal., arises to remark:

I read the article by James B. Enoch and it has fired me to the point of writing.

In so doing I wish to call your attention to an organization you may never have heard of—the Association of Independent Cinema Projectionists, which was born here in San Diego three years or more ago. It has grown from a charter membership of ten or fifteen to more than 250 members. I am distinctly proud to say that the entire membership is composed of projectionists, spelled with a capital "P," too.

We insist that every man live up to his title of PROJECTIONIST, hence we have but few grouches in our ranks. As nearly as I know, every man has both a lens chart and a Bluebook of Projection.

Well, doubtless you are by now weary of reading about the A. I. C. P., so I will switch to other topics.

Recently you showed a coffee can film scrap can. I'm not throwing any rocks when I say that such a container has been known to me for years. As to brother Growden and his in-and-out-of-focus effect, I believe if he would get some 32-gauge sheet aluminum and make himself a shutter blade of lighter weight it would greatly reduce the wear and tear on the shutter shaft and bearings, hence reduce lost motion and vibration, and at least tend to reduce the trouble.

For myself I made a pair of your 85-degree shutters and found that I got fully ten per cent. more light on the screen than with ordinary stock shutter. Projecting at 80 feet per minute all flicker tendency disappears. I got the formula from the department some while ago. Believe it would be well to publish it again.

I project in a first run house and get film in very good condition. Try to return it in approximately the same shape in which it was received. Have Powers 6B projectors—two of them, of course. Distance of projection, 70 feet, spreading the light from 50 amperes D. C. over a picture 12 feet 1 inch by 9 feet 1 inch; glass bead screen; use Snaplite projection lenses, 5.2 E. F. with a 6¼-7¼ condenser—plano convex. Am not sure my conditions are right but will know as soon as chart comes. You will probably hear from the A. I. C. P., Local No. 2, in future.

I am glad to hear from San Diego—glad indeed, because the men there impressed me as progressive when I visited that beautiful city some years ago. I don't quite understand the I. A. C. P., though. If it is an educational organization, auxiliary to the San Diego I. A. local, I'm for it. If it is displacing the local—well, that is very muchly something else again. Let us have further particulars.

From Duluth

Ray L. Brainerd, Duluth, Minn., orders a lens chart and says:

I have no doubt but that local union 509 will, in due time, officially approve of the term "Projection Room" as against "Projector Room," and so notify you.

The Bluebook is a masterpiece. Every member of Local 509 owns one and consults it, too. The one who is trying to earn his living at the profession of motion picture projection, and do it creditably, cannot be without one.

Would you be good enough to send a decent photograph of yourself? It will be accounted a valuable addition to the decorations of our new lodge room. Never mind saying "no" to this request, as that isn't the answer at all.

Huh, man dear, you don't suppose I'd send an indecent photograph, do you? It happens that I have not, at this time, a good photograph, but as I am offered the honor of a place on the walls of your lodge room, by gum, I'll have some taken real soon, and Local 509 shall have one.

Non-Professional

James L. Jameson, Philadelphia, Pa., writes:

Perhaps you do not answer questions concerning the motion picture field outside of theatres, but I very much want to know what makes of motion picture projectors are approved for use in the home.

I do not pay very much attention to projectors outside the professional field, but here is the list that is approved by the Pennsylvania Industrial Board, or that was approved by that body last Summer. It may or may not have been added to or subtracted from since then. I would suggest that you write the Secretary of the Industrial Board, Harrisburg, Pa., for up-to-the-minute information:

DeVry, with safety cutout and spring gate; Graphoscope, with safety cutout; Acme, 12-F and SVE; Projectoscope; Aladdin; Victor Safety Cinema; Pathescope; Zenith and the Burwood.

That is the full list supplied me by the Board last Summer. I might add that in order to work with these projectors you must apply to the State Industrial Board for a license, naming the make of projector you propose to handle.

What Do You Think?

There have been those, in the past, who have censured me for what they term my "harsh criticism." To cite an illustrative instance: A man high up in I. A. Councils, recently asked me: "Richardson, what in the name of Heaven ever possessed you to write so harshly about Chicago the last time you were there?"

"In Chicago, as elsewhere," I replied, "I described EXACTLY what I saw, giving praise where praise was deserved, and censure where censure was deserved, just as I have done everywhere and always."

I am not to blame if I find punk work or bad conditions! Is it wrong to give them publicity? Could I get better results by not doing so? Would the profession of projection and the industry be better served were I to smooth over faults and deal only in praise?

I am in earnest about this. If my methods are wrong I want to know it. RESULTS are what I am after. If milder methods will get them better than the methods I have been using, I will be delighted to use milder methods. My whole argument has been that the man who did not NEED censure did not and would not get it; that the man who lacked interest or knowledge, or who was too lazy to give the best possible results, RICHLY DESERVED TO BE EXPOSED, and that his exposure could only be of benefit to the profession of projection and to the motion picture industry.

I would much appreciate the setting forth of YOUR views. If Chicago felt hurt or unjustly dealt with, I would highly appreciate an expression of opinion as to just WHY she felt unjustly dealt with by a frank statement of exactly what I saw with my own eyes. I will make this offer: when next I am in Chicago I will be glad to take the President or Business Agent of the Chicago local with me on a tour of Chicago theatres, and will not say one solitary thing concerning what we see, except what he himself approves of, PROVIDED that he lets me purchase admission tickets, and that we enter without either of us being known.

I have tried hard to be just and fair. I want to be that, but have always felt that IT IS NO MORE FAIR TO REFRAIN FROM SETTING FORTH OBJECTIONABLE FACTS THAN IT WOULD BE TO DETRACT FROM THOSE THINGS WHICH DESERVE PRAISE. I would highly appreciate your views on this point.

Well, Rather!

From Oklahoma comes this:

Thought I'd just let you know that Oklahoma is still lying around out here in the "great open spaces." While I'm about it I'll ask a bit of information regarding something which is not in the Bluebook. Started projecting at the —— Theatre last September. Found things in a very unclean condition. Lenses were covered with oil and had been in this condition for six or seven months. Would or would not this collecting of oil deaden the working power of the lenses?

Holy smoke, friend, if you mean that the lenses themselves—the glass surfaces—were covered with oil—but surely you cannot mean that, since if it were true you would get nothing but a blur on the screen. If you mean there was oil on the lens jackets—the barrel in which the lenses are mounted—then I would say that, while such a condition is something no projectionist should or would tolerate, still it would not affect the actual working of the lens.

Two-Blade Shutter

Joe De Renzy, East Stroudsburg, Pa., wants to know why the blades on an extra-lite shutter, used for A. C., are the same width. Says he stopped travel ghost by following my instructions and increasing width of master blade by about ⅛ inch on each side, but that it increased flicker tendency.

The two-blade shutter is used for A. C. because with a three-blader the shutter blades are apt to get into synchronism with the alternations of the current. You know that with single-phase 60-cycle current there is no current or voltage at the arc 120 times each second, hence the light is much diminished at those periods. Should the blades of the shutter cover the lens just at the instant the current is at full value, and uncover it at the instant the current is at negative value, the result would be diminution of light on the screen and since the shutter could not possibly remain in perfect synchronism for but a very short period of time, the net result is a waving effect in screen illumination. This does not occur when a two-blader is used.

The two-blader is made with equal blade and opening widths because thus the flicker tendency is kept at minimum value. See pages 622-623 of the Bluebook for more complete explanation.

A Christmas Suggestion

Someone you know would appreciate a copy of F. H. Richardson's new fourth edition HANDBOOK OF PROJECTION more than anything else you could give.

The Handbook is absolutely the last word on projection. Its 974 pages of information and 842 questions with answers leave nothing to be desired. It is worth its price times over.

This is a suggestion to act on NOW. Xmas is near and the mails will soon be crowded. So mail your order TODAY with $6.00, to:

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CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIB.

		Review	Consensus	Footage
Suzanna	Mabel Normand	Mar. 3	May 5	8,000
The Shriek of Araby	Sennett Prod-Turpin	Apr. 28	Aug. 18	4,150
Paddy-the-Next-Best-Thing	Mae Marsh	Oct. 20		6,000
Richard the Lion-Hearted	Wallace Beery	Nov. 3		7,298

ARROW

Little Red Schoolhouse	E. K. Lincoln	May 26	Aug. 25	5,700
Sheriff of Sun Dog	William Fairbanks	June 2		4,949
None So Blind				
Sun Dog Trails	William Fairbanks			
The Fighting Skipper	Serial			15 parts
The Santa Fe Trail	Historical serial	Aug. 11		15 parts
The Devil's Dooryard	William Farnum	Aug. 25		4,838
Almost Married	Eddie Lyons	Sept. 22		2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22		2,000
Seeing Double	Eddie Lyons	Sept. 29		2,000

ASSOCIATED EXHIBITORS

The Man Between	Allan Forrest	July 21		5,176
Stormy Seas	J. P. McGowan	July 21		4,803
Tea-With a Kick!	20-star cast	Sept. 8		5,950
Going Up	Douglas MacLean	Oct. 6		5,886
The Extra Girl	Mabel Normand	Oct. 13		5,700
Harbor Lights	Tom Moore	Oct. 20		5,000
Courtship of Myles Standish	Charles Ray	Oct. 20		9,000
David Copperfield	Star cast	Nov. 17		6,282

EDUCATIONAL FILMS CORP.

West Is West	Cliff Bowes	Aug. 11		1,000
Dipping in the Deep	Hodge-Podge	Aug. 11		1,000
Plus and Minus	Cliff Bowes	Aug. 11		1,000
The Busher	Lee Moran	Aug. 18		2,000
Dark Timbers	Bruce scenic	Aug. 18		1,000
Navy Blues	Dorothy Devore	Sept. 1		2,000
Hold Everything	Bobby Vernon	Sept. 1		2,000
Yankee Spirit	Ben Alexander	Sept. 8		2,000
Companions	"Sing Them Again"	Sept. 8		1,000
Secrets of Life	Instructive	Sept. 8		1,000
His New Papa	Cliff Bowes	Sept. 8		1,000
Moving	Cliff Bowes	Sept. 15		1,000
The Optimist	Lloyd Hamilton	Sept. 15		2,000
Running Wild	Mermaid comedy	Sept. 22		2,000
High Life	Mermaid comedy	Sept. 22		2,000
How the Globe Trotter Trots	Howe Hodge-Podge	Sept. 29		1,000
The Limit	Cliff Bowes	Sept. 29		1,000
"Old Oaken Bucket," etc.	"Sing Them Again"	Oct. 6		1,000
Front	Tuxedo comedy	Oct. 6		2,000
While the Pot Boils	Wilderness Tales	Oct. 6		1,000
Japanese Earthquake	Kinograms	Oct. 13		750
People of Many Climes	Hodge-Podge	Oct. 13		1,000
Fool Proof	Neal Burns	Oct. 13		2,000
Simple Sadie	Cliff Bowes	Oct. 20		1,000
Done in Oil	Jimmy Adams	Oct. 20		2,000
Three Cheers	"Juvenile" comedy	Nov. 3		2,000
Discontent	"Wilderness Tales"	Nov. 3		1,000
Heads Up	Cliff Bowes	Nov. 10		1,000
Uncle Sam	Lee Moran	Nov. 10		2,000
Hang On	Cameo comedy	Nov. 17		2,000
A Perfect 36	Christie comedy	Nov. 17		2,000
Memories	"Sing Them Again"	Nov. 24		1,000
Hot Sparks	Cliff Bowes	Nov. 24		1,000
No Loafing	"Poodles" Hanaford	Nov. 24		2,000
Kidding Kids	Christie comedy	Dec. 1		2,000
Under Covers	Cliff Bowes	Dec. 1		1,000
The Bottom of the Sea	Novelty	Dec. 1		1,000
My Boy Bill	"Wilderness Tales"	Dec. 1		1,000
Black and Blue	Christie Comedy	Dec. 8		2,000
Exit Caesar	Mermaid Comedy	Dec. 8		2,000
Film Foolish	Cliff Bowes	Dec. 15		1,000
Over the Fence	"Juvenile" Comedy	Dec. 15		2,000
Snooky's Covered Wagon	Animal Comedy	Dec. 15		2,000
Home Again	"Sing Them Again"	Dec. 15		1,000

FAMOUS PLAYERS-LASKY

The Covered Wagon	James Cruze Prod.	Mar. 31	May 5	10,000
Grumpy	Theo. Roberts	Apr. 7	May 5	5,621
Prodigal Daughters	Gloria Swanson	Apr. 28	July 21	6,216
You Can't Fool Your Wife	Star cast	May 5	July 14	5,703
The Ne'er Do Well	Thomas Meighan	May 12	Aug. 4	7,414
The Rustle of Silk	Betty Compson	May 19	July 21	6,947
The Snow Bride	Alice Brady	May 26	Aug. 4	6,000
Sixty Cents an Hour	Walter Heirs	May 26	July 14	5,632
Fog Bound	Dorothy Dalton	June 9		5,692
The Heart Raider	Agnes Ayres	June 16		5,075
The Exciters	Bebe Daniels	June 16		5,039
Only 38	Wm. De Mille prod.	June 23	Sept. 8	6,175
Law of the Lawless	Dorothy Dalton	June 30	Aug. 4	6,387
Woman With Four Faces	Betty Compson	June 30	Aug. 18	5,700
Peter, The Great	Emil Jennings	July 7		7,000
Children of Jazz	Theodore Kosloff	July 21	Aug. 18	6,080
A Gentleman of Leisure	Jack Holt	July 28		5,695
The Purple Highway	Madge Kennedy	Aug. 4		6,574
Lawful Larceny	Four stars	Aug. 4		5,565
Hollywood	Fifty stars	Aug. 11		8,100
Homeward Bound	Thomas Meighan	Aug. 11		7,000
Bluebeard's Eighth Wife	Gloria Swanson	Aug. 18		5,900
The Silent Partner	Leatrice Joy	Sept. 1		5,806
To the Last Man	Richard Dix	Sept. 8		6,965
Salomy Jane	Jacqueline Logan	Sept. 15		6,270
The Cheat	Pola Negri	Sept. 15		7,323
Ruggles of Red Gap	Ernest Torrence	Sept. 22		7,500
The Marriage Maker	W. De Mille Prod.	Sept. 29		6,295
Zaza	Gloria Swanson	Sept. 29		7,076
The Spanish Dancer	Pola Negri	Oct. 20		8,434
Woman Proof	Thomas Meighan	Nov. 10		7,687
His Children's Children	Bebe Daniels	Nov. 17		8,300
Stephen Steps Out	Doug Fairbanks, Jr.	Dec. 1		5,153

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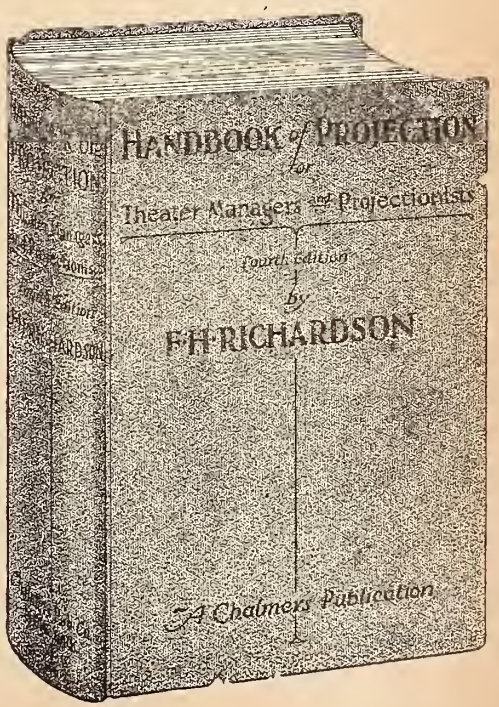

(Continued from preceding page)

Around World in Speejacks	Instructive special	Dec.	1		6,000
Wild Bill Hickok	William S. Hart	Dec.	1		6,893
To the Ladies	Helen Jerome Eddy	Dec.	8		6,268
The Light That Failed	Percy Marmont	Dec.	15		7,013

FILM BOOKING OFFICE OF AMERICA

The Flying Dutchman	Lloyd Carlton prod.	Aug.	4		5,800
The Miracle Baby	Harry Carey	Aug.	18		6,000
So This Is Hollywood	2d Fighting Bloods	Aug.	25		2,000
She Supes to Conquer	2d Fighting Bloods	Aug.	25		2,000
Daytime Wives	Dorelys Perdue	Sept.	8		6,651
The Fair Cheat	Dorothy MacKaill	Sept.	29		5,800
Long Live the King	"Fighting Blood"	Sept.	29		2,000
Lights Out	Ruth Stonehouse	Oct.	13		6,938
The Three Orphans	"Fighting Blood"	Oct.	13		2,000
The Dancer of the Nile	Carmel Myers	Oct.	27		5,787
Taming of the Shrewd	"Fighting Blood"	Nov.	3		2,000
Wages of Cinema	"Fighting Blood"	Nov.	3		2,000
Blow Your Own Horn	Warner Baxter	Nov.	10		6,315
The Love Pirate	Carmel Myers	Nov.	17		4,900
A Comedy of Terrors	"Fighting Blood"	Nov.	17		2,000
Fashionable Fakers	Johnnie Walker	Dec.	15		5,000
A Midsummer Night's Scream	"Fighting Blood"	Dec.	15		2,000
The Merchant of Menace	"Fighting Blood"	Dec.	15		2,000

FIRST NATIONAL

The Sunshine Trail	Douglas MacLean	June	9		4,500
Children of Dust	Frank Borzage prod.	June	23	Aug. 18	6,228
Penrod and Sam	Star cast	June	23		6,275
Circus Days	Jackie Coogan	June	30	Aug. 18	6,000
Wandering Daughters	James Young prod.	July	7	Aug. 25	5,471
The Scarlet Lily	Katherine MacDonald	July	21		6,000
The Brass Bottle	Tourneur prod.	Aug.	4		5,290
Trilby	R. W. Tully prod.	Aug.	4		7,321
Ashes of Vengeance	Norma Talmadge	Aug.	18		10,000
Dulcy	Constance Talmadge	Sept.	8		6,850
Her Reputation	May McAvoy	Sept.	15		7,000
Potash and Perlmutter	Carr-Bernard	Sept.	22		7,700
Meanest Man in the World	Bert Lytell	Sept.	29		6,500
The Huntress	Colleen Moore	Oct.	13		6,236
Ponjola	Anna Q. Nilsson	Oct.	20		7,000
The Bad Man	Holbrook Blinn	Oct.	20		6,404
The Fighting Blade	Richard Barthelmess	Oct.	27		8,729
Flaming Youth	Colleen Moore	Nov.	24		8,434
The Eternal City	Star cast	Dec.	1		7,800
Anna Christie	Blanche Sweet	Dec.	1		7,031
Twenty-one	Richard Barthelmess	Dec.	1		6,560
Boy of Mine	Ben Alexander	Dec.	8		7,000
The Wanters	Marie Prevost	Dec.	8		6,871
Thundergate	Owen Moore	Dec.	15		6,565

FOX FILM CORP.

Soft Boiled	Tom Mix	July	28		7,054
Hell's Hole	Charles Jones	July	28		6,000
Where There's a Will	Sunshine comedy	July	28		2,000
Roaring Lions on a Steamship	Harry Sweet	July	28		2,000
St. Elmo	John Gilbert	Aug.	18		6,000
Alias the Night Wind	William Russell	Aug.	25		4.145
Mysteries of Yucatan	Instructive	Aug.	25		1,000
Bag and Baggage	Gloria Grey	Aug.	25		6,000
The Man Who Won	Dustin Farnum	Sept.	1		5,500
Jungle Pals	Features apes	Sept.	1		2,000
Monna Vanna	Star cast	Sept.	8		9,000
Does It Pay?	Hope Hampton	Sept.	8		6,652
If Winter Comes	Percy Marmont	Sept.	15		10,000
The Silent Command	Edmund Lowe	Sept.	15		
Why Pay Rent?	Sunshine comedy	Sept.	15		2,000
The Gun Fighter	William Farnum	Sept.	22		5,000
The Two Johns	Harry Sweet	Sept.	22		2,999
A Goldfish Story	Instructive	Sept.	22		1,000
The Lone Star Ranger	Tom Mix	Sept.	29		5,250
The Grail	Dustin Farnum	Sept.	29		4,617
The Rain Storm	Conklin-Sweet	Sept.	29		2,000
Times Have Changed	William Russell	Oct.	6		5,082
The Tailor	Al St. John	Oct.	6		2,000
Toilers of the Equator	Instructive	Oct.	6		1,000
Sunshine and Ice	Instructive	Oct.	6		500
Second Hand Love	Charles "Buck" Jones	Oct.	20		
Cameo Kirby	John Gilbert	Oct.	27		6,931
The Temple of Venus	Allegorical fantasy	Nov.	10		8,000
Big Dan	Charles Jones	Nov.	10		5,934
Up in the Air	Imperial comedy	Nov.	10		2,000
You Can't Get Away With It	Percy Marmont	Nov.	24		6,152
Cloisters in the Clouds	Instructive	Nov.	24		1,000
Dance or Die	Sunshine comedy	Nov.	24		2,000
When Odds Are Even	William Russell	Dec.	1		4,284
Wet and Weary	Clyde Cook	Dec.	1		2,000
This Freedom	Star Cast	Dec.	8		7,000
Income Tax Collector	Lew Brice	Dec.	15		2,000
Universities of the World	Instructive	Dec.	15		1,000

GOLDWYN

Souls for Sale	Rupert Hughes prod.	Apr.	7	July 14	
Backbone	Edward Sloman prod.	Apr.	7	July 7	6,541
Enemies of Women	Cosmopolitan	Apr.	14	May 12	10,901
The Last Moment	Star cast	June	2	Aug. 18	6,000
The Ragged Edge	Mimi Palmieri	June	16	Sept. 8	6,800
The Spoilers	Jesse D. Hampton prod.	July	7		8,928
Three Wise Fools	Claude Gillingwater	July	14	Aug. 25	6,946
The Love Piker	Anita Stewart	July	21		6,237
Little Old New York	Marion Davies	Aug.	18		10,900
The Green Goddess	George Arliss	Aug.	25		9,100
Red Lights	Marie Prevost	Sept.	22		6,841
Six Days	Corinne Griffith	Sept.	29		8,010
The Eternal Three	Marshall Neilan prod.	Oct.	13		
The Day of Faith	Eleanor Boardman	Dec.	8		6 557
In the Palace of the King	Blanche Sweet	Dec.	15		9,000
Slave of Desire	Star Cast	Dec.	15		6,675

HODKINSON

		Review	Consensus	Footage
Unseeing Eyes	Lionel Barrymore	Nov. 3		8,500
Under the Red Robe	Cosmopolitan prod.	Nov. 24		12,000
The Steadfast Heart	Star cast	Nov. 24		7,000
Fun From the Press	Issued Weekly			1,000
Movie Chats	Kineto—one a week			1,000
The Lion's Mouse	Wyndham Standing	Apr. 7	Apr. 21	5,600
Romance of Life	Educational	May 12		1,000
The Critical Age	Pauline Garon	May 19	Aug. 4	4,500
Youthful Cheaters	Glenn Hunter	June 2	Aug. 4	5,700
The Mark of the Beast	Robert Ellis	June 16		5,988
Michael O'Halloran	True Boardman	June 23	Sept. 8	7,000
The Rapids	Harry T. Morey	June 30	Aug. 18	4,900
The Ex-Kaiser in Exile	Special			2,000
The Immortal Voice	Bray-scientific	July 14		1,000
Wild and Wicked	Raymond McKee	July 14		2,000
The Cuckoo's Secret	Bray-instructive	July 14		1,000
Radio-Mania	Charles Murray	July 14		2,000
Helpful Hogan	Grant Mitchell	July 28		5,400
Pat's Patents	Comedy	Aug. 25		2,000
Fiddling Fool	Raymond McKee	Aug. 25		2,000
Col. Heezaliar in the African Jungle	Bray comedy	Sept. 1		1,000
The Drivin' Fool	Wally Van	Sept. 8		5,800
Puritan Passions	Glenn Hunter	Sept. 15		6,000
Shifting Sands	Peggy Hyland	Oct. 20		5,308
The Life of Reilly	C. C. Burr comedy	Oct. 27		2,000

METRO

Rouged Lips	Viola Dana	Sept.	8		5,150
Three Ages	Buster Keaton	Sept.	8		5,251
Desire	Premier prod.	Sept.	22		6,500
The Eagle's Feather	Premier prod.	Sept.	20		6,500
The Eternal Struggle	Reginald Barker	Sept.	22		7,374
Long Live the King	Jackie Coogan	Nov.	10		9,364
Held to Answer	Premier prod.	Nov.	3		5,601
The Social Code	Viola Dana	Oct.	6		5,000
The Human Mill	A. Holubar prod.				
Man, Woman & Temptation	Fred Niblo prod.				
Pleasure Mad	R. Barker prod.	Nov.	24		7,547
Scaramouche	Rex Ingram prod.	Oct.	13		9,600
In Search of a Thrill	Viola Dana	Nov.	3		5,500
A Wife's Romance	Clara K. Young	Nov.	3		6,000
Shooting of Dan McGrew	Barbara LaMarr				
Our Hospitality	Buster Keaton	Nov.	24		6,220
Fashion Row	Mae Murray	Dec.	8		7,300
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec.	15		5,700

PATHE

The Cat's Revenge	Felix, the Cat	Sept.	15		1,000
Ruth of the Range	Ruth Roland ser.	Sept.	22		
No Noise	"Our Gang"	Sept.	22		2,000
Finger Prints	Paul Parrott	Sept.	22		1,000
Roughest Africa	Stan Laurel	Sept.	29		2,000
Love in a Cottage	Aesop's Fables	Sept.	29		1,000
Stepping Out	"Dippy-Doo-Dads"	Sept.	29		1,000
Derby Day	Terry cartoon	Sept.	29		1,000
Columbus	Yale Historical	Oct.	6		4,000
No Pets	Paul Parrott	Oct.	6		1,000
The Cat's Whiskers	Terry cartoon	Oct.	6		1,000
Down to the Sea in Shoes	Mack Sennett	Oct.	6		2,000
Jus' Passin' Thru	Will Rogers	Oct.	13		2,000
Heavy Seas	"Spat Family"	Oct.	13		2,000
Asleep at the Switch	Ben Turpin	Oct.	13		2,000
It's a Gift	Snub Pollard	Oct.	13		1,000
Winner Take All	Paul Parrott	Oct.	20		1,000
Aged in the Wood	Terry cartoon	Oct.	20		8,000
High Flyers	Terry cartoon	Oct.	20		1,000
Stage Fright	"Our Gang"	Oct.	20		2,000
Frozen Hearts	Stan Laurel	Oct.	27		2,000
The Circus	Terry cartoon	Oct.	27		1,000
Jamestown	Historical	Nov.	3		4,000
A Barnyard Romeo	Terry cartoon	Nov.	3		1,000
The Whole Truth	Stan Laurel	Nov.	3		1,000
Roughing It	"Spat Family"	Nov.	3		2,000
One Cylinder Love	Mack Sennett prod.	Nov.	3		2,000
Do Women Pay?	Terry cartoon	Nov.	10		1,000
Dear Ol' Pal	Snub Pollard	Nov.	10		1,000
Hustlin' Hank	Will Rogers	Nov.	10		2,000
Derby Day	"Our Gang"	Nov.	17		2,000
Farmer Alfalfa's Pet Cat	Terry cartoon	Nov.	17		1,000
The Way of a Man	Featurized serial	Nov.	24		9,000
Save the Ship	Stan Laurel	Nov.	24		1,000
The Dare Devil	Mack Sennett prod.	Nov.	24		2,000
Go West	"Dippy-Doo-Dads"	Nov.	24		1,000
The Soilers	Stan Laurel	Nov.	24		2,000
Happy Go Luckies	Terry cartoon	Nov.	24		1,000
Vincennes	Historical series	Dec.	1		3,000
Why Elephants Leave Home	Animal subject	Dec.	1		2,000
The Five-Fifteen	Terry cartoon	Dec.	1		1,000
Flip Flops	Sennett comedy	Dec.	1		2,000
Uncensored Movies	Will Rogers	Dec.	1		2,000
Wild and Wooly	"Sportlight"	Dec.	1		1,000
Sunday Calm	"Our Gang"	Dec.	15		2,000
Fully Insured	Snub Pollard	Dec.	15		1,000
The Cat Came Back	Terry Cartoon	Dec.	15		1,000
Scorching Sands	Stan Laurel	Dec.	8		1,000
A Dark Horse	Terry Cartoon	Dec.	8		1,000
The Great Outdoors	"Spat Family"	Dec.	8		2,000
Join the Circus	Pollard-Parrott	Dec.	8		2,000

PLAYGOERS PICTURES

A Pauper Millionaire	C. M. Hallard	Feb.	10		4,394
A Clouded Name	Norma Shearer	Mar.	3	Apr. 14	4 885
The Man Who Waited	Star cast	May	12		5,000
Counterfeit Love	Featured cast	June	30		6,900
Tipped Off	Featured cast	Nov.	3		4,284

PREFERRED PICTURES

Daughters of the Rich	Gasnier prod.	June	30	Sept. 8	6,075
Mothers-in-Law	Gasnier prod.	Aug.	25		6,725
The Broken Wing	Miriam Cooper	Sept.	1		6,216
April Showers	Colleen Moore	Nov.	17		6,350
The Virginian	Kenneth Harlan	Nov.	24		8,010
Maytime	Ethel Shannon	Dec.	8		7,500

(Continued from preceding page)

SELZNICK

Rupert of Hentzau	Hammerstein-Lytell	July 21	Aug. 18		9,400
Quicksands	Chadwick Dix	Apr. 7	July 21		6,307
Outlaws of the Sea	Marguerite Courtot	Apr. 7			5,395
Modern Marriage	Bushman-Bayne	Apr. 14	Aug. 11		6 331
Vengeance of the Deep	Ralph Lewis	Apr. 28	Aug. 4		4,753
The Truth About Wives	Betty Blythe	June 9			5,973
Modern Matrimony	Owen Moore	Nov. 3			4,960
The Common Law	Corinne Griffith	Nov. 10			7,500

TRUART FILM CORP.

The Empty Cradle	Alden-Morey	May 19			6,600
Patsy	Za-Su Pitts				6,500
Are the Children to Blame?	Corrigan-Shannon				5,000
Riders of the Range	Star cast	May 12			5,000
The Prairie Mystery	Bud Osborne	June 16			5,000
Broadway Gold	Elaine Hammerstein	July 28			6,800
Let's Go	Richard Talmadge	Nov. 17			5,198
The Unknown Purple	Henry B. Walthall	Dec. 8			6,950

UNITED ARTISTS

Robin Hood	Douglas Fairbanks	Oct. 28	Dec. 2		10,000
Tess of the Storm Country	Mary Pickford	Nov. 25	Jan. 6		10,000
Tailor Made Man	Charles Ray	Dec. 9			8,649
One Exciting Night	D. W. Griffith prod.	Oct. 21	Aug. 11		11,000
The Girl I Loved	Charles Ray	Mar. 31	May 5		7,100
The White Rose	Mae Marsh	June 2	Sept. 8		11,000
Rosita	Mary Pickford	Sept. 15			8,800
A Woman of Paris	Chas. Chaplin prod.	Oct. 13			8,000

UNIVERSAL

Spring Fever	Comedy	Aug. 4			2,000
The Love Brand	Roy Stewart	Aug. 11			4,832
The Steel Trail	Duncan serial	Aug. 11			15 parts
Shadows of the North	William Duncan	Aug. 25			4,943
Rustlin'	Jay Morley	Aug. 18			2,000
Lots of Nerve	Century comedy	Aug. 18			2,000
So Long, Buddy	Buddy Messinger	Aug. 25			2,000
Strike of the Rattler	Pete Morrison	Aug. 25			2,000
The Pencil Pusher	Chuck Reisner	Aug. 25			1,000
Blinky	Hoot Gibson	Sept. 1			5,740
Drifting	Drifting	Sept. 1			7,394
High Kickers	Doris Eaton	Sept. 1			2,000
Sing Sing	Neely Edwards	Sept. 1			1,000
Fighting Fists	Jack Ford	Sept. 1			2,000
The Untamable	Gladys Walton	Sept. 8			4.776
Uncle Bim's Gift	"The Gumps"	Sept. 8			2,000
His School Daze	Bert Roach	Sept. 8			1,000
Hunchback of Notre Dame	Lon Chaney	Sept. 15			11,000
A Chapter in Her Life	Jane Mercer	Sept. 15			6,330
Back to Earth	Century comedy	Sept. 15			2,000
Face to Face	Western	Sept. 15			2,000
Dancing Love	Dancing comedy	Sept. 15			1,000
Where Is This West?	Jack Hoxie	Sept. 22			4.532
Round Figures	Jack Cooper	Sept. 22			2,000
Jollywood	Chuck Reisner	Sept. 22			2,000
The Clean Up	Herbert Rawlinson	Sept. 29			5.051
Trail of the Wolf	Jay Morley	Sept. 29			2,000
Bringing Up Buddy	Buddy Messinger	Sept. 29			2,000
Hard Luck Jack	Pete Morrison	Sept. 29			2,000
Cuckoo	Neely Edwards	Sept. 29			1,000
The Six-Fifty	Niles Welch	Oct. 6			5,100
Thundering Dawn	Super Jewel	Oct. 6			6,000
One Exciting Day	Billy Engle	Oct. 6			2,000
Own a Home	Neely Edwards	Oct. 6			1,000
The Wild Party	Gladys Walton	Oct. 13			5,034
Gentlemen of the West	Pete Morrison	Oct. 13			2,000
Cracked Wedding Bells	Chuck Reisner	Oct. 13			1,000
Japanese Earthquake	International News	Oct. 13			
The Ramblin' Kid	Hoot Gibson	Oct. 20			6,305
The Tenderfoot	Edmund Cobb	Oct. 20			2,000
Don't Scream	"Pal" the dog	Oct. 20			2,000
Going South	Neely Edwards	Oct. 20			1,000
The Acquittal	Star cast	Oct. 27			6,523
Beasts of Paradise	Desmond-Serial	Oct. 27			
A Million to Burn	Herbert Rawlinson	Nov. 3			4,556
Darling of New York	"Baby Peggy" feature	Nov. 3			6,260
Fashion Follies	Century comedy	Nov. 3			2,000
Code of the Mounted	Western	Nov. 3			2,000
Be My Guest	Neely Edwards	Nov. 3			1,000
Men in the Raw	Jack Hoxie	Nov. 10			4,315
Golfmania	Billy Engle	Nov. 10			2,000
So Long Sultan	Chuck Reisner	Nov. 10			1,000
The Twilight Trail	Margaret Morris	Nov. 10			2,000
Down in the Ships to See	"Pal" the dog	Nov. 17			2,000
The Idea Man	Bert Roach	Nov. 17			1,000
White Tiger	Priscilla Dean	Nov. 24			7,177
The Payroll Thief	Jack Mower	Nov. 24			2,000
No Parking Aloud	Neely Edwards	Nov. 24			1,000
She's a He	Buddy Messinger	Nov. 24			2,000
The Thrill Chaser	Hoot Gibson	Dec. 1			5,196
Crooked Alley	Laura LaPlante	Dec. 1			4,500
Miles of Smiles	Baby Peggy	Dec. 1			2,000
The Ghost City	Pete Morrison	Dec. 8			serial
The Corn-Fed Sleuth	Jack Earle	Dec. 8			2,000
A Matter of Policy	Neely Edwards	Dec. 8			1,000
The Near Lady	Gladys Walton	Dec. 15			4,812
The Red Warning	Jack Hoxie	Dec. 15			4,795

VITAGRAPH

Masters of Men	Special cast	Apr. 21	May 12		6.800
The Man Next Door	David Smith prod.	June 9			2,000
The Midnight Alarm	Special cast	Aug. 11			6,000
Pioneer Trails	Special cast	Oct. 27			6,920
On Banks of the Wabash	Blackton prod.	Nov. 3			7,155
Lightning Love	Larry Semon	Nov. 17			2,000
The Gown Shop	Larry Semon	Nov. 17			2,000
The Leavenworth Case	W. Bennett prod.	Nov. 24			5,400
The Man From Brodney's	Special cast	Dec. 8			7,100
The Man from Brodney's	J. Warren Kerrigan	Dec. 8			7.100
The Ninety and Nine	David Smith prod.	Dec. 23			6,800

WARNER BROTHERS

Little Church Around the Corner	Featured cast	Feb. 24	June 9		6,300
Where the North Begins	Rin Tin Tin (dog)	Aug. 25			6,200
Little Johnny Jones	Johnny Hines	Aug. 25			6,000
The Gold Diggers	Hope Hampton	Sept. 22			6,500
The Country Kid	Wesley Barry	Nov. 10			6,500
Tiger Rose	Lenore Unric	Dec. 15			8,000

MISCELLANEOUS

GRAND-ASCHER DISTRIBUTING CORP.

		Review	Consensus	Footage
The Love Trap	Bryant Washburn	Sept. 15		5,710
Lucky Rube	Sid Smith	Nov. 10		2,000
Mark It Paid	Joe Rock	Nov. 10		2,000
The Way Men Love	Elliot Dexter	Nov. 17		7,541
A Dark Knight	Joe Rock	Dec. 1		2,000
Hollywood Bound	Sid Smith	Dec. 1		2,000
Taxi, Please!	Monty Banks	Dec. 1		2,000
The Satin Girl	Mabel Forrest	Dec. 8		5,591

AYWON FILM CORP.

The Tango Cavalier	George Larkin	Nov. 3			

CHARLES C. BURR

The Last Hour	Milton Sills	Jan. 13	May 12		6,000
Luck	Johnny Hines	Mar. 31	June 9		6,000
You Are Guilty	Edgar Lewis prod.	Mar. 31	June 9		5,000

C. B. C.

Hallroom Boys	Twice a Month				2,000
Yesterday's Wife	M. De La Motte	Sept. 22			6,500
The Barefoot Boy	Star cast	Nov. 24			5,800
Forgive and Forget	Estelle Taylor	Nov. 10			5,800

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug. 4			7,000

EXPORT AND IMPORT

Othello	Emil Jannings	Mar. 3	May 12		6,200

PHIL GOLDSTONE

Speed King	Richard Talmadge	Feb. 10			5,000
Thru the Flames	Richard Talmadge	June 30			5,000
His Last Race	"Snowy" Baker	Sept. 1			5,000

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept. 22			5,000
In the Spider's Web	Alice Dean	Sept. 29			

LEE-BRADFORD

Is Money Everything?	Miriam Cooper	Apr. 7			5,800
Call of the Hills	Maud Malcolm	May 5			5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July 28			
Shattered Reputations	Johnnie Walker	Oct. 27			5,000

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov. 24			4,900
The Whipping Boss	Star Cast	Dec. 8			5,800

PRINCIPAL PICTURES CORP.

East Side, West Side	Eileen Percy	Apr. 28	Aug. 18		6,000
Temporary Marriage	Kenneth Harlan	May 5	Aug. 25		7,000
Bright Lights of Broadway	Doris Kenyon	Nov. 3			6,700

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell				5,000
In the Night	All-Star				5,000
Irving Cummings Series	Two-Reelers				2,000
Just a Song at Twilight	Barthelmess				5,000
Madame Sans Gene	Special				5,000

STOLL FILM COMPANY

The Prodigal Son	Frank Wilson	May 19	Aug. 25		8,500
The Silent Accuser	Carmel Myers	June 30			4,940

TRISTONE

The Bargain	W. S. Hart	Sept. 29			5,000

WEBER AND NORTH

Marriage Morals	Will Nigh prod.	Aug. 11			4,400
Don't Marry for Money	House Peters	Sept. 1			5,563

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

More Dope on the Operation of Independent Generating Plants

IN our issue of November 3, we published an article on the independent generating plant and its application to the motion picture theatre.

Before our November 3 issue was many days old, we were in receipt of inquiries from readers which showed that they were in the market for approximately $10,000 worth of independent generating plants.

In addition to these inquiries, as to where plants, such as we described, could be obtained, we also received requests for further information on the subject.

Having started to do the manufacturer's work for him, we figure we might just as well finish it, and are, accordingly, answering some of the typical questions asked us, as we have reason to believe that they touch on points which are of vital interest to many readers of the Moving Picture World.

War In the Dark

One inquirier, who frankly states that he knows nothing about independent generating plants or whether they are practical and dependable, wants to know just what the cost per hour for operation would be on a 7 1/2 KW plant, and if he could save money in the long run by installing such a plant.

Our correspondent is losing sight of the fact that the outstanding advantage of an independent generating plant lies not in its possessor's ability to compete in price with the local public service station furnishing current, but in the assurance it gives that he will have the juice on tap when he wants it, in spite of poor service from or a breakdown of his local power station.

The main consideration in the matter is not a few cents one way or the other in current cost, but in obviating cash losses of admissions when the house is dark, to say nothing of the bad effect produced on one's patrons by an interrupted show.

Approximate Estimate of Cost

The case of one of our inquiries whose current bill amounts to $630.88 per annum and who figures out that he has an annual loss of $300.00, due to a dark house, caused by current failure, is a typical one from which it is fair to estimate initial and operating cost of a 7 1/2 K.W. plant and which we dope out approximately as follows:

Depreciation at 15 per cent. (Cost of plant $1,200)	$180.00
Cost of operation (Generating current 4 1/2 hours per night at 33c. per hour, gasoline at 22c.) figuring 312 shows per annum	619.32
	$799.32
Present electric light bills	$630.88
Actual loss by dark house	300.00
	$930.88
Saving at end of first year	$130.56

We have placed a heavy depreciation charge against the outfit, 50% more in fact than manufacturers tell us that we should and, moreover, it is to be remembered that the owner of the house is not figuring on what its second-hand value will be; also that the outfit will give him many years of service.

Where Mirror or Mazda Would Help

Another exhibitor shows from his inquiry that his requirements are just over the border line of the capabilities of a 7 1/2 K.W. plant. This is caused solely by the fact that, although he has a small house, he is utilizing a regular arc projection lamp. If he were utilizing either Mirror reflecting or Mazda lamp projection, his wattage requirements would be sufficiently reduced to come within the facilities provided by a 7 1/2 K.W. plant.

In equipping a new or re-equipping an old house, this fact could be carried in mind to advantage and also the fact that one's own independent generating plant permits the use of direct current motors for furnishing power to the electric fans, ventilating apparatus and organ.

Many exhibitors, who would now like to install an independent lighting plant, are up against the fact that they are utilizing alternating current for projection and power purposes, whereas if they had installed A. C. to D. C. motor generators and operated their apparatus on D. C., no changes would be required when installing an independent plant.

Where the Storage Battery Comes In

Another difficulty encountered when one's requirements are close up to the facilities of a certain sized plant is the fact that one can get along all right up to the time when one changes over from one projector to the other, and these few seconds require a higher wattage than an otherwise satisfactory small plant can provide. This is where an auxiliary set of storage batteries could be installed to advantage to take care of this occasional peak of current requirement.

One of our readers states that he is now using alternating current—110 volts—and that all his equipment is wired for this. He wants a generating set that he can throw in when necessary and utilize his present equipment. He is utilizing Mazda projection and he uses but one motor—of 2 1/2 horse power—for operating his organ.

In this case, the best course for him to pursue would be to install an A. C. to D. C. motor generator, to use with his usual current supply and dispose of the organ motor and obtain one wired for direct current. His Mazda projection lamps will require no change beyond the installation of a direct current rheostat. Independent generating plants, to generate A. C. are only built in the larger sizes and the difference in cost between the smaller size D. C. generating plant which he could obtain and one generating alternating current would be far greater than would cover his expenditure for a new motor—less what he could obtain for his present outfit.

Another Method

Should the exhibitor object to the plan of installing an A. C. to D. C. converter which would remain idle while an independent lighting set is operating, the following outfit could be substituted.

A 15 H.P. alternating current motor wired according to voltage and frequency of the public service supply and equipped with

They Ask the World

In this department for November 3 we printed a story on independent generating plant.

Properly this was the province of the manufacturers of such plant, but none of them seemed to realize that the public wanted to know, so we did their work for them.

Within a week we had received inquiries indicating that these correspondents alone were in the market for such plants totaling in excess of $10,000. Just these few who were sufficiently interested to write in for more detailed information—and addresses.

What's the matter with the manufacturers? Are they trying to keep their existence a trade secret? We'll help tell an interested world, but we can't keep on taking space we need for other matters to advertise generating sets. In this issue we carry the matter further for the benefit of our readers. The rest is going to be up to the makers of such equipment.

And to show the general spirit of our readers, who have come to look to this department for real dollars and sense aid in the purchase of equipment, we reproduce one—just one—of a number of recent letters. It runs:

"We are asking you for this information as the Moving Picture World seems to be more interested in subscribers than just merely mailing the magazine each week."

C. C. JOHNSON, Manager,
A-Mus-U Theatre,
Melville, La.

THE REJUVENATED OPERA HOUSE OF LORAIN, OHIO, N OW THE STATE THEATRE

At left, the front with a new marquee. Centre, the newly decorated foyer. At right, combined lobby and waiting room, furnished in wicker.

starting box and fused main switch may be belted to a 7½ K.W. compound D.C. generator. This for service in connection with the A.C. public service supply.

Connected by belt and fast and loose pulley to the generator, a 15 H.P. gasolene engine would produce the juice when the public service supply failed.

Such an outfit would require a special switchboard equipped with volt meter, ammeter, field rheostat, fuses, and a two pole 100 ampere main switch—it being taken for granted that distributing switches are already installed in the house.

This outfit would be less compact than a direct connected generating plant while its strong point would be the economy in purchase of equipment effected by the utilization of the generator for both public service and emergency current supply.

Economy of A. C. to D. C. Generator

The instances quoted above indicate that, aside from the improvement in projection, every house should be provided with means for converting alternating current to direct current; so that, at any time, it may install an independent generating plant without other change in the equipment.

One correspondent pathetically asks whether he should receive power or light rates for the current utilized on his projection machine.

He should receive the power rate, but he has just about as much of a chance of getting it as a Ford run-about has of holding its right-of-way against a ten ton truck. The chances are, however, that if he installed an independent generating plant, his public service corporation would offer him a lower rate and that he would continue to enjoy that lower rate just as long as he kept that independent plant in commission.

Cases have been known in which lighting companies have made particularly moderate rates to houses equipped to produce their own current, but jumped these rates immediately the exhibitor discarded his independent lighting equipment.

New Film Exchange

DALLAS, TEXAS — Famous Players Lasky Corporation has plans by Lang & Witchell for erection of two-story film exchange building at Market and Jackson street, 50 by 100 feet, to cost $35,000.

BELVIDERE, ILL.—Midwest Theatres, Inc., operating a chain of moving picture and vaudeville theatres in Aurora, Rockford, Joliet, Decatur, Blooming, Galesburg, Elgin, Beloit and La Crosse, has taken over recently completed DeKalb Theatre.

Greenbaum Didn't Forget Projection Room When His House Was Renovated

THE "Great Transformation Act" as put on by Mark Greenbaum practically gave the town of Lorain a new theatre. It certainly looks like new and the public is flocking to it.

The theatre which was renovated was the old opera house, but is now known as the State Theatre. It was taken over last summer by Mark Greenbaum and his son Jack and by remodeling the lobby and front, together with a thorough renovating of the interior, a fine, home-like, comfortable and up-to-date theatre now appears.

The interior, which is of the double-balcony style, was redecorated and furnished, but beyond this it was quite impossible for Greenbaum to make any great improvements without entirely reconstructing it.

But the lobby received plenty of attention. Greenbaum pulled out a partition and made that portion of the house twice as large. Then he fitted it tastefully with wicker furniture, ferns and flowers for use as a lounging place. This was something new in Lorain and made a hit. The lighting fixtures were all changed so as to give more illumination, and a bubbler fountain was installed.

Two New Simplexes

The projection room was enlarged and two new Simplex projectors installed by the Argus Company, of Cleveland. It is now roomy and one of the best ventilated in the state.

The street front of the old house was completely transformed. A step leading to the sidewalk was eliminated and a new marquee and golden finished wood frames were fitted on the sides. A new electric sign, with changeable letters on both sides of the marquee was set up, the stage rewired and a system of indirect lighting installed in the theatre proper.

The State plays a combination program of five acts of vaudeville and a feature picture, changing twice a week, on Sundays and Thursdays. John Gallagher, formerly manager of the Miles Theatre, Cleveland, is the house manager.

The Week's Record of Albany Incorporations

The week ended December 8 witnessed a decided slump in the number of motion picture companies incorporating and entering business in New York State.

There were but two companies incorporated instead of the six or eight which are generally formed in the Empire State each week.

These two companies are the Hanlon Silhouette Film Company, capitalized for $20,000, and with George W. Hanlon, of New York, together with M. G. and Pauline Blankenburg, of Newark, N. J., and the H. E. R. Studios, with a capitalization of $10,000, and with Grace Sheehan, John Thow and Isaac Schmal, of New York, as directors for the first year.

Recent Incorporations

LOS ANGELES, CALIF.—Priscilla Moran Production Company. Capital $150,000.

DOVER, DEL.—Regent Finance Corporation. Capital $100,000. Moving picture business.

WILMINGTON, DEL.—Christian Amusement Corporation. Capital $100,000.

WILMINGTON, DEL.—Guaranty Sales Corporation. Capital $300,000. Moving picture business.

WILMINGTON, DEL.—Producers & Consumers Foundation, Inc. Capital $2,750,000. Moving picture business.

WILMINGTON, DEL.—Service Photoplays, Inc. Capital $200,000.

WILMINGTON, DEL.—President Theatre Company. Capital $50,000.

SPRINGFIELD, ILL.—Alton Grant Theatre Company, of Alton. Capital $5,100.

INDIANAPOLIS, IND.—East Chicago Amusement Company. Capital $40,000. Incorporators: William Kleihge, George B. Sheerer, S. J. Gregory.

PERRYVILLE, MO.—Bey Auditorium, Inc. Capital $3,000. Incorporators: Marie A. and Mary M. Bey. Operate theatres, moving picture houses, etc.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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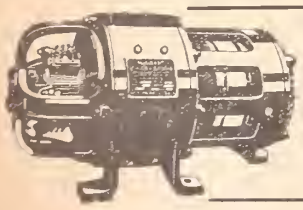

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740 7th Ave., New York

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Picture Houses Opened

CAMDEN, ARK.—New Rialto Theatre, owned by F. G. Robertson, will open soon.

CONWAY, ARK.—Conway has been chosen as name for the theatre opened under management of Saul S. Harris.

*EL DORADO, ARK.—New Mission Theatre has opened.

NORTH CHICAGO, ILL.—New moving picture theatre has opened on Sheridan road with high-class program. House has seating capacity of 600. New $8,500 Barton organ has been installed. Management consists of A. L. Childers and J. P. Drome.

HUNTINGTON, IND.—Earl Scott has leased building formerly occupied as post office, and will open moving picture theatre as soon as necessary alterations are completed.

ROCHESTER, IND.—Char-Bell has been chosen as name of new moving picture theatre. Title is taken from first names of Mr. and Mrs. Kreighbaum, owners of enterprise.

ABILENE, KANS.—Seelye Theatre has opened with first-class pictures under management of T. S. Wilson.

SEDGWICK, KAN.—American Legion will operate De Luxe Theatre, a moving picture house.

FORT FAIRFIELD, ME.—Park's Theatre has been condemned and equipment moved to A. P. Libby Building.

STEPHEN, MINN.—Clifford J. Nyland has reopened Idle Hour Theatre.

LIBERTY, MO.—Mr. and Mrs. C. R. Wilson expect to have their moving picture theatre completed and opened about December 1.

FAIRBURY, NEB.—Rex Theatre will open soon.

ELMIRA, N. Y.—Strand Theatre on East Market street has opened.

MEMPHIS, TENN.—Suzore Theatre, a new moving picture house, has opened at 869 Jackson avenue. Fred Suzore, operating the Idle Hour Theatre on North Main street, is owner of the new enterprise.

MARTINSBURG, W. VA.—New moving picture theatre to be opened on East Burke street, will be known as the Burke Street Theatre.

Management Changes

LOS ANGELES, CALIF.—D. H. Keene has sold Mission Theatre, located on Broadway, between Eighth and Ninth streets, to Robert H. Parker.

AUBURN, ILL.—John Cunningham and Grover Barnard, of Springfield, have purchased the interest of Anton Bianchi in American theatre.

CARLINVILLE, ILL.—Mrs. Pert, of Gillespie, succeeds Tony Serra as manager of Grand Theatre.

CHAMPAIGN, ILL.—Zenith Company, recently organized, is negotiating for purchase of Illinois Theatre.

YORKVILLE, ILL.—H. G. Putnam is new manager of Yorkville Theatre, a moving picture house.

CRAWFORDSVILLE, IND.—Arc Theatre is now being operated by W. W. Haesman with first-class picture program.

INDIANAPOLIS, IND.—Louis Oleinick has purchased moving picture theatre at 2174 North Illinois street.

*NOBLESVILLE, IND.—J. D. Meloy succeeds L. R. Edson as manager of Wild Opera House and Olympic Theatre.

CEDAR RAPIDS, IA.—J. J. Jacobson has taken over Olympic Theatre.

EUREKA, KANS.—M. J. Aley, of Cedar Vale, has purchased Regent Theatre. Will operate with first-class picture policy.

FREDONIA, KAN.—William Cunningham has sold his moving picture business, including White Way Theatre and lease on Orpheum Theatre, to Thomas Steele and J. R. Fronkier.

GRENOLA, KANS.—A. R. Miller has leased Rainbow Theatre and changed name to Pastime.

OSAWATOMIE, KAN.—W. D. Frazier has purchased Empress Theatre.

*PORTIS, KANS.—Ellis Winkle and T. J. Buist have purchased Best Theatre.

HOULTON, ME.—Black & Churchill have leased Dream Theatre.

CARTHAGE, MO.—O. P. Harvey, of Kansas City, has been appointed manager of Royal Theatre.

LA GRANGE, MO.—Mrs. L. V. Gottrell has disposed of her interest in Rex Theatre to S. N. Graham.

NORBORNE, MO.—Royal Theatre has been taken over by Dr. C. D. Weakley and K. Walden.

SARCOXIE, MO.—Jacob Hoshaw has purchased interest of James Newman in Star Theatre.

STANBERRY, MO.—H. K. Grauel has leased Princess Theatre.

HILLSBORO, O.—Ronald Stratton has purchased Forum and Palace theatres, both moving picture houses.

HOLLANSBURG, O.—Ezra Petry has purchased K. P. Theatre and reopened it as the Star.

CLASSIFIED ADVERTISEMENTS

Help and Situations Wanted Only

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Minimum charge 60c

Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATION WANTED

PICTURE ORGANIST at liberty December 15. Spot-light performer, with fifteen years' experience in vaudeville and moving pictures. Will demonstrate ability by four weeks' trial at Union scale. Nothing but first-class, modern organs considered in cities two hundred thousand or over. Box 323, Moving Picture World, New York City.

Mr. OPERATOR,
Mr. THEATRE MANAGER,
Mr. JOBBER,

Write **NOW** to P. V. Hurd, Distributor, 19-25 West 44th Street, New York City, for prices, etc.

Yours for better and less costly light,

"Ship" Projection Carbons

RAVEN HAFTONE SCREEN

is an important part of the equipment of the

Covered Wagon
Hunchback of Notre Dame
Scaramouche
ROAD SHOWS

RAVEN SCREEN CORPORATION
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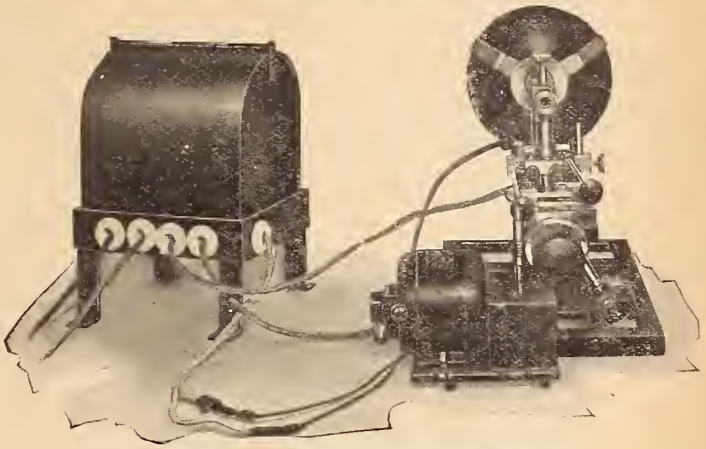
AMERICAN REFLECTING ARC

LATEST IN PROJECTION EQUIPMENT
Patents Applied For



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10 to 25 amperes with D. C. or 25 to 35 amperes with A. C. equals present screen illumination using 80 amperes and over.

ELMINATES ALL CONDENSERS
AUTOMATIC ARC CONTROL

Guarantees correct maintenance of arc with either direct or alternating current.

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STANDARD HIGH GRADE EQUIPMENT

Manufactured under Special Agreement: Rheostats—Ward Leonard Electric Co.; Transformers—American Transformer Co.; Reflectors—Bausch & Lomb Optical Co.; Motors—Robbins & Myers Co.

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OUR DISTRIBUTORS IN MIDDLE WEST:
Exhibitors Supply Company, Inc.
CHICAGO CLEVELAND MINNEAPOLIS ST. LOUIS
MILWAUKEE OMAHA DENVER

For Particulars Write Your Supply House or
AMERICAN REFLECTING ARC CORPORATION
24 MILK STREET, BOSTON, MASS.

The name of Keith is synonymous with the best in vaudeville

Similarly, in the equipment of Keith Houses nothing is omitted that will contribute to the comfort and convenience of Keith patrons.

And, as a matter of course, all of the Keith Houses are liberally equipped with

DIXIE CUP
Penny Vending Machines

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

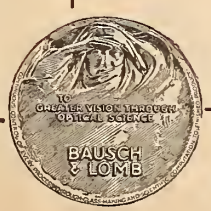
Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers *of the* Paper Cup
EASTON, PA. NEW YORK, N. Y.
With Branches at Philadelphia, Chicago, Cleveland, Baltimore, Los Angeles.

Patented

IN the face of the keenest sort of competition, can you afford to be without the optical projection system which will give your pictures that touch of clearness and superiority that means full seats at every performance? Your first step toward increased profits is to write for the illustrated folder which describes the

BAUSCH & LOMB
Cinephor Optical System—
Cinephor Projection Lens
Cinephor Condenser



Bausch & Lomb Optical Company
635 St. Paul St. Rochester, N. Y.
New York San Francisco Washington
Chicago London

Announcing

The American Ace

The Premier of Portable Projectors

Ready for immediate delivery ~

A projector that is portable, practical, convenient and gives projection to compare with a permanent installation—these are some of the reasons for the tremendous popularity of the new American Ace.

No need to put up with poor projection—unhandy cases—unsatisfactory lighting—or flimsy construction.

The Ace is not only easily portable, but is practical in the strictest sense of the word.

It gives a steadier, more brilliant picture at all distances from ten to one hundred twenty feet than is possible with any other portable projector.

For churches, schools, industrial sales, advertising, production, welfare and all educational and entertainment purposes, it is ideal —for use in a small room or a large auditorium.

Write at once for full information about this really remarkable machine. Our facilities are ample, but not unlimited and orders are coming in fast. Get acquainted Now with the Ace. Don't wait for literature. Send in your order, the American Ace is guaranteed.

AMERICAN PROJECTING COMPANY

SAMUEL S. HUTCHINSON, Pres.

6231 Broadway Chicago, Illinois

Makers of the American Projectoscope—
"The Projecting Machine Without an Apology"

Why The Ace Wins!

Absolutely Safe.

Practically Fire-proof.

Requires no experience to operate.

Extremely simple and sturdy.

No permanent case to obstruct operation.

Straight through film feed—like professional installations.

Operates from any electric light connection.

Weighs only 35 pounds.

Throws a beautiful picture up to 120 feet.

Equally suitable for use in offices, living room or large theatres.

The price is wonderfully attractive.

Regional in News Value; National in Service

Moving Picture WORLD

Vol. 65, No. 9 DECEMBER 29, 1923 PRICE 25 CENTS

THE NEW YORK PUBLIC LIBRARY
ASTOR, LENOX TILDEN FOUNDATION

VICTOR SEASTROM
The Director

Sir HALL CAINE
The Author

NAME THE MAN!

With a great cast including
Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale.

Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

A Goldwyn Picture

Distributed by
Goldwyn-Cosmopolitan

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

You'll Say It's an Audience Picture!

And a box office picture, too!

That's what we set out to make—a picture that would get the public into your theatre, any time, any place! And we have certainly hit the nail on the head this time; it's a knockout!

How your audiences are going to thunder their applause—they'll raise the roof as Hoot leaves them thrilled and breathless time and time again. You know what Hoot can do with a bucking bronco—but just wait until you see him with a roaring fire-truck! And speaking of box office receipts—why, that's just what we mean when we say it's his greatest picture!

CARL LAEMMLE presents

HOOT GIBSON

in his greatest action romance

HOOK and LADDER

UNIVERSAL GIBSON PRODUCTION ◆◆ Directed by EDWARD SEDGWICK

A 100% PICTURE

ONCE in a season comes a 100% box-office knock-out, that is superbly written, supremely acted and directed—a landslide for the exhibitor.

"PLEASURE MAD" is a box-office avalanche that's sweeping everything before it. It's Reginald Barker's newest and biggest, presented by Louis B. Mayer through Metro. It's a smash-hit that has everything!

Tremendous heart interest, spectacular scenes that are eye-openers, a sure-fire cast headed by Mary Alden and Huntly Gordon, and a mighty love story of Divorce and the Jazz Age and a woman who fought against odds to save her home.

"PLEASURE MAD" took Frisco by storm when it struck Loew's Warfield like a thunderbolt. Audiences laughed, wept, and cheered! And the business it did for the Warfield in Frisco it will do for you, for every exhibitor anywhere. It will hold your audiences breathless to a staggering climax—but will send them away happier, and *send them away talking!*

They will smash your gate to see "PLEASURE MAD." It's the biggest buy the exhibitor ever had! Get behind it with everything you've got, and watch the dollars roll in.

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain.
Sir William Jury, Managing Director

A Metro Picture

REG U.S PAT OFF

Love that makes the world go round

Louis B. Mayer presents The Regina

Pleasu

LOVE OF FATHER FOR DAUGHTER

With this Notable Cast

Huntly Gordon *as the man*
Mary Alden *as his wife*
Norma Shearer *as their daughter*
William Collier Jr. *as their son*
Winifred Bryson *as the other woman*
Ward Crane *as the man's friend*
Frederick Truesdell *as the waster*
Joan Standing *as Hulda*

LOVE THAT IS IMPULSIVE

LOVE OF MAN FOR WIFE

lakes this stirring love Drama

d Barker Production

re Mad

Adapted from the
BLANCHE UPRIGHT novel
The VALLEY of CONTENT
Scenario by
A.P. YOUNGER
Photography by NORBERT BRODIN

MOTHER LOVE FOR HER SON

LOVE THAT IS LAWLESS

It Hits Home in Every Home!

Millions of movie-goers are waiting for this picture, for a million American homes have been touched by the Jazz Age and the problems of modern life and modern love and divorce. The greatest universal emotion of the human heart is exalted in this story of an old-fashioned wife and her new-fashioned husband and children who drift away from her to a playground of passion.

"PLEASURE MAD" is a symphony of life, in crashing cymbals and muted strings, and *it plays a box-office tune all its own!*

Jury Imperial Pictures, Ltd.
Exclusive Distributors thru out Great Britain, Sir Wm Jury Managing Director

A Metro Picture

REG U.S PAT. OFF

TOOK FRISCO BY

World's Premier at Loew's Warfield

PLEASURE

Mayor Greets Mayer in Whirlw
Campaign that rocked Frisco

Mayor Rolph presents Louis B. Mayer with Keys to City.

Louis B. Mayer, Norma Shearer, and Police Chief Dan O'Brien.

How They Did It

The greatest publicity campaign ever put over in 'Frisco was opened by a reception at the station on the arrival of Louis B. Mayer's party by these notables:

Mayor Rolph of San Francisco.

Chief of Police Dan O'Brien.

Mrs. Blanche Upright, writer of "Pleasure Mad" and prominent club woman.

President and officials of the Chamber of Commerce.

Motorcycle police escort.

30th Infantry Band.

Jazz orchestra and chorus girls from the "Palais Royal."

A parade led by the 45-piece band, with 25 autos in the line, through the business section to the city hall, was followed by Mayor Rolph's presentation of the keys of the city to Louis B. Mayer in recognition of the world premiere of "Pleasure Mad" at Loew's Warfield.

Chorus girls greet Mayer party at station.

A Metro Picture

STORM!
urns hundreds away

MAD

nd Exploitation

Sensational Stunts

"Pleasure Mad" night was celebrated at the Palais Royal cabaret.

A siren-shrieking ambulance preceded a wrecked car towed through the streets, proving the driver was "Pleasure Mad."

Every yellow taxicab had pasted on the front and rear windows the slogan "Our Drivers Are Not 'Pleasure Mad'—They Drive With Care," and the name of the Warfield.

Special billboard teaser campaign got results.

You'll Get the Same Results

"Pleasure Mad" is a money-making title with endless possibilities for exploitation. The stunts that the Warfield did can be duplicated anywhere, and there are scores of others contained in the Metro press sheet that will help you put over "Pleasure Mad" to walloping receipts.

MOTHER—
The Devil is Your Daughter's Dancing Partner at the Ball of the
PLEASURE MAD!
S-H-A-M-E!
A brand seared for all time on the trim dancing ankles of the
PLEASURE MAD!
BURNING LIFE'S CANDLE!
A Momentary Brilliance—Then a Sputter—A Flicker—And the End is Spelled for Another of the
PLEASURE MAD!
his Car
er Joy Ride
MAD"

Street ballyhoo with teaser billboards in background.

Louis B. Mayer and party welcomed by City Officials.

Jury Imperial Pictures Ltd. Exclusive Distributors thru out Great Britain. Sir Wm. Jury, Managing Director.

A Metro Picture

REG U S PAT OFF

"Success Insured Anywhere"

Moving Picture World

"Features pleasing settings and clothes to advantage. Jazz angle will interest. Younger fans will appreciate the gay parties and youthfulness of certain parts of the picture. Idea entertainingly treated by Reginald Barker."—*Moving Picture World.*

"Lavish scenes. Title suggests many exploitation ideas. Mother theme and beautiful settings sure to please your patrons."—*Exhibitor's Trade Review.*

"Mary Alden's understanding interpretation is outstanding feature. Huntly Gordon also well cast. William Collier, Jr.'s performance all that could be asked. When father announces wife simply doesn't belong in their new life, that they are going to be divorced and asks the children to decide which parent they prefer to live with, Collier, Jr., does splendid bit of acting."—*Exhibitor's Trade Review.*

"The scene between Mary Alden and a supposedly society leader who is trying to alienate the husband's affections, is so realistic we had our ire aroused against the entire clan of vamps. Mary would have won out, too, had not fond husband arrived to rebuke her for insulting such an innocent creature."—*Exhibitor's Trade Review.*

"Can be well recommended to women patrons. Character of the picture will insure its success anywhere. Sympathetic performance by Mary Alden."—Moving Picture World.

A Metro Picture

REG. U.S. PAT. OFF.

Jury Imperial Pictures Ltd.,
Exclusive Distributors thruout Great
Britain. Sir. William Jury, Managing Dir.

From the Valley of Content to the Whirlpool of Wealth

Louis B. Mayer
PRESENTS
The
Reginald Barker
Production

A
METRO
PICTURE

PLEASURE MAD

WITH A CAST INCLUDING

HUNTLY GORDON
NORMA SHEARER
WINIFRED BRYSON
FREDERICK TRUESDELL
MARY ALDEN
WILLIAM COLLIER, JR.
WARD CRANE
JOAN STANDING

From the Blanche Upright Novel
"The Valley of Content"

Scenario by
A.P.Younger

Paper With a Punch!

Billboard display means something when you have posters like these. One-sheets, three-sheets, a striking six-sheet, and a smashing twenty-four—every one of them has the punch that pulls!

There is a superb window card, four lavish lobby paintings, hanger, and a set of lobby cards that no passer-by could pass.

These Metro advertising aids make a 100% exploitation campaign possible, and 100% exploitation on "Pleasure Mad" means 100% profit.

Colorful and artistic, "Pleasure Mad" posters will make them stop and look—and buy your tickets!

Write for the Metro press sheet on "Pleasure Mad" and see what a wealth of publicity and exploitation aids you can use on one of the year's biggest pictures.

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain.
Sir.Wm.Jury,Managing Dir.

A Metro Picture

REG U S PAT OFF

Put it over with the Press Sheet!

Snappy Ads
splendid stories
sure-fire stunts

Every thing
to Clean Up
Big!

Exploitation—Cont'd

Press Sheet

Everything the Exhibitor Needs

JED MEADOR *Director of Advertising Publicity and Exploitation*

CRASH IN ON BIG CASH WITH "PLEASURE MAD"

How to "Sell" Stories

PHONOGRAPH DEALER TIE-UP

Practically every phonograph dealer is ke... for unusual dignified advertising stunts as... they have in your engagement of "Pleasu... Mad" the desired opportunity for ...

PUT OVER THIS TEASER CAMPAIGN

Here is a teaser billing campaign that will start your... town talking. Make a liber... distribution of the three... styles of teaser copy on all a...

THIS PAGE CONTAINS—
1—An Array of Window Tie-ups.
2—Compelling Lobby Display.
3—Poor Children's Day.
4—Dance Contest.
5—Home Builder Co-operation.

A STREET FLOAT WITH A PUNCH

...l contact ...ublicity. ... Go and ...

MARY ALDEN FINDS GOWNS GIVE POISE

PLANT THIS CARTOON

...men's Morale Depends ...n Being Fittingly Dressed

COMPREHENSIVE WINDOW CAMPA...

The title "Pleasure Mad" furnishes a be-up angle th... ly to any number of merchants, if handled as sug... ...ecti... A uniform slogan incorporated in ... displays ...

HOW "PLEASURE MAD" RECEIVED ITS TITLE

When Reginald Barker was filming ... the screen version of "The Valley of ... ...ecutive ... Blanche ... Upright's newest ... ...parts of ... ...ecutive ... ...ecently arrived ... ...grass ... ...rested the ... ...ecutive ... ...ecutive ... ...ecutive

POLA NEGRI IN "THE SPANISH DANCER" A HERBERT BRENON PRODUCTION WITH ANTONIO MORENO WALLACE BEERY ADOLPHE MENJOU KATHLYN WILLIAMS "HIS CHILDREN'S CHILDREN" A SAM WOOD PRODUCTION WITH BEBE DANIELS GEORGE FAWCETT DOROTHY MACKAILL JAMES RENNIE MARY EATON NOVEL BY ARTHUR TRAIN A PARAMOUNT PICTURE "THE LIGHT THAT FAILED" WITH JACQUELINE LOGAN PERCY MARMONT A GEORGE MELFORD PRODUCTION A PARAMOUNT PICTURE DOUGLAS FAIRBANKS JR. IN "STEPHEN STEPS OUT" WITH THEODORE ROBERTS HARRY MYERS NOAH BEERY DIRECTED BY JOSEPH HENABERY A PARAMOUNT PICTURE WILLIAM S. HART IN "WILD BILL HICKOK" A WILLIAM S. HART PRODUCTION A PARAMOUNT PICTURE "TO THE LADIES" A JAMES CRUZE PRODUCTION WITH THEODORE ROBERTS EDWARD HORTON ARAMOUNT PICTURE ZANE GREY'S "THE CALL OF THE CANYON" WITH LOIS WILSON RICHARD DIX NOAH BEERY MARJORIE DAW RICARDO CORTEZ DIRECTED BY VICTOR FLEMING A PARAMOUNT PICTURE ALLAN DWAN'S PRODUCTION OF REX BEACH'S "BIG BROTHER" WITH TOM OORE EDITH ROBERTS RAYMOND HATTON ARAMOUNT PICTURE GLENN HUNTER IN "WEST OF THE WATER TOWER" WITH ERNEST TORRENCE MAY MC AVOY GEORGE FAWCETT ASU PITTS A PARAMOUNT PICTURE "DON'T CALL T LOVE" A WILLIAM DEMILLE PRODUCTION TH AGNES AYRES JACK HOLT NITA NALDI ROD LA ROQUE THEODORE KOSLOFF ROBERT EDESON A PARAMOUNT PICTURE GLORIA SWANSON IN "THE HUMMING BIRD" A SIDNEY OLCOTT PRODUCTION A PARAMOUNT PICTURE ZANE GREY'S "HERITAGE OF THE DESERT" WITH BEBE DANIELS ERNEST TORRENCE LLOYD HUGHES NOAH BEERY AN IRVIN WILLAT A DUCTION A PARAMOUNT PICTURE "FLAMING BARRIERS" A GEORGE MELFORD PRODUCTION WITH JACQUELINE LOGAN ANTONIO MORENO WALTER HIERS A GREAT PARAMOUNT PICTURE THOMAS MEIGHAN IN "PIED PIPER MALONE" BY BOOTH TARKINGTON SUPPORTED BY LOIS WILSON GEORGE FAWCETT DIRECTED BY ALFRED E. GREEN A PARAMOUNT PICTURE POLA NEGRI IN "SHADOWS OF PARIS" SUPPORTED BY CHARLES DEROCHE ADOLPHE MENJOU HUNTLY GORDON A HERBERT BRENON PRODUCTION A PARAMOUNT PICTURE "THE NEXT CORNER" A SAM WOOD PRODUCTION WITH DOROTHY MACKAILL LON CHANEY CONWAY TEARLE RICARDO CORTEZ LOUISE DRESSER A PARAMOUNT PICTURE "THE STRANGER" A JOSEPH HENABERY PRODUCTION WITH BETTY COMPSON RICHARD DIX LEWIS STONE BY JOHN GALSWORTHY A PARAMOUNT PICTURE WILLIAM S. HART IN "SINGER JIM MCKEE" SUPPORTED BY PHYLLIS HAVER A WILLIAM S. HART PRODUCTION A PARAMOUNT PICTURE.

Paramount Pictures

for a Merry Christmas!

One!

GLORIA SWANSON
IN
"The Humming Bird"
A SIDNEY OLCOTT PRODUCTION

Two!

THOMAS MEIGHAN
IN
"Pied Piper Malone"
BY BOOTH TARKINGTON

Three!

ALLAN DWAN'S
PRODUCTION OF
REX BEACH'S
"BIG BROTHER"

And Out go all Box Office Records!

Even for Paramount they're Real Marvels!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Educational Pictures
"THE SPICE OF THE PROGRAM"

THE NEW YEAR IS ABOUT TO START that is sure to mean much, for good or ill, to the motion picture industry.

What will the year bring? Will it find the industry still permitting the Ego of some selfish directors to go on padding features into unwarranted, tiresome lengths, or will it see a return to the feature of normal length, that will permit an exhibitor to build up a REAL SHOW, a program of diversified entertainment such as built up the tremendous popularity of motion pictures?

It is largely up to you, Mr. Exhibitor, to bring about this needed reform. If you raise your voice loud enough, it will be heard and heeded. And unless features come to a saner length, all the best wishes for a prosperous New Year for you will be in vain, for, as Danny says in Film Daily, "the public is willing and anxious to pay for real entertainment—diversified entertainment—and sooner or later will refuse to pay for 'Ego'."

Let's all work earnestly for this reform, so that the whole industry may have a prosperous year, which is Educational's sincere wish.

E. W. Hammons

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons
President

What is an All Star Cast?

WE see many pictures on the market advertised as presenting an "all-star cast." Most often on close examination this "all-star cast" reveals one featured player supported by a group of practically unknown personalities.

The phrase "an all-star cast" is used loosely in advertising pictures today, yet the public

is not slow to recognize a real all-star cast from a false one. Releases of Goldwyn-Cosmopolitan possess casts which are "electric light names." Look over our list and note the combined drawing power of each one of these players. *These are truly all-star casts.*

Goldwyn-Cosmopolitan releases have the finest Casts of all

Name the Man
Conrad Nagel
Mae Busch
Patsy Ruth Miller
Hobart Bosworth
Aileen Pringle
Creighton Hale

In the Palace of the King
Blanche Sweet
Hobart Bosworth
Pauline Starke
Edmund Lowe
Sam de Grasse
Aileen Pringle

Six Days
Corinne Griffith
Frank Mayo
Myrtle Stedman
Maude George
Claude King
Charles Clary

The Day of Faith
Eleanor Boardman
Ford Sterling
Raymond Griffith
Tyrone Power
Wallace MacDonald

Reno
Helene Chadwick
Lew Cody
Carmel Myers
George Walsh
Dale Fuller
Hedda Hopper

The Rendezvous
Conrad Nagel
Lucille Ricksen
Elmo Lincoln
Sydney Chaplin
Kate Lester
Emmett Corrigan
Lucien Littlefield

Every One Can Be Featured!

Goldwyn-Cosmopolitan

Merry Christmas and Happy New Year

To the Authors Whose Stories Have Made My Film Dramas Successful:

Edgar Rice Burroughs
Ralph Connor
F. Marion Crawford
James Oliver Curwood
Capt. Joseph D. Meade
Capt. Frederick Wm. Wallace

To the Directors Who Have Put Them Over:

David M. Hartford
Henry Kolker
Henry MacRae
King Vidor

To the Artists Who Have Appeared in Them:

Mary Astor
Betty Blythe
Gladys Coburn
Frances Eldredge
Pauline Garon
Cleo Madison
Colleen Moore
Vivienne Osborne
Ruth Renick
Baby Peggy Rice
Norma Shearer
Edna Shipman
Nell Shipman
Ann Southerland
Marion Swayne
Jane Thomas

Frank Andrews
Charlie Arling
Frank Badgley
Wallace Berry
John Bowers
David Butler
William Calhoun
Lon Chaney
William Colvin
Irving Cummings
Louis D'Arclay
John Dillon
E. L. Fernandez
Edwin Forsberg
Leon Gendron
Gaston Glass
Robert Haines
Jimmy Harrison
Harlan Knight
Wilton Lackaye
Donald MacDonald
Francis MacDonald
Melbourne MacDowell
Walter Miller
Harry T. Morey
Jack Newton
Wheeler Oakman
Wellington Playter
Anders Randolph
Wallace Ray
Warner Richmond
Charles Slattery
Lewis Stone
Charles Wellesley

To the Organizations Who Are Distributing Them:

Associated First National Pictures, Inc.
Australasian Films, Ltd.
W. W. Hodkinson Corporation
David P. Howells
William Vogel

And to My Thousands of Exhibitor Friends.

Ernest Shipman

565 Fifth Avenue, New York City

MARY PICKFORD

in

"Rosita"

A Spanish Romance

with HOLBROOK BLINN

Adapted by Edward Knoblock

Story by Norbert Falk

Photography by Charles Rosher

An ERNST LUBITSCH PRODUCTION

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin

Douglas Fairbanks — D.W. Griffith

Hiram Abrams, President

"'Rosita' Is A Good Film, Mary Pickford Excellent"

"Mary Pickford has grown up. This is news of international importance. The transition is effected by means of the charming comedy 'Rosita.' She is excellent.

"Miss Pickford has burned all her bridges behind her. She is so good that she ought never to let down her hair again.

"'Rosita' is a good film. It has a dash of 'grand operaism', a dash of unusually good comedy and a dash or so of real melodrama."—N. Y. Sun.

PRINCIPAL PICTURES CORPORATION

Sol Lesser, President

TO MAKE 1924 A PROSPEROUS YEAR!

We take pleasure to announce the following product

HAROLD BELL WRIGHT STORIES

The most widely read author in the world. 1,268,000 copies the average circulation of each of 9 stories controlled by this organization. "WHEN A MAN'S A MAN" (2,300,000 circulation) now completed. Released February 4th by Associated First National Pictures, Inc.

BABY PEGGY

The most widely publicized and popular baby girl in motion pictures. Will be starred in five super-productions. First picture now in production, "Captain January," by Laura E. Richards. Book in its 53rd edition with over 600,000 circulation.

"SECRETS OF LIFE"

Louis H. Tolhurst's marvelous microscopic pictures dealing with the lives of insects. A series of twelve to be made, with 6 completed. Regarded as educational and entertainment classics. Distributed by Educational Film Exchanges.

"THE MEANEST MAN IN THE WORLD"

George M. Cohan's famous stage production starring Bert Lytell, Blanche Sweet, Bryant Washburn and a host of others. Now being distributed by Associated First National Pictures, Inc.

WELL KNOWN STAGE AND BOOK SUCCESSES

Boasting all-star casts and well-known directors among which are John Cort's famous stage success, "Listen Lester;" Owen Davis' stage success, "Fools of Fortune," and others, with players of note including Bebe Daniels, Norman Kerry, Walter Hiers, Lee Moran, Joe Butterworth, Mary Jane Irving, Forrest Robinson, and directors which include Edward F. Cline, William Beaudine and William Seiter.

PRINCIPAL PICTURES CORPORATION

SOL LESSER
President

IRVING M. LESSER
Vice-President

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Compliments of the Season — and a full stocking for the seasons to come.

JAMES KIRKWOOD and LILA LEE in 4 OF THE BIGGEST ATTRACTIONS OF 1924.
HARRY CAREY in SIX SMASHING PRODUCTIONS —
EXHIBITOR
"THE OLD FOOL"
"The HOOSIER SCHOOLMASTER"
THE GREAT AMERICAN CLASSIC.
GLENN HUNTER in "GRIT"
A MIGHTY MELO-DRAMA OF THE UNDERWORLD.
HODKINSON PICTURES

ANDERSON PICTURES

Announces the Presentation
by the

THEATRE OWNERS DISTRIBUTING CORPORATION

A Drama of Intense Human Emotions
By Charles K. Harris
Inspired by the Author's Immortal Song

WITH:
GASTON GLASS
By arrangement with B. P. Shulberg
MIRIAM COOPER
EDNA MURPHY
ROBERT FRAZER

Produced by
RENCO FILM CO.

Scenario by
JAMES COLWELL

Directed by
DALLAS
FITZ GERALD

After

READY IN JANUARY

ALL F. B. O.

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8,000,000 Copies of this great song-story have implanted its pathos in the hearts of the world

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LATEST and GREATEST

COMEDY FIND

HARRY LANGDON

and the

1924

BATHING BEAUTIES

in

"PICKING PEACHES"

Distributed by

PATHE EXCHANGES

Now Playing New York's Mark Strand Theatre

WARNER BROS.
Classics of the Screen

A SENSATIONAL DRAMA OF

FLAMING PASSION

FROM KATHLEEN NORRIS' FAMOUS NOVEL

"LUCRETIA LOMBARD"

A HARRY RAPF PRODUCTION

FEATURING

Irene Rich and Monte Blue

DIRECTED BY

Jack Conway

Frank Elliott in *M. P. News:* "One of the best pictures produced this season. A story that grips the interest at all times, boasting several fine punches and a climax that will pull the most hard-boiled fan right up to the edge of the seat. For thrill, the big forest fire climax has not been surpassed this year."

Louella O. Parsons in *N. Y. American:* "The direction is particularly good in this picture. There is a flood, a forest fire and a number of other thrilling events. The forest fire is well done."

Dorothy Day in *N. Y. Morning Telegraph:* "'Lucretia Lombard' is primarily a money-maker, and the Warner Bros. should be quite pleased to add it to their list. A fine screen presentation."

Quinn Martin in *New York World:* "'Lucretia Lombard' is a highly sentimental, very well acted melodrama. It is cast and mounted nicely, and extremely effective."

N. Y. Evening Telegram: "Spectacular thrills follow each other uninterruptedly in this production. Amid the horrors of forest fires and turbulent flood, the drama of conflict steadily develops to a crescendo of emotions, thence rising to a whirlwind climax."

N. Y. Sun & Globe: "Irene Rich, Marc MacDermott, Norma Shearer and Monte Blue give performances that are sincere and fine as anything seen in the films this year."

N. Y. Evening Mail: "'Lucretia Lombard' at the Strand this week is a 'sell out.' Exhibitors need have no fear for the box-office when this picture comes to their theatres."

N. Y. Evening Journal: "The narrative, as filmed, bristles with situations. Good effects in the flaming woods and raging rivers."

N. Y. Times Square Daily: "A real box-office hit. 'Lucretia Lombard' is a strong story and Jack Conway, who directed, handled the tale skilfully, getting in several touches of the sexy variety that are sure to prove of assistance at the box-office."

N. Y. Evening Post: "Queer to relate, and unusual in this day of the obvious, the production is bound to rouse many questions. Excellently played, well staged, intelligently cast, an interesting and enjoyable story which is never soporific."

Harriette Underhill in *N. Y. Tribune:* "The cast is excellent. There is an ingenue who is the last word in ingenues."

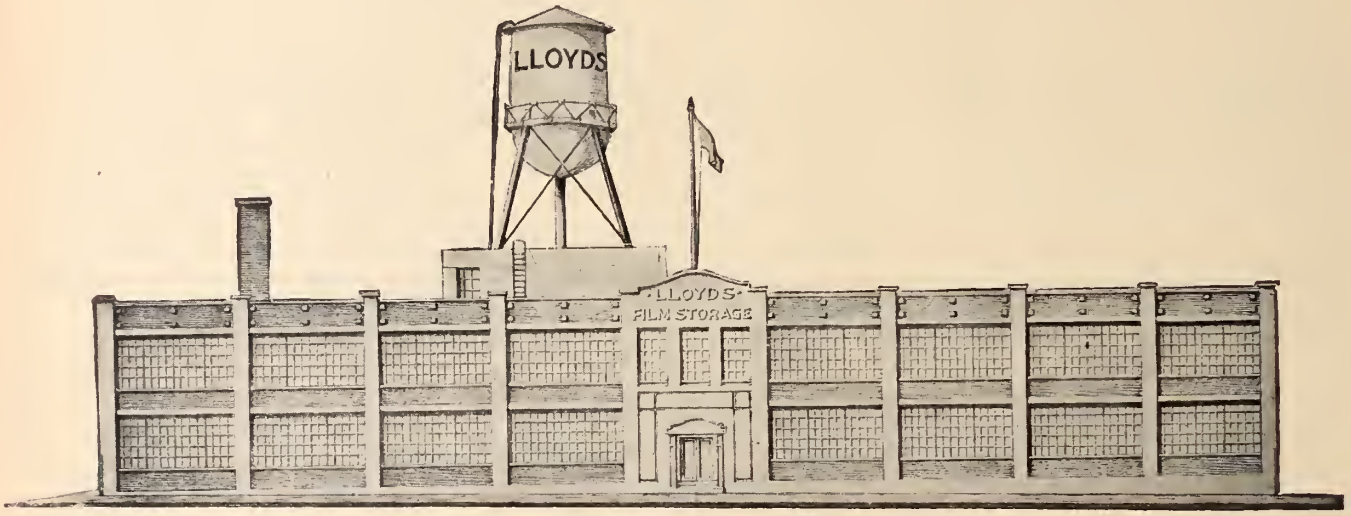
A WARNER BROS. CLASSIC of the SCREEN

THE NEW FILM STORAGE PLANT
JUST ERECTED BY

LLOYDS FILM STORAGE

CORPORATION

IS DECLARED BY EXPERTS TO BE
THE MOST THOROUGHY FIRE-PROOF
WAREHOUSE IN THE WORLD



ARCHITECTS, PARKER AND SHAFFER, NEW YORK

THE OPENING OF THIS MAGNIFICENT PLANT SIGNALIZES
THE BEGINNING OF A NEW ERA FOR THE FILM INDUSTRY

INSURANCE, INDISPENSABLE IN CONNECTION WITH VALUABLE NEGATIVES, WAS OBTAINABLE HERETOFORE ONLY AT PROHIBITIVE RATES

GREAT NEGATIVE VALUES

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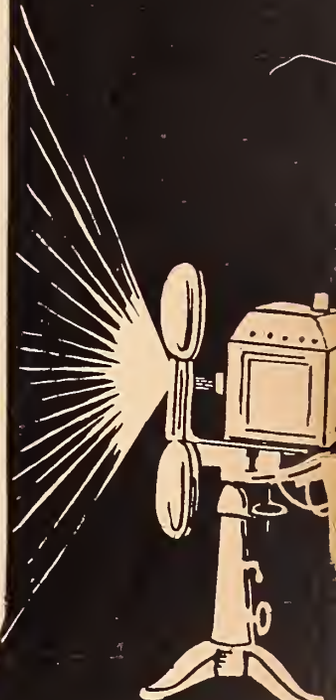
FROM FILM TO SCREEN
WITH
EQUIPMENT SUPREME



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Sweeping The Nation!

MARION DAVIES

in

"LITTLE OLD NEW YORK"

BROKE ALL RECORDS

at the following theatres

Capitol ..... New York	Imperial ..... San Francisco
Roosevelt ..... Chicago	Broadway-Strand ..... Detroit
Rialto ..... Washington	Merrill ..... Milwaukee
New ..... Baltimore	Blue Mouse ..... Seattle
California ..... Los Angeles	Regent-Piccadilly ..... Rochester

Will Break Hundreds of More!

Talk about a crowd getting box office title—

You'll go far and hunt wide before you find one to equal

The LOVE PIRATE

WITH CARMEL MYERS, KATHERINE McGUIRE

AND OUTSTANDING CAST—A RICHARD THOMAS PRODUCTION

A TITLE supported by an exploitation campaign that will "mop up" for you when you play this picture.

A positive box office title which will over-ride all opposition. A cast that will stand the strongest search of x-ray publicity. Every man, woman and child is personally acquainted with some LOVE PIRATE and there is a keen desire on the part of the public to compare the one of their experience with the one at your theatre.

Tie-up with this 'clean up 'NOW. Don't wait—get in touch with your nearest F. B. O. exchange and arrange a play date.

DISTRIBUTED BY

F.B.O.

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THE NEW UNITED STUDIOS

M. C. LEVEE
PRESIDENT

ANTICIPATING by several months the necessity for lower production costs, the $800,000 improvement program of the United Studios in Hollywood has been completed.

With these improvements finished, this plant offers the independent producer economy in production through new facilities and efficiency methods designed with this end in view.

Keeping pace with the progress of the industry the United Studios has not only retained its leadership as the largest and most efficient leasing plant in the world, but has increased its own facilities a hundred per cent.

The Home of Independent Producers

"Everything For Use - For Those Who Produce"

THE LITTLE BROTHER of "Big Brother"

Paramount's Promise:~

"~there's a kid in it ('Big Brother') that will set the nation wild with his marvelous acting."

and ~

Mickey Bennett *is the "kid in it" that makes Good the Promise!*

Exclusive Management of

Walter Lindlar~Hotel Pennsylvania~New York

Progress & Achievement

"Anna Christie" reaches the theatres for Christmas. It should contribute materially toward exhibitor prosperity in 1924.

The newspaper and magazine critics call "Anna Christie" the greatest picture I have ever produced, and declare it to be an outstanding production of a season in which many fine pictures have been released.

The test engagements have established "Anna Christie" as a highly successful box-office attraction.

For a great many years I have been producing pictures that have made money in the theatres, and I intend to continue to do so for a great many years to come. I refuse to be stampeded by the hysterics of the industry into policies which violate good business judgment.

Ours is an industry of progress. We have gone forward more than even we realize during the twelve months of 1923, and I pledge myself, my resources and my organization toward greater progress in 1924, toward finer pictures and higher standards.

Thos. H. Ince

Hearty Christmas Greetings
and Every Good Wish
for the Coming Year

Robert G. Vignola

FINIS FOX

Producer — Director — Author

Current Releases

"THE MAN BETWEEN"
(Associated Exhibitors)

"BAG AND BAGGAGE"
(Selznick)

Now Producing

"A WOMAN WHO SINNED" with
Mae Busch, Morgan Wallace, Rex Lease,
Irene Rich and All-Star Cast.

PHOTOGRAPH OF A TALMADGE STUDIO "PROP" CHAIR

The Man in the Chair is the Exhibitor's Photodramatist:

WILLIAM DUDLEY PELLEY

Better known to the trade as plain "Bill" Pelley

Who Writes Screen Plots Juicy with Showmans' Exploitation Possibilities!

Meet "Bill" Pelley! He is the man who wrote "The Light in the Dark," "The Shock," "Her Fatal Millions," "The Fog" and eight other photoplays this year, FIVE OF WHICH ARE NOW IN PRODUCTION. What other Dramatist can point to five of his screen plays all being "shot" at the same time? Tom Mix is making a Pelley story right now; so is Maurice Tourneur; so is Hoot Gibson; so is the U. S. Department of Justice. Richard Thomas has just acquired the rights to a new Pelley story: "What Women Love."

$100,000 OF PHOTOPLAY PLOTS

is the figure Pelley's sales force and exploitation staff have before them for a goal in the year ahead. He operates a printing plant, art department and group of professional exploitation men to wring his plays dry of exploitation possibilities for both producer and exhibitor. He also will start the publication of a house organ, "THE SCREEN SHOWMAN," on January 1st. This is to be sent free to every showman running Pelley's screen plays.

A STORY WITH A WALLOP EVERY TWO WEEKS' FOR 1924. ASK YOUR PRODUCER TO SEND YOU HIS PELLEY PLAYS—Fox, Universal, Metro, First National, Film Booking Offices have them and you can buy them right because Pelley sold them right—they will please your patrons!

The Greatest Story of All!

A MASSIVE DRAMA of the beginning of the America that you know. The struggles of a few that became the romance of one hundred million people. It is the story of Her whom you love more than any other . . . of Her for whom you would shed your blood . . . of Her for whom you would sacrifice all—the first great story of America.

Carol Dempster

The Daughters of the American Revolution wanted a complete, accurate and dramatic version of America's greatest of all stories, the Revolutionary War, told with a true mastery upon the screen. They informed Will H. Hays of their wishes. And Mr. Hays discussed the idea with

D. W. GRIFFITH

Neil Hamilton

He agreed to make it. To do so he and his staff of players visited practically every shrine of American Liberty taking scenes of the drama upon the actual ground where they occurred in the Revolution.

Helping Griffith to make this story more accurate than any story of this period has ever been, are The Daughters of the American Revolution, The Sons of the Revolution, President Edwin Worthen of the Lexington Historical Society, the Boston Historical Society, the Mount Vernon Historical Society, the Smithsonian Institution, the New York Public Library.

Robert W. Chambers, accepted as one of the best informed historians on Revolutionary matters, has written the story in the filming. John L. E. Pell is making the historical arrangements.

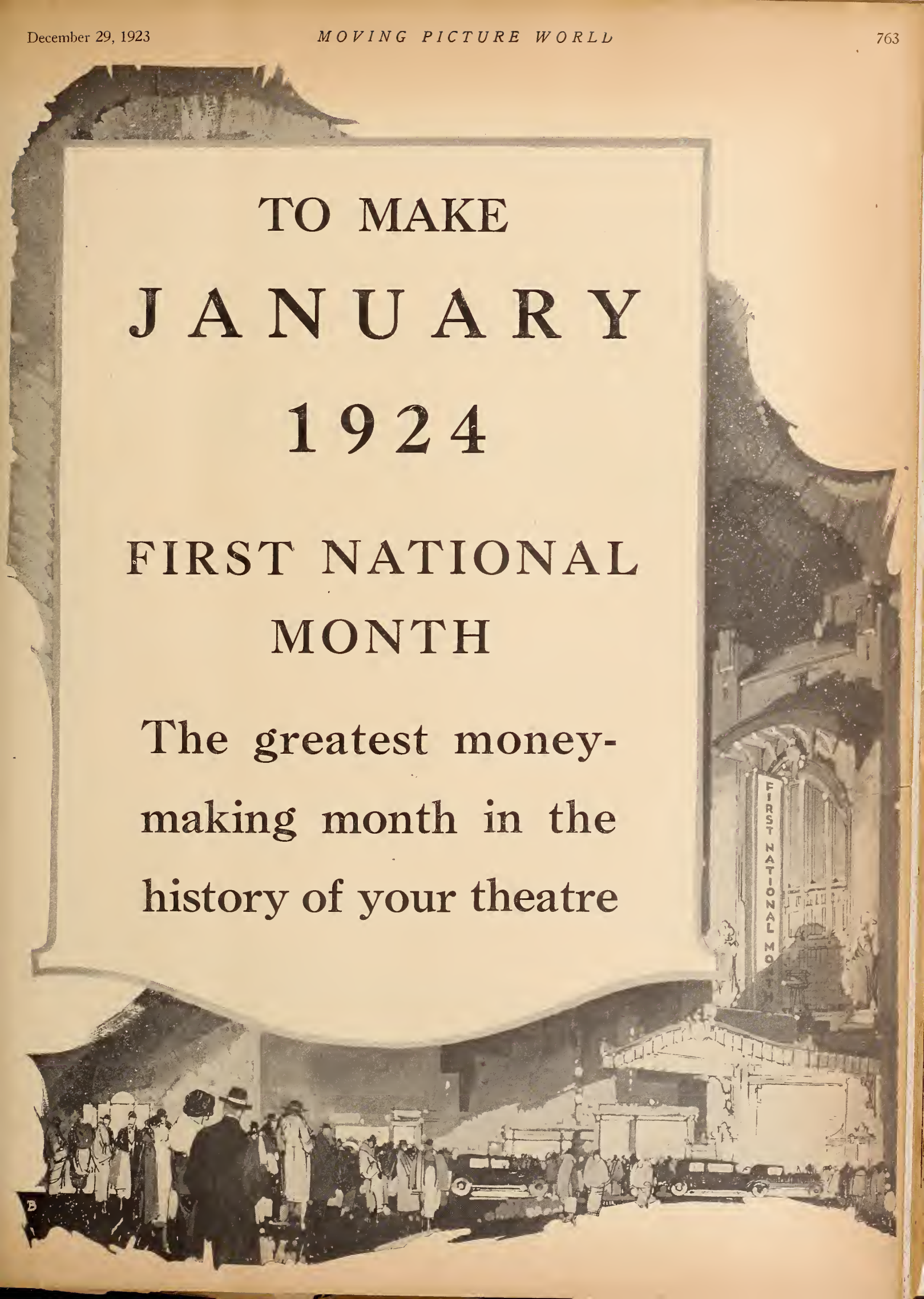
The name selected for this tremendous production is

"AMERICA"

The cast being chosen is recommended by appearance and ability alone. It is not intended that a famous character shall be altered to fit a famous actor. Literally hundreds of persons have been tested out that these characters shall be real in appearance.

TO MAKE JANUARY 1924 FIRST NATIONAL MONTH

The greatest money-making month in the history of your theatre



Your success

Week Commencing
DECEMBER 31st, 1923

The most human picture ever made heads the list of releases for the industry's greatest money-making month.

J.K.McDONALD PRESENTS

"BOY of MINE"

by
BOOTH TARKINGTON

featuring
Ben Alexander, Henry Walthall, Irene Rich, Rockliffe Fellowes

directed by WILLIAM BEAUDINE
Scenario by HOPE LORING and LOUIS D. LIGHTON
assisted by REX WEIL

This picture digs so deep into the tough hides of all that such praise was bound to come to light.

From the Author—

". . . when a picture's pathos makes a group of newspaper reporters cry visibly and sniffle audibly as 'Boy of Mine' did last night, and then brings forth shrieks of delighted laughter from everybody, the producer ought to be satisfied."

From Motion Picture News—

"How thoroughly adapted is Ben Alexander as the youngster. No suggestion of coaching in his acting, he portrays the lad with genuine sympathy and feeling. The story has a full quota of true touches . . . it is worth seeing."

From the Moving Picture World—

"Here is a picture that deserves a place among the best of the season. It is a gem among pictures. It is one of those pictures no one should miss."

We are making good on every promise.

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST

that's why First National

s our success

Week Commencing JANUARY 7th, 1924

And see what comes second!
The greatest sold-to-the-public picture ever turned through a camera.

FRANK LLOYD PRODUCTIONS INC. OFFERS

"BLACK OXEN"

by GERTRUDE ATHERTON

featuring **Corinne Griffith**
and **Conway Tearle**

Directed by **FRANK LLOYD**

With its tremendous book sales; with 231 or more newspapers telling the story of "Black Oxen" to their 5,000,000 readers every day; with the publicity this picture is obtaining—and with such a production, our claim is modest.

Read what the Exhibitors' Herald had to say—

"Gertrude Atherton's 'Best Seller' Made Into Splendid Production"

"It ought to be a clean-up for every exhibitor who plays it. It's a novel with a million dollars' worth of publicity and advertising back of it and all this publicity can be turned to good account in exploiting the picture. Never have we seen Miss Griffith more beautiful or more alluring. Miss Atherton's story contains such an unusual theme and has created such a stir that there is an immense audience waiting to see this filmization of her book. And director Frank Lloyd has made an excellent job of it, one that puts him in the front rank of present day directors. 'Black Oxen' will prove a surprise for most picture devotees. **A 'best seller' made into a best seller."**

If ever you got a guaranteed success—you've got it here.

always gives the best

We are consist

Week Commencing
JANUARY 14th, 1924

Nothing need be said about the box office strength of a Norma Talmadge picture—she always cleans up and

JOSEPH M. SCHENCK PRESENTS

Norma Talmadge
IN
"The SONG OF LOVE"

adapted from the MARGARET PETERSON novel "DUST OF DESIRE"

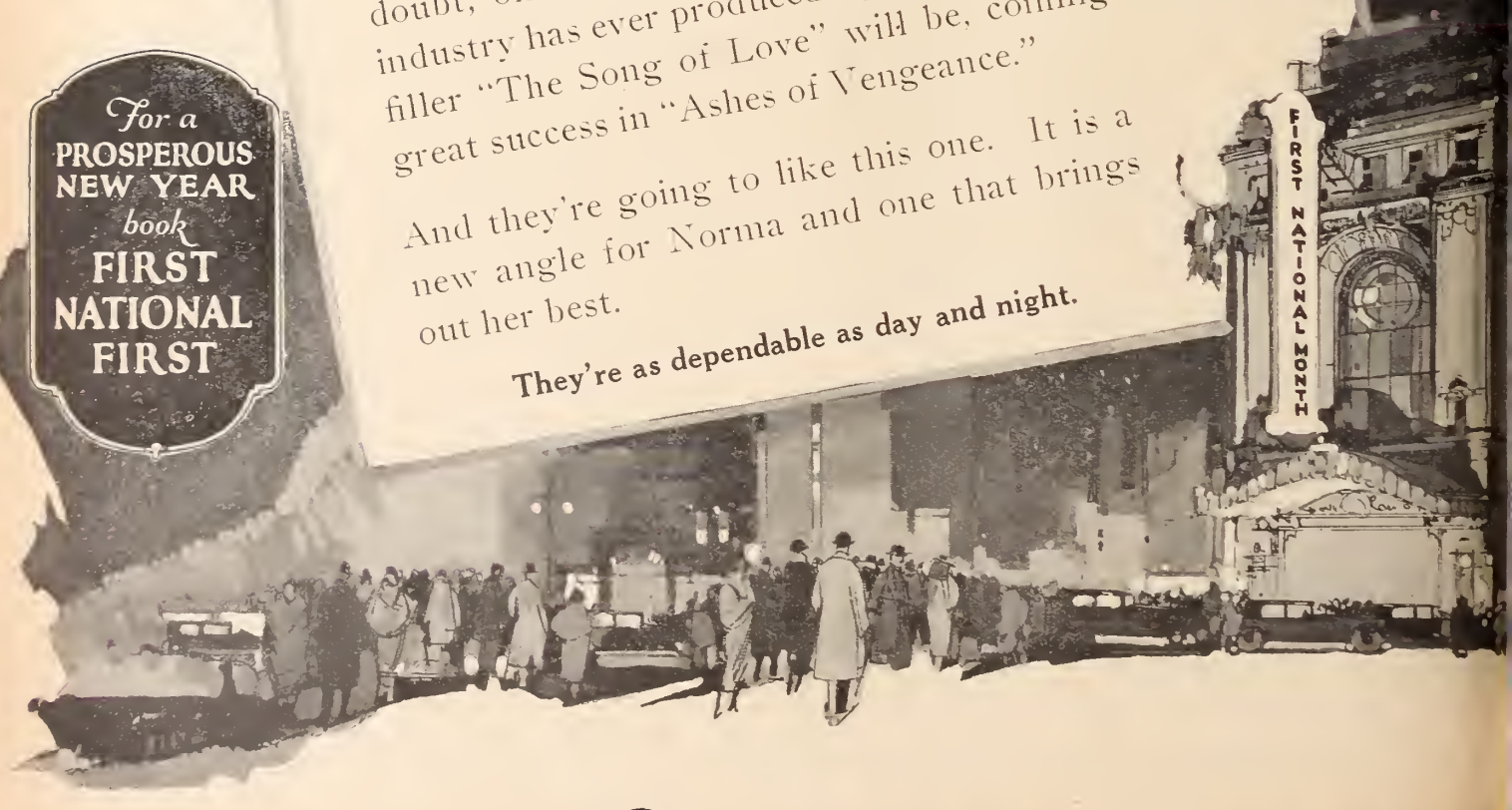
Directed by CHESTER FRANKLIN and FRANCES MARION

adds another winner to her credit. She is without doubt, one of the most reliable money getters this industry has ever produced. Just imagine what a seat filler "The Song of Love" will be, coming after her great success in "Ashes of Vengeance."

And they're going to like this one. It is a new angle for Norma and one that brings out her best.

They're as dependable as day and night.

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST



because we're

ently superior

Week Commencing
JANUARY 21st, 1924

and what a fourth!

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents the

George Fitzmaurice production

"The ETERNAL CITY"

with

Lionel Barrymore, Barbara LaMarr, Bert Lytell, Richard Bennett, Montague Love and a cast of 20,000 others

Scenario by OUIDA BERGERE
From the story by SIR HALL CAINE

Here is a tremendous thing. We can't recall a picture that had so much fire, beauty and drama and action all in one. In the language of the critics:

Danny, in Film Daily

"What a box office! A great love story splendidly told; a splendid cast and the settings of Italy. If you can't do business with this one there is something wrong—with you."

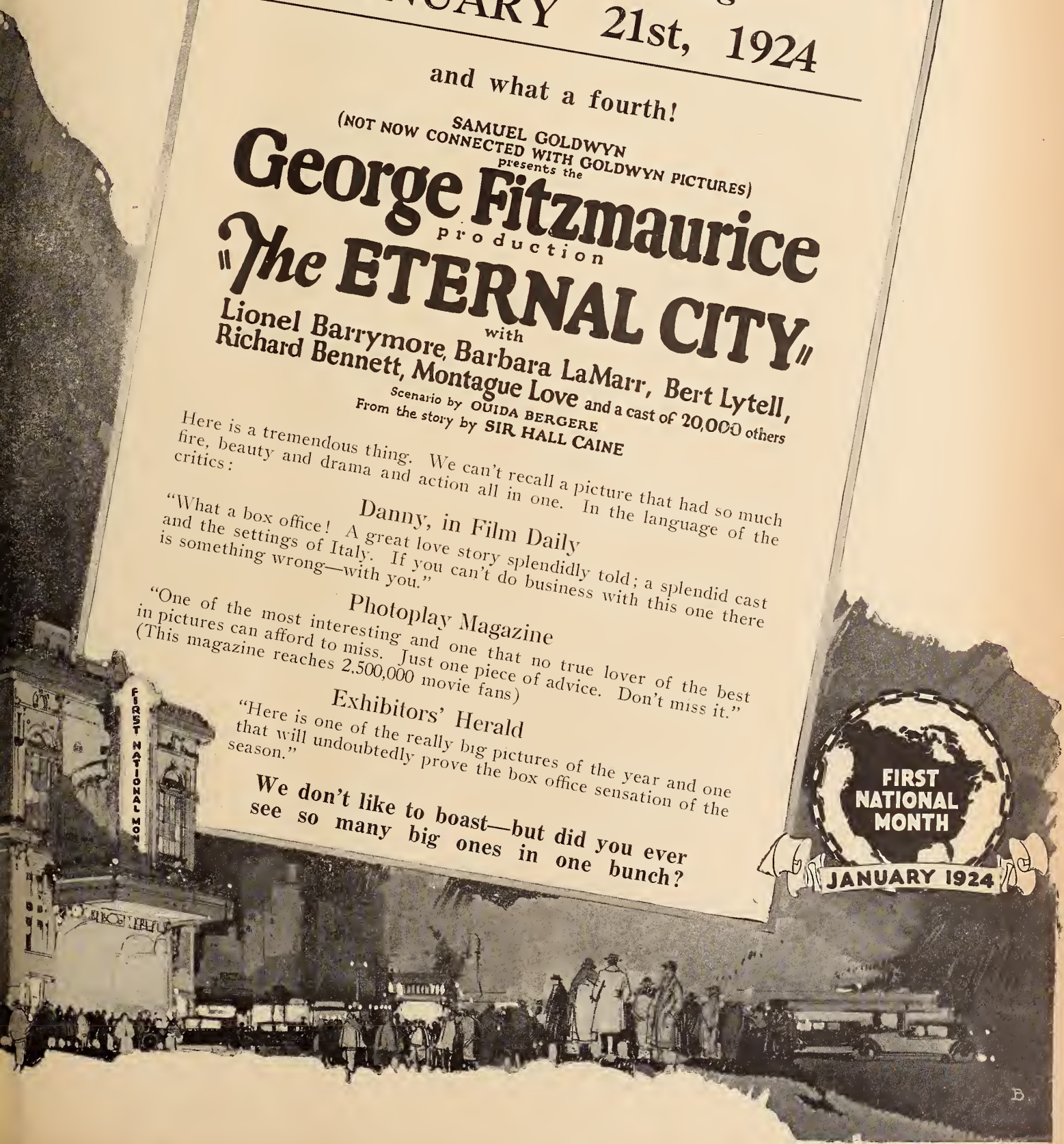
Photoplay Magazine

"One of the most interesting and one that no true lover of the best in pictures can afford to miss. Just one piece of advice. Don't miss it." (This magazine reaches 2,500,000 movie fans)

Exhibitors' Herald

"Here is one of the really big pictures of the year and one that will undoubtedly prove the box office sensation of the season."

We don't like to boast—but did you ever see so many big ones in one bunch?



consistently right

For a prosperous

Week Commencing

JANUARY 28th, 1924

and see what you get for a fifth!

ASSOCIATED FIRST NATIONAL PICTURES INC. PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with **Colleen Moore**

(The "Flaming Youth" girl)

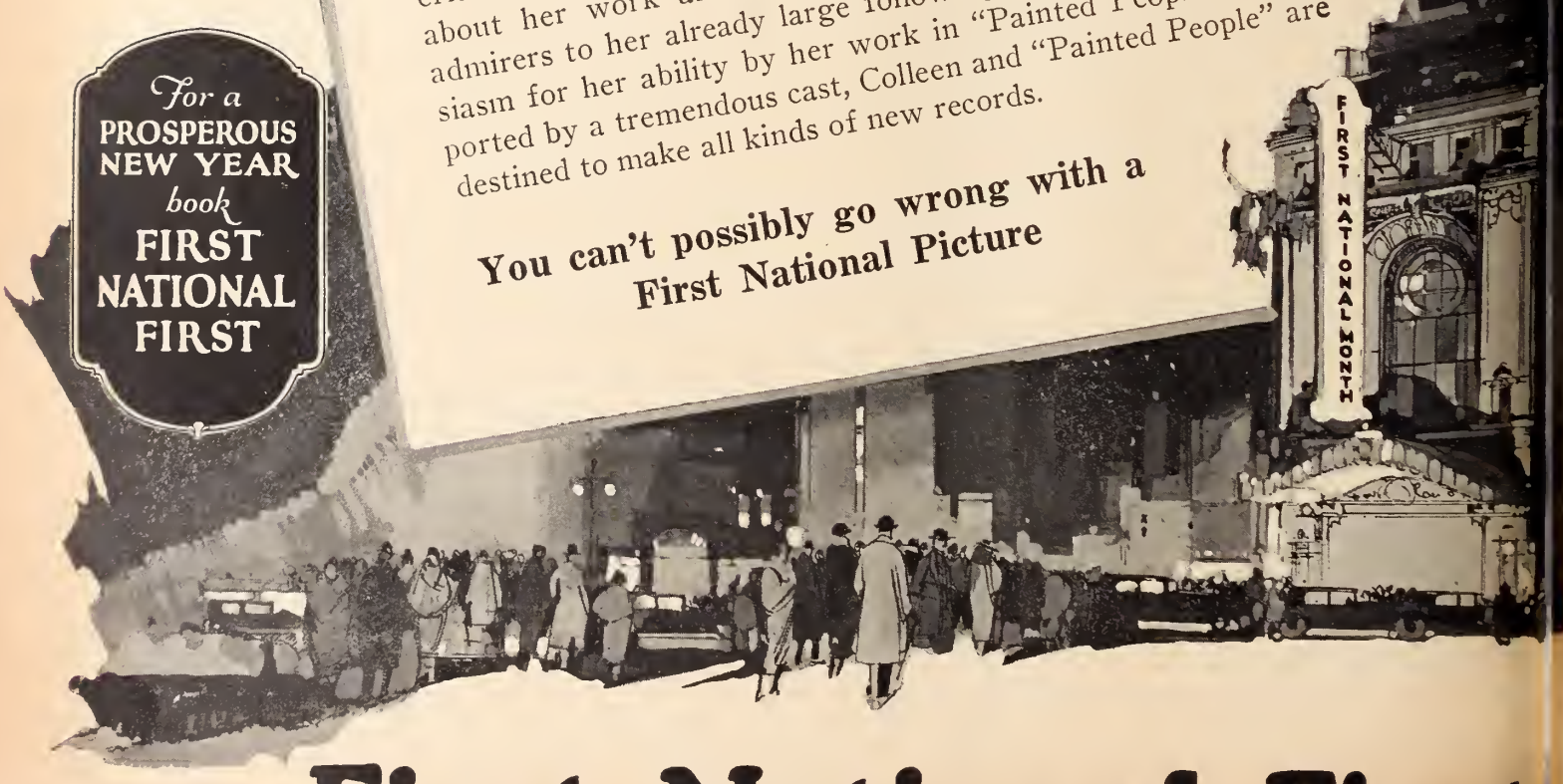
Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR,
RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY,
MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER

The sensation of "Flaming Youth," Colleen Moore, whose work in that picture has placed her among the greatest of screen artists; whose wonderful portrayal of "Pat" caused critics the country over to devote much space in their papers about her work and who added hundreds of thousands of admirers to her already large following—will stir new enthusiasm for her ability by her work in "Painted People." Supported by a tremendous cast, Colleen and "Painted People" are destined to make all kinds of new records.

You can't possibly go wrong with a First National Picture

For a PROSPEROUS NEW YEAR *book* FIRST NATIONAL FIRST



First National First

New Year book

FIRST NATIONAL MONTH
JANUARY 1924
The Stars Invite You to their Great
NEW YEAR PARTY
CELEBRATED JANUARY 1ST TO 31ST AT THIS THEATRE WITH
First National Pictures
Special accessories
Talk to a First National salesman about the special accessories he has for you.
The Stars Invite You
to a NEW YEAR party
that lasts a month
FIRST NATIONAL MONTH
JANUARY 1-31 1924
Celebrated At Your Favorite Theatre
The Stars invite you to their Great
HAPPY NEW YEAR PARTY
With their Biggest Pictures Celebrated
at this Theatre
JANUARY 1st
JANUARY 31st
FIRST NATIONAL PICTURES
FIRST NATIONAL MONTH-JANUARY 1924
The Stars invite you to their
HAPPY NEW YEAR PARTY
at this theatre
JANUARY 1st to JANUARY 31st
1924
Presenting their greatest Pictures to date in the world of screen achievement
FIRST NATIONAL MONTH
JANUARY 1924
First National Pictures
FIRST NATIONAL MONTH
JANUARY 1924

First National Month

Nothing like it has ever been seen before!

Since moving pictures were first made, no company has ever, in such a short period, released so many powerful, dynamic box-office attractions as are offered in FIRST NATIONAL'S—

"PONJOLA"
"FLAMING YOUTH"
"ANNA CHRISTIE"
"HER TEMPORARY HUSBAND"
"BOY OF MINE"
"BLACK OXEN"
"THE SONG OF LOVE"
"THE ETERNAL CITY"
"PAINTED PEOPLE"

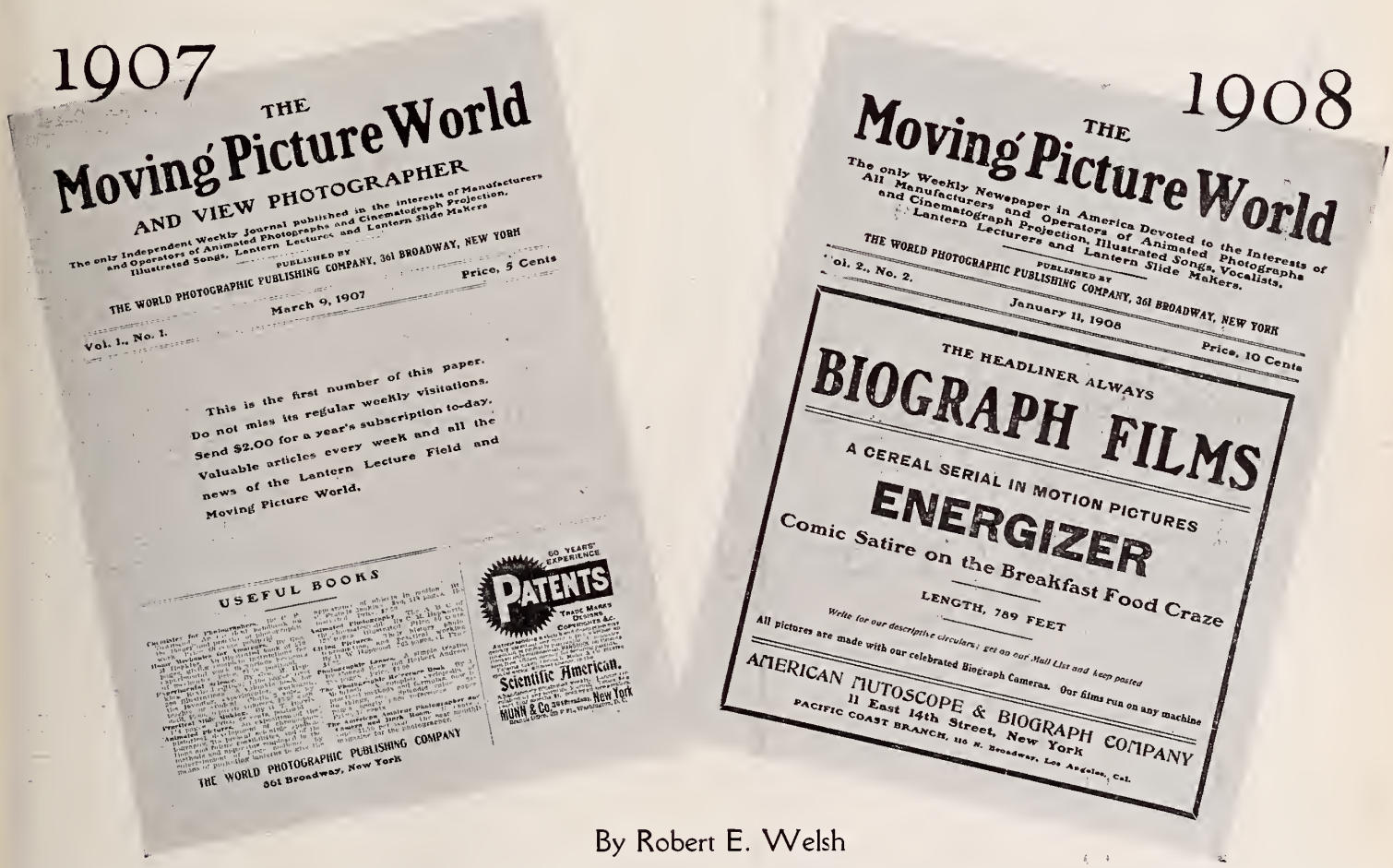
It's amazing, almost unbelievable—but, nevertheless, true. It is an accomplishment that has startled the film industry—a feat that proves conclusively the vast superiority of the FIRST NATIONAL service.

When the backbone of your program is a FIRST NATIONAL picture the foundation of success is in your hands.

Book FIRST NATIONAL Solid— all the year

Seventeen Years of Picture History

As Seen Through the Pages of Moving Picture World


1907
THE
Moving Picture World
AND VIEW PHOTOGRAPHER
The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph projection. Illustrated Songs, Lantern Lectures and Lantern Slide Makers
PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK
Vol. 1., No. 1.
March 9, 1907
Price, 5 Cents
This is the first number of this paper.
Do not miss its regular weekly visitations.
Send $2.00 for a year's subscription to-day.
Valuable articles every week and all the news of the Lantern Lecture Field and Moving Picture World.
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NEW YORK
1908
THE
Moving Picture World
The only Weekly Newspaper in America Devoted to the Interests of All Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Vocalists, Lantern Lecturers and Lantern Slide Makers.
PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 361 BROADWAY, NEW YORK
Vol. 2., No. 2.
January 11, 1908
Price, 10 Cents
THE HEADLINER ALWAYS
BIOGRAPH FILMS
A CEREAL SERIAL IN MOTION PICTURES
ENERGIZER
Comic Satire on the Breakfast Food Craze
LENGTH, 789 FEET
Write for our descriptive circulars; get on our Mail List and keep posted
All pictures are made with our celebrated Biograph Cameras. Our films run on any machine
AMERICAN MUTOSCOPE & BIOGRAPH COMPANY
11 East 14th Street, New York
PACIFIC COAST BRANCH, 116 N. Broadway, Los Angeles, Cal.

By Robert E. Welsh

THE pages of Moving Picture World present history in the making — history alive, history in the week-to-week deeds and words of men whom you and I know. However, we harbor no desire to play the solemn dour-faced historian. Rather, in the pages that follow, we have sought to present a chatty, surface-skimming romp through the files of Moving Picture World. The "young-old-timers" still among us will revive fond memories, renew warm acquaintances, and echo many a chuckle of yesteryear. The generation that will create Tomorrow's history will gather the atmosphere of intense struggle, supreme daring, and indomitable courage that have built this most wonderful of industries.

Nineteen Seven and Nineteen Eight were years that saw attention pretty evenly divided between lantern slides and motion pictures. ——— If we are any judge the slides were more interesting than the motion pictures. ——— Charles K. Harris has an article on "The Increasing Cost of Producing Slides" ——— As many as seven people are taken to Bronx Park to make a scene, he says. ——— Independents staged their pictures with bodyguards to protect the camera from Patents Company detectives. ——— Hectic days for the Independent but still harder for an independent editor. ———James P. Chalmers was square-jawed and Scotch, though, and he fought his own battles and those of the Independent to equal success.

1909

I HAVE QUIT THE PATENTS COMPANY
Hereafter I will buy $1,000 worth of New Independent Films every day in the year and I have the privilege of selecting it instead of buying on the "Standing Order" plan. Isn't it great!
Because the International Projecting and Producing Company has given me proof positive that it has the greatest selection of high class film subjects in the world! Isn't it bully!
After an investigation lasting more than eleven weeks, and investigation
MY LETTER TO THE PATENTS CO.:
But there are other reasons for the change, most important of which is
No More Licenses! No More Heartbreaks!
Nothing but a straight business proposition, the best of films, the most reliable service, and prices that are within your easy reach
CARL LAEMMLE, President
The Laemmle Film Service
HEADQUARTERS 196-198 Lake Street CHICAGO
SPECIAL NOTICE
MINNEAPOLIS, Minn. PORTLAND, Ore. SALT LAKE CITY, Utah
EVANSVILLE, Ind. OMAHA, Neb. WINNIPEG, Can. MONTREAL, Can.

"TODAY his weekly receipts are $10,000 and the end is not in sight," we quote from an article in the first January, 1909, issue of Moving Picture World concerning Carl Laemmle, a rising young film renter. ——— Then, in fear that his imagination might be running wild, the writer added: "if there had been any danger of the end being in sight the recent discovery of talking motion pictures by a Berlin inventor dispels all fears." ——— Think of how far the talking motion picture has brought us since 1909! And how much it contributed to increase Carl Laemmle's weekly receipts! ——— This was the year of the great "anti-Trust" fight, brought about by the insistence of the Motion Picture Patents Company on collecting a two-dollar-a-reel royalty fee from every theatre. ——— The Licensed producers were Biograph, Edison, Essanay, Lubin, Pathé, Selig, Vitagraph and Kleine. Of these, only Pathé and Vitagraph still retain their position. ——— And you can judge how strong the Independent looked when the New York Motion Picture Company advertised in an issue of the World: "Don't judge us by the company we are in!" ——— Those were hectic days. Every other page in the file is a ringing call to arms from Carl Laemmle, Bill Swanson, the Miles Brothers, and other Independents, while the Licensed attitude may be judged from an ad. of the Pittsburgh Calcium Light & Film Co. (R. A. Rowland) who said, "The comparison between Licensed Films and Independent Junk is the same as that between Four Aces and a Four Flusher!" G-r-r-r! Bite 'em! ——— Another important film battle of the year developed when Mayor McClellan, of New York City, declared that he would issue NO MORE LICENSES to motion picture theatres. For one thing, the theatres were getting too numerous; for another, films were degrading the youth of the land, and finally, a fire in Johnstown, Pa., had just shown that picture theatres were unsafe. Gustavus Rogers had to go to court for the picture theatres to change the Mayor's attitude.

R. H. COCHRANE has been the very live, flesh-and-blood shadow in the Universal background through the years. Our opinion of his urbane, silken smile is tempered by the feeling that he has been responsible in no small part for Universal's two-fisted method of meeting the problems of each succeeding year.

GLANCE at the youthful Carl Laemmle in the "Declaration of War" above and the mature Carl Laemmle to the right. The same fighting jaw! And the same ringing note in his advertising copy and his doings through the years since 1909 — that's our outstanding recollection of a ramble through the files of Moving Picture World.

1910

VITAGRAPH was established in 1897, but we drop them in the 1910 position on our calendar because the advertisement shows a typical weekly program of the time and the sort of advertising done.———Note particularly that there was no star evil, for the players went incognito.———Florence Turner, as the ad. shows, was merely "The Vitagraph Girl."———A page article in a January number of The World tells of a "startling new method of advertising" consisting of placing players' photographs in the lobby.———Kalem devised it and the story goes on to say "The people who play the parts in the pictures do not welcome the innovation. While pictures have attained a distinct place in the theatrical field actors and actresses playing in them are very sensitive about having their identity known."———So lobby frames and photos were supplied but the individuals were unnamed.———S. L. Rothapfel, of Forest City, Pa., wrote a series of articles for The World this year which was introduced with this statement: "Readers of The World know that *our* ideal motion picture theater is yet to materialize and that it will be located on New York's Great White Way. We ventured this suggestion to the gentleman from Pennsylvania and pointed out that his abilities deserved a wider scope. It is not improbable that he will undertake it, provided a suitable location can be found."———There's a prophet for you!———Pictures are getting "bigger and better" for there are many advertised as nine hundred and ninety feet in length.———But when Vitagraph made the "Life of Moses" in three parts it released one reel a week for three weeks and exhibitors presented it the same way.———Song slide advertising is receding in importance in 1910 but not a little space is given to appliances for producing "sound effects" back of the screen.———The cordial relations existing between rival groups is well evidenced by an editorial in The World headed "Liar! Liar! Liar!" the gentle words being aimed at a contemporary editor.

ALBERT E. SMITH is now the real daddy of this motion picture field — not in years nor in energies but in point of continuous service. Since 1897 — and without interruption — he has been at the helm of a single motion picture organization—a company at all times a prominent factor in both production and distribution activities.

FIRST it was Smith, and Blackton, and Rock — then it was Smith and Blackton — then it was Smith alone. But now it is good to once more think of J. Stuart Blackton in the same second that Vitagraph comes to mind. Remember "The Battle Cry of Peace?" Well, watch Stuart Blackton for another in 1924 that will make 'em sit up.

1911

THE MOVING PICTURE WORLD
PATHÉ FRÈRES
FILMS
Announcement Extraordinary!
THE GREATEST NEWS EVER PUBLISHED FOR THE MOTION PICTURE EXHIBITORS
PATHE'S WEEKLY
A FILM ISSUED EVERY TUESDAY, MADE UP OF SHORT SCENES OF GREAT INTERNATIONAL EVENTS OF UNIVERSAL INTEREST FROM ALL OVER THE WORLD. AN ILLUSTRATED MAGAZINE ON A FILM. THE NEWS OF THE WORLD IN PICTURES.
BOOK IT! INSIST ON IT!
IT MEANS BIGGER, BETTER BUSINESS

HERE'S a revolutionary announcement, the first news weekly! Films of topical events, such as "Roosevelt's Return," had proved popular, so Pathe took a big gambling chance and decided to attempt a regular weekly release. ——— These are the days of the first "hidden advertising," for all parades in the News Weekly were certain to end with the sandwich man carrying the "English Curved Cut" banner. ——— Competing with Pathe was a "News-Slide Service" supplied by the American Press Association. ——— Kinemacolor, "motion pictures in nature's own colors" were given their first public presentation in New York at the Eden Musee in January. — Carl Laemmle presents a new star just coaxed from Biograph and announced as "Little Mary." ——— From the photograph in the ad. we strongly suspect it was Mary Pickford, but apparently the name was an unimportant item to exhibitors. ———An editorial along about March hails as epoch-making the establishment of a scenario school in New York. ——— Vitagraph is advertising that it will pay as much as $25 a reel for *good* stores. ——— An important state rights release of the year is "The Truth About the Pole" by Dr. Frederick A. Cook and a notable supporting cast, direct from its record-breaking engagement at Hammerstein's Manhattan Opera House. ——— G. M. Anderson, writing from Huron, S. D., puts forth a very valuable suggestion for worried theater managers. "A local manager," he writes, "having lots of trouble keeping the chairs the right distance apart, had a strip of wood nailed on the floor for each row of chairs." ——— It is to be hoped that The World readers took full advantage of the suggestion. ———Powers Picture Plays, P. A. himself, takes a two page ad. to say this "The fact that our plant was burned completely to the ground on Monday, June 5th, didn't interfere with Power's enterprise. We even made a picture of the plant burning down. Inside of two hours the director had performers out in the part making a new picture."

TRACING its parentage baek to the original Pathe Fréres of Franee — the Pathe of today is wholly Amerieun, in faet and in spirit, as one glanee at the go-getter eountenance of Elmer Pearson will attest. Mr. Pearson eame through the ranks from the selling end to gain the equipment fitting him so well to head Pathe's aetivities in this year and generation. His personality makes him one of the most popular of film men.

WHEN the infant industry was howling in its cradle in 1896 E. S. Porter entered the door. He belongs in Row A. Aisle Seat, in any historieal reeord. In later years he was assoeiated with Thomas A. Edison; then supplied the motion pieture knowledge to the first Famous Players partnership; and after disposing of his large holdings there founded Preeision Maehine Co., whieh ehanged the S. in his name to Simplex.

1912

HOW many readers of this advertisement in Moving Picture World in 1912 even thought that the unknown individual whose name appears in the left hand corner would later become the single outstanding Napoleonic figure of the industry? ——— So little known was he to the editors that two later ads. spelled the name "A. Zuker" and it got by all the proofreading. ——— The "Delhi Durbar," length one thousand feet, and with one thousand real elephants, is advertised by Pathe Freres as "the most spectacular film of the year." Remember it? ——— One of those typically lying press agents is announcing Selig's production of "The Coming of Columbus, THE FIFTY THOUSAND DOLLAR PICTURE." ——— This flamboyant advertising and excessive waste on picture production must stop! ———Robert Lieber, manager of the Indianapolis office of the General Film Company, boasts that he is supplying thirty-three houses in that city with Licensed service. ——— That record got him his job as President of First National. ——— G. M. Anderson, interviewed as "the acting member of Essanay," makes so bold as to state, "The film of the future will cost $25,000 to produce. It will comprehend an entire evening's entertainment and will tell the whole story where we now give only an occasional scene." ——— Interesting, if true. — Carl Laemmle and "Imp" conducted a sensational scenario contest with a Grand First Prize of $100. ——— Kalem has a company of players under Sidney Olcott on a trip around the world. ——— Many subjects were made in Ireland; in Egypt, where "From the Manger to the Cross" was staged, headquarters were at Luxor. ——— But King Tut wasn't ready to make his appearance. ——— P. A. Powers has a new photograph taken for his ad. copy each week. The one before us at the minute shows a Doc Munyon pose. ——— Epes Winthrop Sargent giving advice under the heading "Buying a Picture Theater" lists one of the most important questions to be answered, "Is the piano owned by the house or rented?"

THE MOVING PICTURE WORLD

679

MANAGERS

WE ARE NOW READY TO BOOK

Sarah Bernhardt

IN THE GREAT SPECTACULAR PHOTOPLAY

"Queen Elizabeth"

IN THREE PARTS

Press critics have pronounced "Queen Elizabeth" the crowning triumph of Bernhardt's career. The story itself is one of the strongest ever recorded. Attractive line of original lithographic masterpieces, varieties of one-sheet, three-sheet, eight-sheet, 16-sheet and 24-sheet posters. Artistic booklets, folders and elaborate programmes. Special music written by Mr. Joseph Carl Breil with complete orchestration that will play the production to the music of success.

SARAH BERNHARDT OPENS AT POWERS THEATRE, CHICAGO MONDAY, AUGUST 12th

When do YOU want it

In writing for time and terms, please mention seating capacity

TO STATE RIGHT BUYERS

Some territory still open for exclusive state rights in parts of the United States, Canada Cuba and Mexico

WIRE!

Famous Players Film Co.

TIMES BUILDING, NEW YORK CITY

A. Zukor, President

Daniel Frohman, Managing Director

WHEN Adolph Zukor saw the stream of pennies in the arcade slot machines he decided that this was a pretty good business. So we have the company announced above with the insignificant signature "A. Zukor." Incidentally, it is not generally known that the state rights on "Queen Elizabeth" were nearly all velvet. After contracts were signed to make the picture in Paris, E. S. Porter turned around and sold the foreign rights for enough to cover the cost.

JESSE LASKY was the first man to introduce the cabaret style of entertainment to America — and dropped a fortune trying it at the Folies Bergere. Later such acts as "Lasky's Redheads" in vaudeville got quite a bit of it back. The next thing we heard of was the Lasky Feature Film Company — Jesse and Samuel Goldwyn — and a proposed production of "The Squaw Man." Then came Paramount, followed by Famous Players-Lasky — and look at him today!

1913

General Film
Educational Pictures
"THE SPICE OF THE PROGRAM"
YOU are buying motion picture entertainment today just as you buy groceries or dry goods. Wherever—you think you run least risk of making an unsatisfactory purchase.
Theatres showing Educational Pictures do not depend on just one picture to please an entire audience. They offer you so many different kinds of good pictures that their programs are bound to please you.
You may see a two-reel feature photo-play like The Northern Trail, SELIG-RORK'S great production of James Oliver Curwood's story. Or—
A two-reel comedy by CHRISTIE—or a TORCHY COMEDY from a Sewell Ford story.
You can see the great screen comedian Lloyd "Ham" Hamilton in a MERMAID COMEDY ably directed by Jack White. Or—
One of Wm. S. Campbell's ANIMAL COMEDIES with almost human animal actors.
You can take Jolly Journeys around the world in Motion Picture Scenics for which the standard has been set by Robert C. Bruce's SCENICS BEAUTIFUL. You may laugh at Julian Ollendorff's animated cartoons, SKETCHOGRAPHS, or—
See in KINOGRAMS the visual news of all the world.
When you shop for your money's worth in motion picture entertainment, look in theatre entrances for posters and cards showing the Educational Pictures sign. When you see it—go in!
It's the Sign of a well-balanced Program!
EDUCATIONAL FILM EXCHANGES, INC., E. W. Hammons, President

EVEN so casual a skimming of history as these pages would be incomplete without a post for General Film, so we have used the 'Daddy of them all' as a background for Earl Hammons. ——— The man who took the short subject and made it a feature. ——— The ad. reproduced is Educational's first national magazine copy, in 1921. ——— In 1913 Earl Hammons was sitting in a Madison Avenue office pondering the possibilities of this "movie craze." ——— Daily newspapers this year began to admit that motion pictures might last because Edison's Talking Pictures were the sensation of the hour. ——— The Zukor slogan this year was "Thirty Famous Features a Year." ——— Benny Schulberg please write. ——— From thirty it climbed to one hundred and four and in 1921 it will be "fewer and better." ——— Going forward. ——— The Keystone cops, in split-reel releases, were showing new comedy possibilities. ——— If this chap Mack Sennett takes his job seriously he'll soon be as famous as Ford Sterling. ——— "Paul Rainey's African Hunt" is proving that the success of "Quo Vadis" in legitimate theaters was no accident. ——— Mayor Gaynor vetoes the first censorship bill and gives us an opinion that is still quoted. ——— The Jesse L. Lasky Feature Motion Picture Company is formed and will sell on a state rights basis. ——— Soon afterwards Harry Reichenbach makes his initial appearance as a toastmaster trying to convince us that "The Squaw Man" could be worse. ——— "Mutual Movies Make Time Fly" is appearing as the first national advertiser. ——— But aviation was in its infancy and Mutual couldn't keep up with the times. ——— Moving Picture World published the first Convention Daily. ——— Still remains the biggest. ——— The Government is holding a series of hearings on the Motion Picture Patents Company that can with ease be rewritten to cover today's Famous Players hearing. ——— The most important editorial subject of the day is "The Single Reeler versus the Two Reeler—What is the Future of the Single Reel?" ——— If any.

FROM the soles of our shoes up —we have always admired Earl Hammons, the man who stuck to his guns. When the feature came in — it came with a bang — and the short subject went the way of General Film, into the discard. It was a long hard struggle for the man who said that "Short FEATURES" had a place — but Earl Hammons stuck and today "the spice of the program" is a reality, not alone a slogan.

'WAY back in a 1911 issue of Moving Picture World our eyes were stopped by the photograph of "an enterprising young theater manager" who turned out to be none other than our well known S. L. Rothafel. "Roxy" deserves a place in any pictorial gallery of film celebrities — his contribution to the advancement of picture presentation and consequently to the screen art itself cannot be measured.

1914

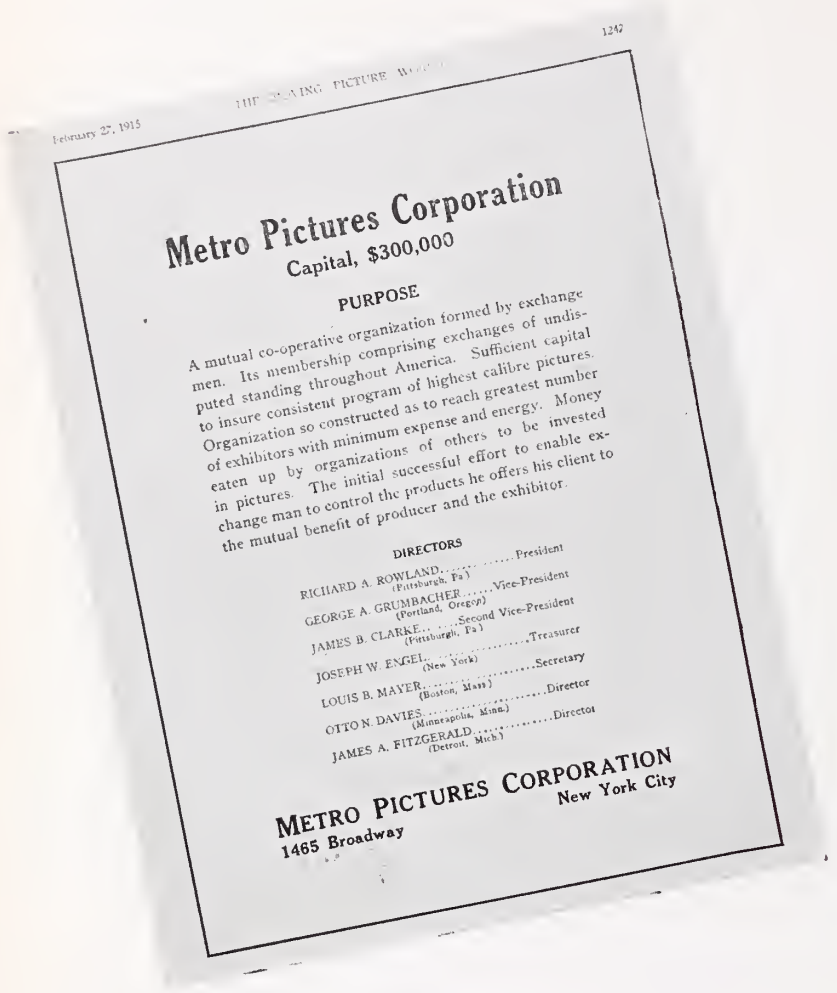
NINETEEN FOURTEEN saw an epidemic of new distributing organizations, but of them all William Fox and Paramount alone survive. ——— Alco, formed from the initials of Al Lichtman's name, was one of the most ambitious. ——— Pathe attempted a Daily News release but it died abornin'. ——— Carl Laemmle, interviewed by Moving Picture World declares, "I believe that long features are doomed. If I were running a theater I would rather show single reels any time than some of the poor features that are on the market." ——— Billy Brown, of the "palatial Nordland Plaza Theater, Cincinnati," boasts in a letter to The World, "Mine is the only house in Cincinnati getting ten cents." ——— William Fox, organized in January, 1914, started releasing in February, but by November had decided that he had to make his own pictures if he wanted them right. ——— Which may explain why Bill lasted as a distributor where so many died. ——— December sees the completion of "A Fool There Was," with Theda Bara. ——— The Strand Theater, New York, opens in April with Selig's "The Spoilers." ——— Those "in the know" will whisper to you that the stage has been built big enough to handle shows of the Hippodrome type if pictures flop in a three-thousand-seat house. ——— Which they certainly will. ——— "The Perils of Pauline" is standing them up all over the country. ——— Oh, boys, wasn't that a thriller? ——— The Criterion is know as the Vitagraph Theater and "A Million Bid" is bringing the house down at every show. ——— "Cabiria" is pronounced the last word in picture production. ——— If you could steal Francis X. Bushman from Essanay your fortune would be made. ——— If Jesse Lasky had even seen J. Warren Kerrigan as he appears before us in an ad. for Universal's "Samson" there might never have been a "Covered Wagon". ——— In April we get our first look at "Tess of the Storm Country" and Mary Pickford's fame is assured. ——— E. S. Porter produced it.

THE MOVING PICTURE WORLD
The Box Office Attraction Film Rental Co. has been organized by William Fox for the purpose of supplying exhibitors with successful features. Only those will be offered that have been passed upon and declared to be sure-fire money-makers. Write, write or call.
BOX OFFICE
SRO
The Box Office Attraction Film Rental Co., by exclusive contract, secures first choice of the best foreign and American photoplays, hundreds of which are submitted. From these four choices are made weekly, and these must possess positive audience-drawing power. Prices within reach of all exhibitors.
William Fox Features
William Fox film experts at your service
Avail yourself of America's shrewdest judges
It means success for you today—tomorrow—every day throughout the year. Bigger money than you have ever made before. Danger of poor judgment is the selection of pleasing attractions completely wiped out. Take advantage at once of this chance to work hand-in-hand with master minds of the moving picture world.
Releases of three and four reel features every Monday, Wednesday, Friday and Saturday, beginning Monday, February 9th. Now prepared to book features with exhibitors in New York City and State, New England and northern New Jersey. Exhibitors invited to Special Performances of our First Releases next Tuesday, January 27th, and Wednesday, January 28th, 10.30 A. M., at the Academy of Music, 14th Street and Irving Place.
Telephone 7340 Bryant
Box Office Attraction Film Rental Co.
130 West 46th Street, New York City

WHEN the Greater New York Film Exchange fought the Film Trust and collected — in cash — William Fox decided that he was ready to throw his coat in the ring alongside his hat and go the limit of producing pictures as well as selling and showing them. Since then each year has shown Bill Fox displaying the uncanny sense of showmanship that had originally made him a successful theater owner.

"WINFIELD R. SHEEHAN, formerly secretary to Police Commissioner Waldo, and previously of The New York Evening World has entered the picture business" we read back in 1910. What a far cry it seems to those days — for Winnie Sheehan is now Film Man from start to finish, with the capital "F" and capital "M" appropriate. He has been at the right hand of Bill Fox through his entire film career.

1915



February 27, 1915 1247

Metro Pictures Corporation

Capital, $300,000

PURPOSE

A mutual co-operative organization formed by exchange men. Its membership comprising exchanges of undisputed standing throughout America. Sufficient capital to insure consistent program of highest calibre pictures. Organization so constructed as to reach greatest number of exhibitors with minimum expense and energy. Money eaten up by organizations of others to be invested in pictures. The initial successful effort to enable exchange man to control the products he offers his client to the mutual benefit of producer and the exhibitor.

DIRECTORS

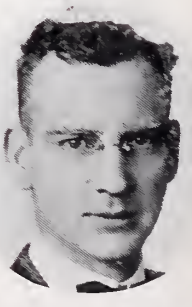
RICHARD A. ROWLAND, (Pittsburgh, Pa.) ..... President
GEORGE A. GRUMBACHER, (Portland, Oregon) ..... Vice-President
JAMES B. CLARKE, (Pittsburgh, Pa.) ..... Second Vice-President
JOSEPH W. ENGEL, (New York) ..... Treasurer
LOUIS B. MAYER, (Boston, Mass.) ..... Secretary
OTTO N. DAVIES, (Minneapolis, Minn.) ..... Director
JAMES A. FITZGERALD, (Detroit, Mich.) ..... Director

METRO PICTURES CORPORATION
1465 Broadway **New York City**

METRO seems rather proud of that statement, "Capital $300,000."——— It's a good thing they didn't tackle "The Four Horsemen" with the initial bankroll.———David W. Griffith presents "The Birth of a Nation." It is rumored, but few of us believe it, that the picture cost almost one hundred and fifty thousand dollars. —But it is unanimously pronounced the last word in picture production.——— Metro captures Francis X. Bushman, which assures its success.——— The Motion Picture Board of Trade is formed.——— If the announcement before us had been carried out Will Hays would still be the country's best Postmaster General.——— Frank Bacon plays character roles in Metro pictures.——— After "Lightning" all the money in the world didn't tempt him to the screen.——— Triangle Film looks like the best bet in the business.——— They have cornered the market with Griffith, Ince. Sennett.—Towards the end of the year Paramount starts a News Weekly.——— It wasn't mentioned in the following year's Christmas Edition.——— Essanay has signed Charles Chaplin.——— The young man is going up in the world.——— W. Edgar Shallenberger has so much money invested in Thanhouser and Mutual that he is coming into the picture business completely to look after it.——— As a result of good work in "The Lamb," his initial picture venture, Douglas Fairbanks has been offered a three year contract by Fine Arts, D. W. Griffith directing.——— Every time you turn to another volume of The World files some enterprising company has made a new version of "East Lynne."——— Some day that subject will be a big money-maker.———If America in 1915 had heeded the message of J. Stuart Blackton in "The Battle Cry of Peace" it might have been a different story in 1917.———President Fred Herrington, of the Exhibitors League, lists the evils confronting exhibitors: "First, the showing of pictures in saloons and cafes; Second, the showing of pictures in department stores; Third, censorship."———Two down, one to go!

WHEN Metro started, Marcus Loew was merely a good customer — maybe a kicking one — and little dreaming that some day he would be signing the title "President" himself and mailing the checks to the studio. But 1920 saw Marcus Loew determined to guarantee his own source of picture supply and the gigantic Loew-Metro combination was the result.

ONE of the quiet figures in the background of picture activity is William Atkinson, general manager of the Metro film activities. Mr. Atkinson is one executive in this business who is a real "organization product" for he has come up the ladder of importance with Metro and is of, for, and by Metro all the time. Cool, calm, and efficient — those are the words.



1916

WHAT a lot of water has gone over the dam since the days when Fred Warren was writing the Goldwyn copy as shown at the right! ——— History places Goldwyn in the 1916 niche but we think they really deserve an honor post in 1923 as marking the beginning of work on "Ben Hur." ——— That's something picture men have been casting gloating eyes at in the seventeen years of this history and it remained for F. J. Godsol to turn the trick. ——— We have covered ten years of Moving Picture World history and J. H. Hallberg is still advertising in every issue.——— As he is this week. ——— Arthur Brisbane, speaking at a Board of Trade dinner tells us, "The success of the motion picture is based upon the stupidity of the human race."———Remember how sore that made us feel? ——— J. A. Berst, as president of Pathe, writes every exhibitor in the country urging help to pass a bill for Federal censorship. ——— Ouch! ——— Famous is boasting of its hundred and four a year and Adolph Zukor gets peeved about this "open booking" fallacy. ——— In a World interview he declares, among other things, "Open booking will prevent the building of new theaters as the investors will seek to determine whether they can keep open the entire year and the programme alone assures that." ——— That settles it. ——— Hearst establishes his own exchanges.——— The act opens and closes in one. ——— Charles Chaplin signs his million-dollar contract with Mutual and since then no star has ever been secured for less. ——— Famous Players and Lasky merge in the Summer and like the idea so well they take over Paramount in December.———Adolph Zukor casts an anchor to windward by starting Artcraft to handle Mary Pickford. ——— Rothafel opens the Rialto. ——— Wonder if the Times Square district isn't getting crowded, with the Strand and the Rialto in direct competition? ——— Al. Christie is on his own, releasing state rights, and everybody knows he'll be sorry he left that good job at Universal.

1902

THE MOVING PICTURE WORLD

December 30, 1916

ALIGNED in this new motion picture company are personalities that have been responsible for the biggest developments of the modern stage and screen.

SAMUEL GOLDFISH, the President, was a founder of one of the first companies formed to produce feature films in which good taste and refinement were dominant. He has, from the beginning, been a factor in the production of better pictures and helped through forward and intelligent understanding to make motion pictures one of our greatest industries.

EDGAR SELWYN, the Vice-President, has, with ARCHIBALD SELWYN and CROSBY GAIGE brought the theatrical producing firm of Selwyn & Co. to the forefront in dramatic production. Their plays, their clientele of authors, their alertness and their code of business honor have made for them a position that is the envy of many older firms and the model for most of the newer ones.

ARTHUR HOPKINS, Vice-President, is one of the producers who, because of his creative ability and capacity, has been invited into this alliance. His knowledge of stagecraft gives him high rank at the start in the field of motion picture production.

MARGARET MAYO is the author of several of the most profitable plays in the history of the American stage and is also one of the ablest judges of plays in the theatrical profession. Her judgment and discerning vision are counted as great assets by this company.

Our advice to ALL EXHIBITORS is to watch and read the future announcements of this company with great care.

Telephone Vanderbilt 11.

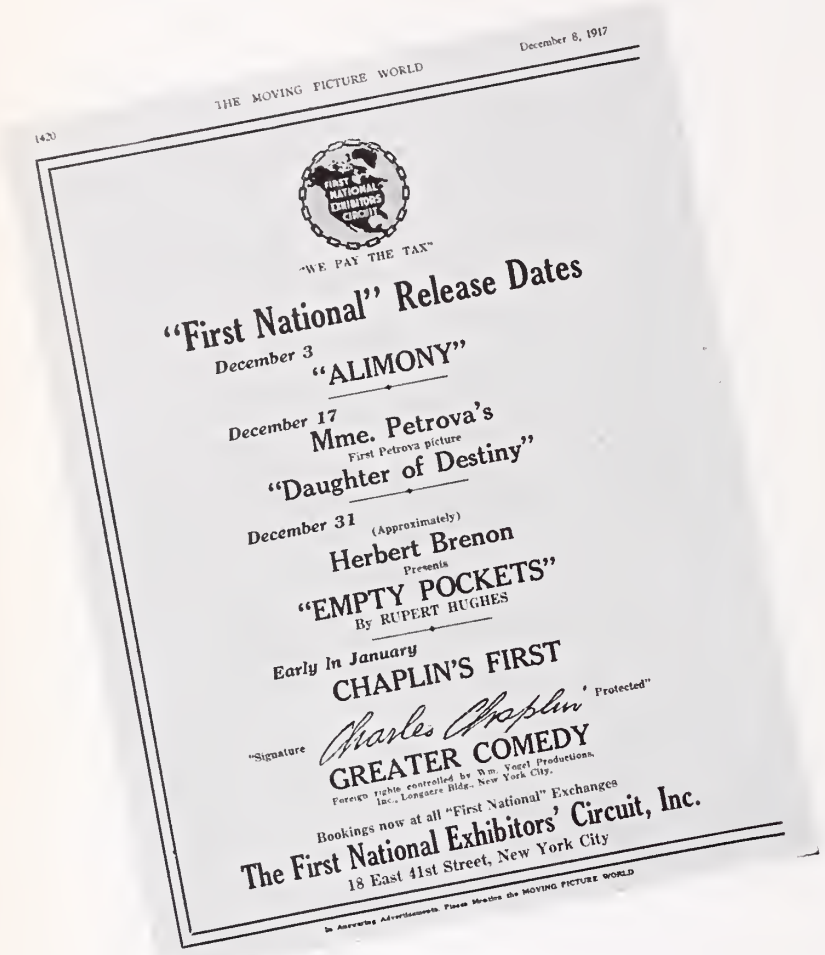
Goldwyn Pictures Corporation

MAIN OFFICES: 16 East 42d Street, New York City.

JIMMIE GRAINGER started "going after the money" back in the circus days when you often used both fists but could never fall down on showmanship. Today he "goes after the money" for Goldwyn which can't be such a hard job with the product he has had to talk about this season and the fact that there is no man in the field who boasts of more friends than that same Jimmie.

WE have dropped George Eastman's picture in here without regard to the calendar — just at random. Because it would be rather presumptuous to place the man whose development of celluloid film made the industry possible at any single spot in its history. Mr. Eastman has in many other ways shown a lively interest in the industry's development culminating in his magnificent Eastman Theater.

1917



THE MOVING PICTURE WORLD December 8, 1917

1420

"WE PAY THE TAX"

"First National" Release Dates

December 3
"ALIMONY"

December 17
Mme. Petrova's
First Petrova picture
"Daughter of Destiny"

December 31 (Approximately)
Herbert Brenon
Presents
"EMPTY POCKETS"
By RUPERT HUGHES

Early In January
CHAPLIN'S FIRST
"Signature Charles Chaplin' Protected"
GREATER COMEDY
Foreign rights controlled by Wm. Vogel Productions, Inc., Longacre Bldg., New York City.

Bookings now at all "First National" Exchanges
The First National Exhibitors' Circuit, Inc.
18 East 41st Street, New York City

In Answering Advertisements Please Mention the MOVING PICTURE WORLD

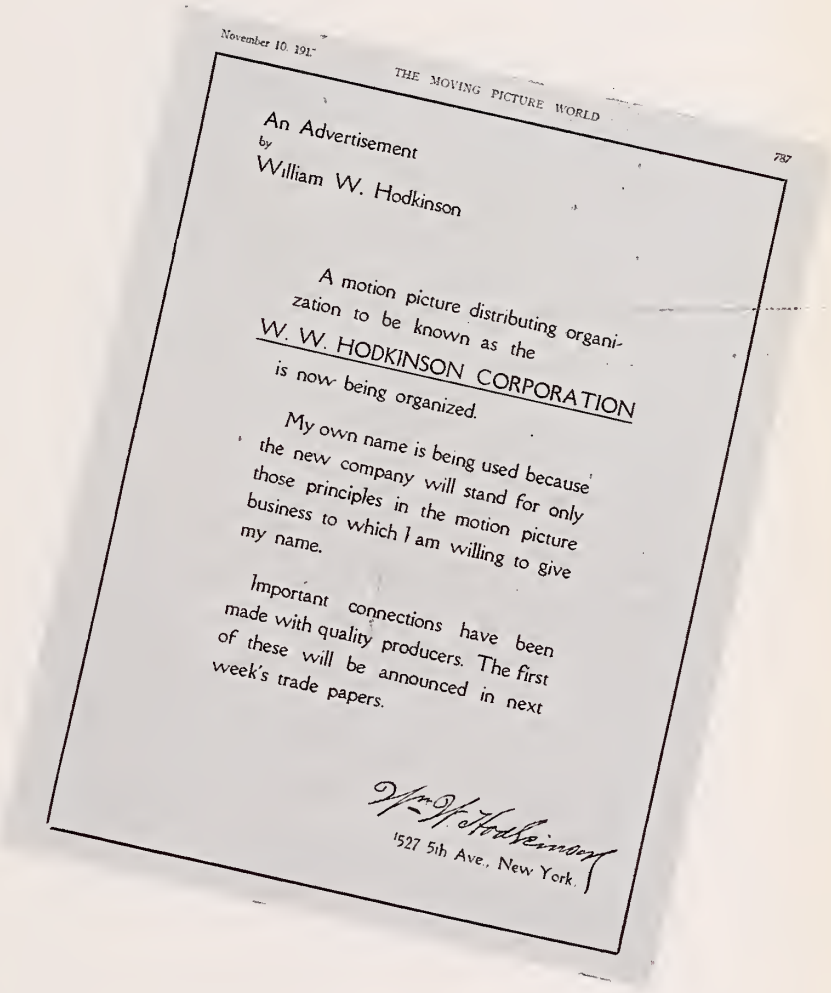
RICHARD A. ROWLAND, at this time of Metro, let Petrova slip his corral to be grabbed by First National. ——— Luckily First National staged a game recovery. ——— The United States enters the war in April and it's a good man who can tell where this picture business will be in a few months. ——— Everybody is buying Liberty Bonds. ——— How many of yours are still in the safe? ——— The Admission Tax is slapped on theaters but it will probably be repealed before 1918. ——— Goldwyn, which started advertising in 1916, finally makes its first release "Polly of the Circus" in September, 1917. ——— Most of us are pretty sorry for Mark Dintenfass and the Warner boys who are going to try and make a picture out of Ambassador Gerard's "My Four Years in Germany." ——— Even after its opening at the Knickerbocker the film folk say it's nothing but a news reel, but boy what it did for First National on release! ——— J. Stuart Blackton has left Vitagraph and announces that he will produce for Paramount. ——— What a lot of "Important Announcements" in these seventeen years never got any further than the press story! ——— A young lady named Marion Davies has left the cast of "Oh Boy" to try the pictures. ——— Somehow or other she survives that first, "Runaway Romany." ——— Edward McManus joins Paramount and "Who is Number One?" is announced. ——— Just watch Paramount show them how to handle serials! ——— Later: "Number One" is both first and last. ——— Chaplin so busy filing suits against imitators, reissues, and what nots that his initial First National is still on the way. ——— Bill Brady gets a letter from President Wilson and the industry feels a lot better about this war. ——— If you are not on some sort of war committee it's because the letter carrier couldn't find you. ——— The exhibitor convention in Chicago breaks up in a riot and Charlie Pettijohn says he will soon have the only real exhibitor organization. ——— "No politics!" is the slogan. ——— Still trying.

"R. A. ROWLAND, of the Pittsburgh Calcium Light and Film Company," is the way we first encounter Dick Rowland's name in the files of Moving Picture World. Then we follow the growth of Rowland and Clark; find the smiling Pittsburghian at the Metro helm when that forerunner of feature distributors was launched — and now we see him bring First National to the close of its greatest year.

THOMAS H. INCE isn't on this page because he releases many of his productions through First National, but because since the Kay Bee days of 1913 he has been an outstanding figure in picture making — holding consistently to a policy, seeing distributors come and go, but through it all maintaining the Ince individuality and the mammoth Ince organization. "An Ince Production" — that says a lot.

1918

HODKINSON published the ad. on the right late in 1917 but it was 1918 before his new organization got under way. ——— The less said about Nineteen Eighteen the better. ——— Heatless Mondays, lightless nights, a drive for this and a drive for that, and finally "The Flu." ——— In October the producers decide to shut up shop completely. ——— Among the major fatalities is General Film, which breathes a silent prayer in memory of the Patents Company and fades away. ——— The Rivoli Theater opens and now we know Times Square is overseated. ——— Every company is announcing in spread heads that the jobs of men who go to war will be there when they get back. ——— Principal difficulty on return was that many of the companies had succumbed before the soldiers. ——— Hearst finally settles his news weekly worries. Starting with Selig, then shifting to Vitagraph, followed by Pathe, he at last merges with Universal. ——— "And they lived happily ever after." ——— Hiram Abrams and Benjamin Schulberg resign from Paramount to start in business for themselves. ——— They have a bright future. ——— Enrico Caruso becomes a screen star. ——— We are getting more important every year. ——— A heading says, "Five-cent Houses Passing in Portland." ——— A lingering death. ——— Frank Hall is going to show us how to distribute efficiently. ——— Later: "Jake" Ruppert decides to stick to baseball. ——— A press agent story says, "Marguerite Clark is fortunate in having in her support Thomas Meighan, who has been so successful playing opposite feminine stars." ——— If you haven't got a "Kaiser" title in your list you are out of luck. ——— United Picture Theaters is going to solve the exhibitor's troubles. ——— At so much per solution. ——— Gosh, how many cures of all evils we have encountered in this search through the files. ——— Sam Rothafel resigns as President of First National. ——— Got tired writing indorsements of Petrova pictures.



November 10, 191-

THE MOVING PICTURE WORLD

787

An Advertisement
by
William W. Hodkinson

A motion picture distributing organization to be known as the
W. W. HODKINSON CORPORATION
is now being organized.

My own name is being used because the new company will stand for only those principles in the motion picture business to which I am willing to give my name.

Important connections have been made with quality producers. The first of these will be announced in next week's trade papers.

Wm. W. Hodkinson
1527 5th Ave., New York.

SAMUEL GOLDWYN — not now connected with Goldwyn Pictures Corporation, the lawyers tell us to add—dreamed a dream while selling gloves, brought Jesse Lasky around to his idea in 1915, and see what he has done since. Prominent in the developments that changed Paramount to Famous Players-Lasky, he later organized his own company, and now is found an independent producer of vision and courage.

W. W. HODKINSON — lone-handed fighter for a principle all his film life. First, way back in 1912 he told exhibitors in San Francisco that they could charge a dime and proved it; then he told Adolph Zukor that no distributor should be producer-controlled and left the Paramount organization which he had founded to prove it by starting one entirely his own. "Down to the Sea in Ships" was a bit of concrete evidence.

1919

UNITED ARTISTS CORPORATION
Revolution!
The things that were and the things that are are good only to build upon. When present conditions become intolerable we must either throw them off or sink under their weight.
For years the motion picture industry has been bound by traditions and customs, by practices and methods that have not only outlived their usefulness but that have fostered the growth of many burdensome evils. These we are casting from us, and are embarking on an era of progress and prosperity that demands full freedom of action.
In protest against the antiquated and obsolete methods of distribution which hindered their giving of the best in their power, Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, admittedly the four greatest individual producers of motion pictures, have cast off these shackles of yesterday and have organized to distribute their product on a basis that means absolute and complete independence for the exhibitor.
At Last—REAL Open Booking
United Artists Corporation, for the first time in the history of the industry, makes possible the booking of the supreme boxoffice attractions of the screen by the individual picture only.
Gone is the program, that relic of filmdom's dark ages, and its modern substitute, the star series. In their stead is the only sound basis on which an exhibitor can run his theatre—the booking of individual pictures on a standard of pure merit.
United Artists Corporation will deal with exhibitors by the single picture only. The booking of each release of each of the four producing units will constitute a separate and distinct transaction, so that at no time will there be any obligation that will prevent an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it should be to serve him.
This is revolution, yes; but we are striking the blow for the exhibitor, not at him. We are tearing down a forest of dead wood and are planting in its place a new live growth whose fruit will be greater profits for the exhibitor and the full liberty in which to benefit by those profits.
OSCAR A. PRICE, President
HIRAM ABRAMS, General Manager
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

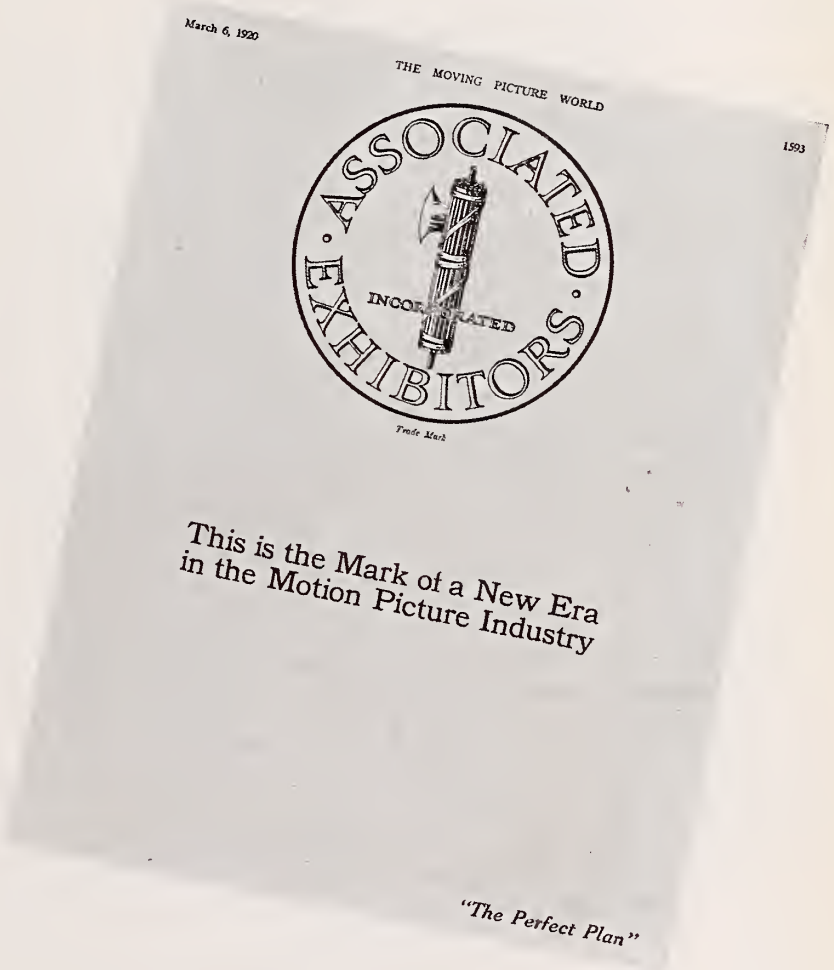
"THE lunatics have taken charge of the asylum," declared a very prominent film man when the first news story appeared concerning the "Big Four." ——— And, gosh, how we laughed! ——— But that's a long, long time ago; and a lot of contracts have passed over Niagara since those words were spoken. ——— Incidentally, isn't that a neat piece of copy Paul Lazarus has on our left? ——— Wonder what's become of that well known film man William Gibbs McAdoo? ——— Nineteen Nineteen gave us United Artists but aside from that there are a number of things we would like to forget. ——— Realart. ——— F'rexample. ——— And we would not dare mention to Sam Rothafel the famous "Rothafel Unit Program." ——— Standing head in every issue for seventeen y ars: "Albany Reports Many New Incorporations." ——— Where do they all go to? ——— E. A. Eschmann, Minneapolis World Film Manager, gets a watch-fob on retiring from the Film Board presidency. ——— In December, 1923, he receives a wrist watch from the Pathe salesmen. ——— How's he going to use them both? ——— Good at collecting everything but golf cups. ——— The Capitol Theater opens on Broadway. ——— They'll starve to death; there isn't room enough for one thing, and it's too far uptown, for another. ——— A startling example of production waste is "The Miracle Man," on which months have been spent and over a hundred thousand dollars expended. ——— This production extravagance MUST stop. ——— Zukor acquires Mary Miles Minter and W. W. Irwin. ——— Judging from The World advertising pages it's pretty hard to decide whether to buy Triangle or World Film stock. ——— And in case of a tie there's National Theaters. ——— Sales managers will never forget the rental boosts that this year brought. ——— And a lot of exhibitors are wishing they had sold out while sitting on top of the world.

HIRAM ABRAMS sold newspapers in Portland, Maine; sold films in Boston; sold service as President of Paramount and then capped it all by selling masterpieces for unheard of grosses as head of United Artists. Hi Abrams is the epitome of selling genius, as Doug and Mary will attest, and an executive whose organization swears by him through thick and thin.

FROM almost the first issue of Moving Picture World we find George Kleine a consistent advertiser and equally consistently a factor of importance. In the early days George Kleine stood supreme as an importer and it may well be said that his "Quo Vadis" inspired American creators to feature work. Recently he has returned from semi-retirement to Ritz-Carlton Pictures.

1920

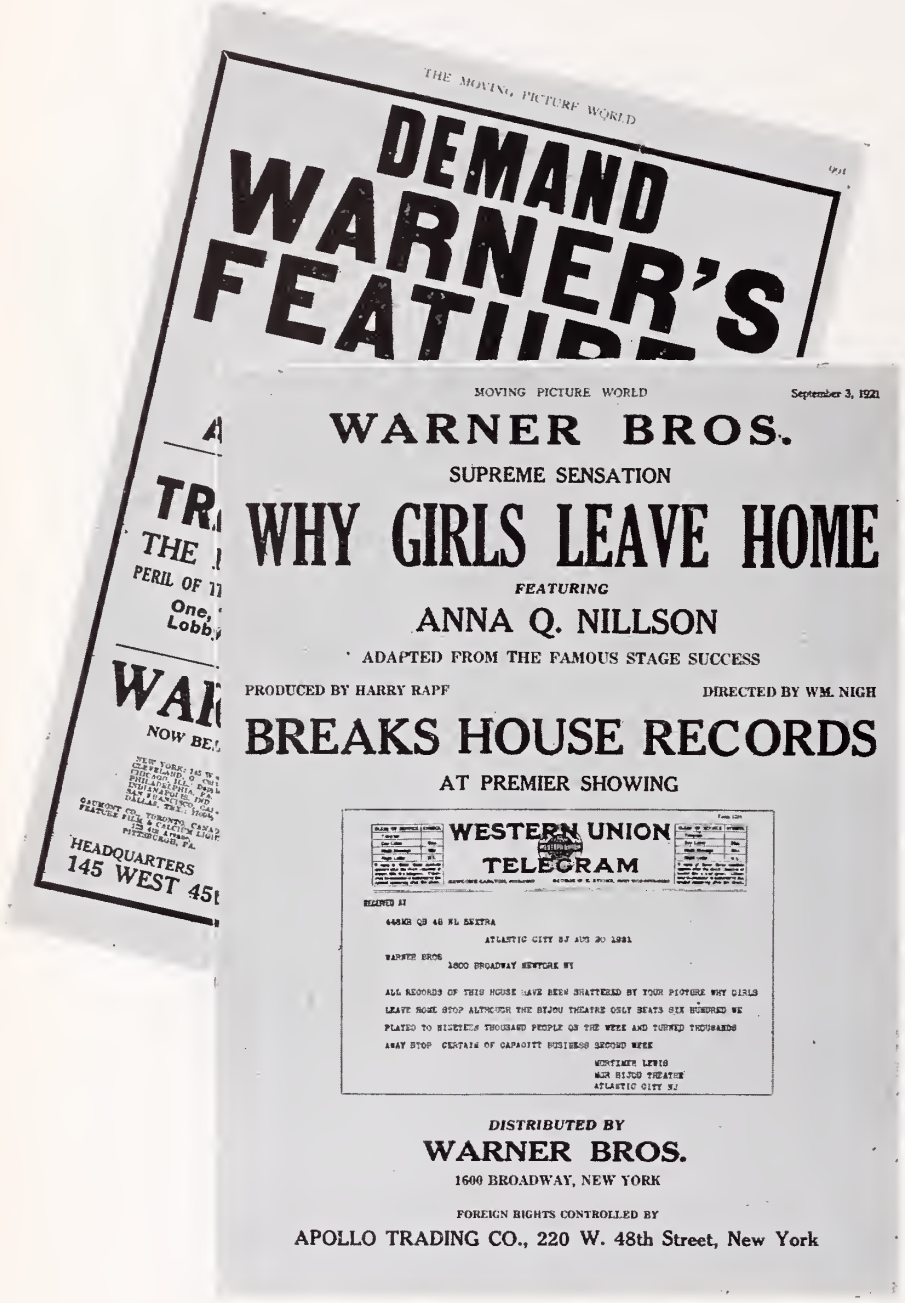
PERHAPS, as an historian, we should make no comments as to the copy on our right, but to tell the truth this is the 986th time that we have encountered a "new era" in the industry since Volume One, Number One. ——— Associated Exhibitors started out to sell franchises and sub-franchises but First National had beaten them to it early in the year with the slogan: "There'll Be a Franchise Everywhere." ——— Nothing lost, though, for when Arthur Kane took hold later he found dividends in straight picture selling. ——— Ought to be "extra dividends" this year with Jack Woody also on the job. ——— Nineteen Twenty saw the taking over of Metro by Marcus Loew. ——— Before "The Four Horsemen of the Apocalypse" came along Marcus had almost reached the opinion that picture production had "taken" him. ——— A two page ad. from Carl Laemmle is headed "Notice to Crooked Producers." ——— Carl then goes on to pan the crooks who are trying to steal Erich Von Stroheim, who has just made "Blind Husbands." ——— Christie Comedies quit the state rights field to link up with Educational. ———First chapter in a happy story. ———Producer-owned theaters is the topic of the year. ——— Goldwyn has a humdinger ad. saying, "We won't buy theaters unless we have to, but if we HAVE to, look out." ——— Soon afterwards Godsol buys into The Capitol. ——— Cecil DeMille's "Why Change Your Wife?" starts a new title cycle. ——— It has been interesting to watch how the titles run in cycles over these seventeen years. ——— And it's a rash man who would bet money that any particular title has not been used before. ——— The Holiday Number in Nineteen Twenty finds the distributors trying to out-boast each other regarding the NUMBER of features they will release next year. ——— Times do change.



ARTHUR KANE, quiet and unassuming, just sits in the background and makes certain that the dividends are earned and paid. From Eclectic — a Pathe off-shoot for features in the early days — Arthur Kane later held the reins on the Selznick organization when that company enjoyed its most successful years — and they WERE successful. After Realart Mr. Kane took up personal work that led to his post as Associated Exhibitors chief.

SOMEONE once called J. D. Williams a "practical dreamer" and we guess that sums it up. We remember his dreams of bigger and better theaters that could control their own sources of product and saw the fruition in the organization of First National. After carrying that company through the storms and past the rocks he has in this year of 1923 embarked on his own with Ritz-Carlton and further "practical dreams" in the offing.

1921


THE MOVING PICTURE WORLD
DEMAND
WARNER'S
MOVING PICTURE WORLD
September 3, 1921
WARNER BROS.
SUPREME SENSATION
WHY GIRLS LEAVE HOME
FEATURING
ANNA Q. NILLSON
ADAPTED FROM THE FAMOUS STAGE SUCCESS
PRODUCED BY HARRY RAPF
DIRECTED BY WM. NIGH
BREAKS HOUSE RECORDS
AT PREMIER SHOWING
WESTERN UNION
TELEGRAM
RECEIVED AT
446KB QB 48 NL EXTRA
ATLANTIC CITY NJ AUG 30 1921
WARNER BROS
1600 BROADWAY NEWYORK NY
ALL RECORDS OF THIS HOUSE HAVE BEEN SHATTERED BY YOUR PICTURE WHY GIRLS
LEAVE HOME STOP ALTHOUGH THE BIJOU THEATRE ONLY SEATS SIX HUNDRED WE
PLAYED TO EIGHTEEN THOUSAND PEOPLE ON THE WEEK AND TURNED THOUSANDS
AWAY STOP CERTAIN OF CAPACITY BUSINESS SECOND WEEK
MORTIMER LEWIS
MGR BIJOU THEATRE
ATLANTIC CITY NJ
DISTRIBUTED BY
WARNER BROS.
1600 BROADWAY, NEW YORK
FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CO., 220 W. 48th Street, New York
HEADQUARTERS
145 WEST 45t

WE'D have to drop the Warner Brothers in on every page of this "page-a-year" record if we tried to do justice to their multitudinous picture activities, but we have compromised with history. ——— In the background on the left is a Warner ad. of the Nineteen Thirteen vintage, when the boys were two-fisted fighting Independents. ——— Every other issue of The World in those days found the Warners announcing the opening of a new exchange. ——— Finally they had to reproduce a map to list them all. ——— Overlapping the earlier advertisement is the one that started the latter day Warner climb. ——— Remember the surprise "Why Girls Leave Home?" handed all the wise folk? ——— Nineteen Twenty-One saw the worst of the post-war decline. ——— Wasn't that a tough year on the fellows trying to get Nineteen Twenty quotas? ——— The Arbuckle case didn't help, either. ——— W. W. Hodkinson finally decides that the way to get a thing done is to do it yourself so he opens his own exchange system. ——— R. A. Rowland resigns from Metro. ——— The interview says, "The only reason I have for leaving Metro is because of a desire to get into business for myself." ——— Whadayoumean? ———In July, 1921, Jesse Lasky declares, "Abnormal salaries, needless waste, 'banker's hours' must come to an abrupt end." ———The Long Island studios are closed down indefinitely as a means to the end. ———Write your own ticket. ——— If it hadn't been for William Fox and "Over the Hill" the year could just as well have been lifted off the calendar. ———How did they ever make up a list of "Ten Best Pictures" that year? ———Exhibitors Convention in Cleveland Results in Another Split. ———Keep that head in type.

WE have two of the Warner Brothers here — if we tried to run them all we'd need the page. But in Cleveland once we met one of the sweetest mothers that the Creator ever blessed—and we know the reason why it has always been "The Warner Brothers — One for All and All for One." Harry Warner is the brother who is presented on the left.

WARNER Brothers have done many big things in the picture industry — but it remained for 1923 to find them accomplishing a feat that had been attempted without success by practically all of our leading lights. Enlisting David Belasco in picture production was a fitting climax to a career that is unbreakably entwined with screen history. A. Warner on our right.

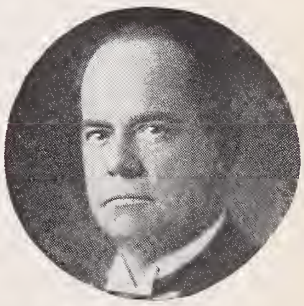
1922

F. B. O., which made its first appearance with the advertisement on our right, is descended from one of our motion picture Mayflower families. ——— From Mutual to Exhibitors Mutual, then Robertson-Cole and finally F. B. O. ——— Growing younger every year. ——— Nineteen Twenty-Two sees the entry of Will Hays into the business and the discovery of those words "Confidence and Co-operation." ——— Preferred Pictures is established, with Ben Schulberg, Jack Bachmann and Al Lichtiman holding the reins. ——— And in all the years we have covered there hasn't been an infant organization that started out with such a high level of quality in its product. ——— That has been an interesting phase of this seventeen-year survey, to notice how practically every organization got off on the left foot as far as product went. ——— Preferred is the exception. ——— R. A. Rowland joins First National. ——— Many months and dozens of pencils used up trying to merge Goldwyn and First National. ——— It's all off. ——— Godsol buys "Ben Hur" rights for a reported million. ——— Back in 1911 Kalem made it in three reels, with the assistance of Paine's Fireworks display. ———Didn't bother to ask anybody's permission so the picture never saw release. ——— First National enters production. ——— That's another lesson of this history: In the end you have to do it yourself, whether it be exchanges or pictures. ——— Zukor is unloading the theaters that were causing all the talk in 1921. ——— What a lot of trade paper space could have been saved through the years if we could always see twelve months ahead.———Think we'll edit in the future with the files at our right hand, for Moving Picture World is: "Yesterday, Today, Forever."

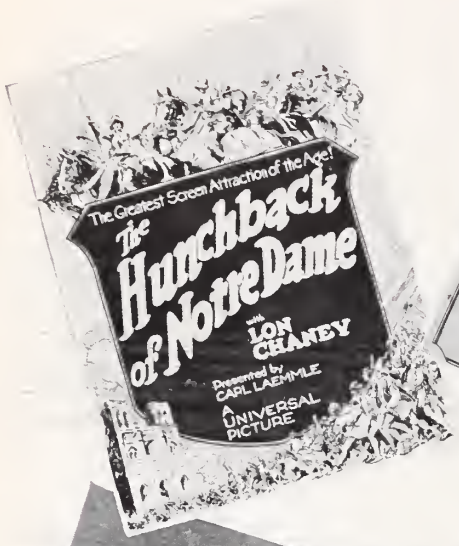
MOVING PICTURE WORLD
July 15, 1922
The Pledge has been kept
By Film Booking Offices of America, Inc.
(Formerly Robertson-Cole)
To the Exhibitors of the World
THE statements that have been made—the adjectives that have been hurled—the prophecies that have been uttered—the expectations that have been aroused in the minds and hearts of thousands of film men in every city, town, village and hamlet in the country have not been in vain.
The picture that will uphold the reputation of the entire industry—that will give the public a new and bigger insight into the rare beauties of what fine pictures can accomplish in rare entertainment—the picture is here. . . . It's "IN THE NAME OF THE LAW" (an Emory Johnson Production) Directed by Dame Nature —God's own story of every town that dots America. . . . Speak to your nearest F. B O. Exchange Manager NOW and—
Keep your eye on F. B. O.
R-C Exchanges will hereafter be known as FILM BOOKING OFFICES of America

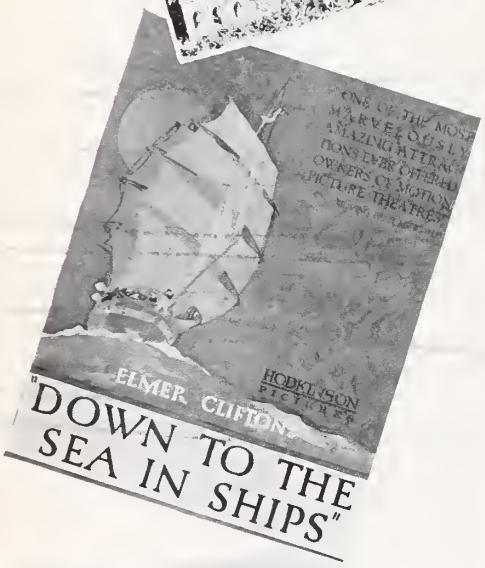
BACK of the remarkable strides taken by F. B. O. in the past year is a go-getter sales, advertising and exploitation policy that stands alone. It is in no small part due to the fact that Jos. Schnitzer climbed from the firing line — film selling. Joe was sales manager of Universal before embarking on Equity Pictures, later to take the helm at F. B. O.

TURN the pages of Moving Picture World for seventeen years and you find the name of Nicholas Power always present. So it would not be fair to complete even a surface-scratching of film history without presenting Edward Earl, who, for close on to ten years now, has sat in the post of authority for this company. Mr. Earl came from the banking field to enter our midst.



1923


The Greatest Screen Attraction of the Age!
The Hunchback of Notre Dame
with LON CHANEY
Presented by CARL LAEMMLE
A UNIVERSAL PICTURE

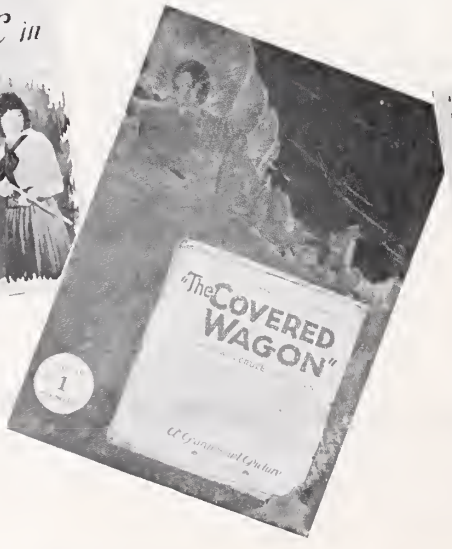


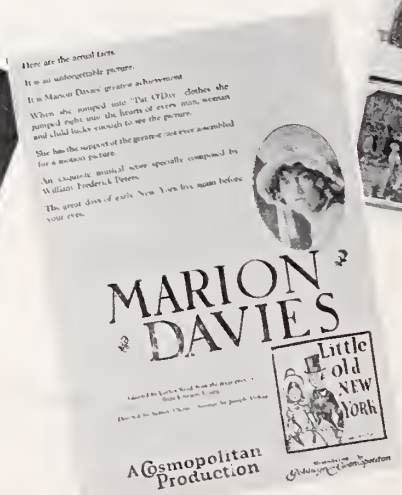
The Future?

—With Such Pictures as These?—

"Why Worry?"

The most-discussed character in modern fiction
He stood like Gibraltar
A new record for attendance in your theatre
William Fox presents
IF WINTER COMES
The motion picture version of A. S. M. Hutchinson's novel
A HARRY MILLARDE PRODUCTION





The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Pride

¶ Out of every great industry there has grown an organ that is flesh of that industry's flesh, soul of its soul.

Suffering as that industry suffers; prospering as its individuals prosper. Sharing the joys and tribulations, the progress and the set-backs, the conquests and the defeats of its industry. But, always, SHARING.

Living with its industry, but never on it; sometimes leading to the hazardous paths of ambition; never following along the highway of expediency; meeting Today's problems squarely, never compromising with Tomorrow for Today's unmerited gain.

An organ whose Memory encompasses the first yesterday, whose Vision is directed to the far horizon.

* * *

¶ These thoughts come to mind as we complete the preparation of this year's holiday feature: "Seventeen Years of Picture History as Seen Through the Pages of Moving Picture World."
Pardon us the gesture of pride.

We are making it as an individual, speaking of a third party. For our own humble person shrinks to insignificance in the structure that is Moving Picture World.

* * *

¶ Its beginnings deep-rooted in the industry's struggle for independence, Moving Picture World can face its seventeen-year story without an apology.

Mistakes have been made, it is true. Because Moving Picture World is as fallible as it is human. And it will ever be written that sincere courage errs while expediency temporizes.

Realizing always that the ultimate good of ANY branch of this industry is irrevocably bound up in the continuous well-being of ALL branches—Moving Picture World has at times disagreed with individuals, but never with conscience.

And if there be a page to list the honest mistakes—what glorious chapters record the achievements. To exhibitors, producers, distributors, may be left the testimony of aid rendered individuals, of contributions made to an industry's forward strides.

* * *

¶ I am proud to be a part of Moving Picture World; to be a part of that which is part and parcel of the motion picture industry.

I am proud to be the mouthpiece chosen by the moment to renew Moving Picture World's pledge of unswerving service to its industry.

Drinking the wine of Golden Memories we pledge that Nineteen Twenty-Four will not dim a record that bears no touch of tarnish.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

Published Weekly by
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Other publications: Cine Mundial (Spanish). Technical books.

This Week

John Flinn and Paul Mooney share the Personality news of the week. Both have acquired the "first of the year" urge and have decided to turn over new pages.

It's something of a shock to hear that John Flinn is resigning from Famous Players-Lasky. It seemed an inseparable combination. John holds an almost unique record of continuous service in important capacity with one organization. It must have been back in 1915 or so that the New York Herald lost him to Lasky; John later figuring as one of the assets in the Lasky-Famous-Paramount mergers.

John Flinn is taking up important executive work after the first of the year with—but, hold on, it isn't ready for announcement yet. But just as John's post is important you may count on it that the organization he joins is also, and will be more so, through his acquisition.

The ever-smiling Paul Mooney, who has been getting the money for Louis B. Mayer and making both exhibitors and distributor sales managers like it, is also "taking up important executive work with a prominent picture company." More anon.

If we were addicted to rumors we might mention Hodkinson prominently in this week's gossip, but———.

One of Bill Johnston's exhibitor readers has at last written a letter to his Congressman. That will help, Bill.

Among the Christmas wishes that have come to our attention:

Jerome Beatty says if his youngsters don't get snow for Christmas he may get sore enough to pack up and go back to California. This summer-like weather is no way to treat a loyal native son who has returned to the Eastern fold.

Harry Schwalbe says that about six "Ponjolas" and "Flaming Youths" next year will make the dollars and cents department of First National believe fully in Santa Claus.

Harry used to be able to smile even in the days when it was all going out to Chaplin and Joe Schenck and a little less coming in. You can imagine his jovial appearance as 1924 nears.

Al Lichtman is thinking of petitioning Santa or Uncle Sam to make a $1.65 coin. Great help to the exhibitors who are going to play "The Hunchback."

That stuff about cutting production cost is all off. The Southern California Jockey Club is going to hold a meeting near Los Angeles early in the year. Applications for bookmaking posts will be filled in the order of receipt—up to the first hundred thousand.

Mark Kellogg has been appointed to the advertising and publicity post at Associated First National, succeeding Bob Dexter.

Brother Kellogg comes from the general advertising field, having directed the advertising work of the Burroughs Adding Machine. Let us say here that if the house organ, dealer helps, and Satevepost copy of Burroughs are any criterion, the picture field has made an acquisition.

That goes double. We have it that Mr. Kellogg is also a "reg'lar feller." On the authority of Bob Dexter. There isn't any better.

Howard Dietz has a Christmas wish. "Hurry along that 'Ben Hur'," he says. "I want to show 'em something."

C. A. "Doc" Willat was a recent visitor to the office to tell us about the glories of Technicolor. The color sequence in "The Ten Commandments" tells it all in emphatic fashion.

Famous must feel the same way. Going to make a Zane Grey special entirely in Technicolor.

Rumors also that Famous is looking closely into the DeForrest talking pictures.

Everybody is seeking something besides million dollar sets to make 'em sit up next year. A good sign.

March 29th has been set as the date for the next "Naked Truth" dinner. A. M. Botsford will once more be chairman, a reward for efficient service.

Nat Rothstein has the habit of speed and zip so pronouncedly that he came across last week with his beautiful Holiday Greeting card. "The Mail Man" brought it.

A poor trade paper person can hardly get time to work these days with all the rumors that are afloat. Resignations here, acquisitions there—the pot a-boiling merrily. Watch for a lot of short and crisp items after the first of the year.

The boys are not running true to form, however. Going over The World files the other day, we found that ninety-nine out of every hundred men who resigned in the picture business did so because: "I have long contemplated going into business for myself, and now feel that the time is ripe for this departure," etc., etc.

Quite a number of our best known picture people are hanging their Christmas stockings in the lobby of Doc Gianinni's bank.

Our own Christmas wish:

May all your pictures be "Covered Wagons." Whether you make 'em, show 'em, talk about 'em, or sell 'em.

R. E. W.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

The history of Motion Picture Art cannot be told without "Prints by Rothacker"

* * * * * * * * * * * * *

the standard of comparison*

*Robert E. Welsh

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK REG.

Look Better— Wear Longer!

Founded 1910
by
Watterson R. Rothacker

"On with the Music Fight" Ohio Exhibitors Tell Mills

SAM BULLOCK, field representative of the M. P. T. O. of Ohio, addresses the following open letter to E. C. Mills, chairman, Advisory Board, American Society of Authors, Composers and Publishers:

You are quoted in trade papers of this date as saying that the conferences inaugurated at Atlantic City between your society and the Motion Picture Theatre Owners of America are now at an end. This is the first public intimation Ohio exhibitors have received that the "armistice" you officially asked for at Atlantic City is now declared off. As one who questioned you at some length at Atlantic City, after hearing your statement that you had full authority to act, it does not surprise me to learn of your decision as quoted in the trade papers.

Your agent at Cleveland has absolutely ignored your officially requested armistice of August 9, and from the moment I informed him of our "gentlemen's agreement," immediately upon my arrival from Atlantic City, he loaded the mails with even more insistent demands for so-called "liquidated damages" and returned many license fee checks to our members whom I had advised to pay the license and escape court action under the conditions you suggested when pleading for the armistice before the men who hesitated to give you an audience, but were afterwards impressed by your apparent sincerity.

We know we have a few members, though the number is negligible, who did not understand the joint notice sent out by your society and the M. P. T. O. of America, but we soon had each properly informed in Ohio.

On the contrary your Cleveland agent, while ignoring your armistice entirely at all times to my face, was writing your general manager, Mr. Rosenthal, beseeching him to "abrogate that Atlantic City agreement at once!" I now have the evidence. He played this game from August 13 to October 17, while gathering-in so-called "liquidated damages" despite his New York employers' orders, issued by you. His "damages," plus license fee, are seldom less than $100, a "fine" imposed by him! He persistently denied knowing anything of you or your authority while pleading by mail, "Please abrogate that agreement!" In spite of a partial knowledge of this on our part we kept the faith with your society in Ohio.

Your trade-paper statement is misleading, for while we did correct and control our few uninformed members in Ohio you failed miserably to control your one employe in Cleveland and, incidentally, the same in Cincinnati, though he has acted a little decently in comparison.

Your announced intention to pursue a more vigorous campaign than ever is welcomed by Buckeye exhibitors. Your quoted statement that "$125,000 in fines has been collected from 500 exhibitors" is all we needed to stiffen the backbones of Buckeye fighters. You will need every dollar of that for Ohio will never compromise.

Off with armistice! On with the fight!

Opens New Exchange

Edward Grossman, former special representative for Preferred Pictures, has opened an Exchange in Chicago at 808 S. Wabash Ave. called the Epic Film Attractions.

His first release is the Weiss Bros.' Super production "After Six Days" and will also distribute their series of one-reel classics.

Hodkinson Seeks Exhibitor Advice

Since exhibitors are probably in a position to know better than anyone else what kind of pictures the public wants, the W. W. Hodkinson Corporation is seeking their advice as to the type of "western" they desire to see Harry Carey appear in. The popular star has been signed up to make a series of six pictures for Hodkinson release and a questionnaire is being sent to ten thousand exhibitors throughout the country in order that they may give their impression of the public taste. They are asked to signify their choice of the character of the star, the location of the setting and the chief interest of the story.

"The Night Hawk," the first picture in the Harry Carey series, has been completed. Hunt Stromberg produced it.

Pictures Made Hits

Associated Exhibitors scored heavily in Cincinnati during the week of December 10 with first runs in two of the leading theatres of the city. Douglas MacLean in "Going Up" was the feature at the Strand, while "The Destroying Angel," one of Leah Baird's 1923 Specials, was the offering at the Palace.

Film Is Started

Emory Johnson and his company, featuring Mary Carr and Johnnie Walker, have been busy for several days at Santa Barbara, California, shooting exterior scenes for the next Johnson production for F. B. O.

Members of the company motored to Santa Barbara last Sunday and made arrangements to stay a week. Mr. Johnson was accompanied by his talented mother, Emilie Johnson, who will assist her son in filming the production.

The title and theme of the Johnson picture are being temporarily withheld.

Avoid Post Mortems, Says Pelley by Having Exhibitor Viewpoint

CAN much of the high cost of producing pictures be eliminated by "shooting the piece" on paper and selling exhibitors on a given story plot before the first set is built or the camera turned for the first "take?"

William Dudley Pelley believes that it can and is backing his belief with American dollars. During the past two years Pelley has been selling his screen dramas at the rate of one every three weeks by a novel sales system. With the original intention of bidding for quick decisions from reading staffs, he not only placed the whole synopsis of a play he was offering for sale in a small, handy circular, but went somewhat into cost of production, theme, cast and audience appeal. As a result, his system not only brought handsome returns, it is said, but warrants him in going a step further in 1924.

Installing a complete printing plant in New York City with linotypes and two-color presses, on January 1 he is starting an art and exploitation department.

William A. Pause, the film artist, formerly of the Paramount and Goldwyn organizations, will give all his time to Pelley productions after the first of the year. Charles E. Wagner, formerly of Pathe, will edit press books to be issued as each play is offered producers, and also take charge of a weekly newspaper, "The Screen Showman," which will be a house organ sent to exhibitors who play Pelley's dramas giving them the smartest dope obtainable on how to make Pelley dramas box-office successes. Several other professional exploitation men from other organizations are also going with Pelley after January 1.

Pelley says he intends to "play the producers and exhibitors game" to the utmost of his ability and demonstrate in his elaborae press-books and circularizations how Pelley stories hold exploitation values they cannot afford to ignore.

At the present time Bill Pelley has five screen dramas in course of production to be released shortly in addition to "The Fog," "Her Fatal Millions" and "The Shock," all of which are now going big. The five include: Tom Mix in "Ladies to Board" by Fox; "Courtin' Calamity" with Hoot Gibson by Universal; "Torment" with Owen Moore directed by Maurice Tourneur for First National; "Crimes Against Criminals" for the U. S. Department of Justice, and "What Women Love" to be made by Richard Thomas Productions in the Powers Studio on the Coast.

C. B. C. Picture Debut

"Forgive and Forget" Well Received at Premiere in Philadelphia

"Forgive and Forget," the C. B. C. Film Sales Corporation production, had its premiere at the Stanley Company's Karlton Theatre in Philadelphia, last week.

The Public Ledger said: "It has many gripping scenes which appeal to lovers of pictures." The Evening Ledger said: "For those who crave excitement there is plenty in 'Forgive and Forget' to keep them in suspense." The Inquirer stated: "A story that could be told about many present-day homes. It is a picture that is replete with action."

The Record said: "Pauline Garon and Estelle Taylor are pleasant to look at and act as though humor and tragedy cause some animation." The North American said: "'Forgive and Forget' should please. It is well acted."

Latin-Americans Wideawake; Know and Want Best Pictures

THAT the public in the Latin-American countries appreciates and demands good motion pictures is the report brought to New York by Max Ehrenreich, who has just returned from Buenos Aires, where he acted as general sales representative in South American for United Artists.

Mr. Ehrenreich said he found South Americans thoroughly acquainted with Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith. These stars are just as well known in the small, interior towns of the Latin-American countries as they are in every village and hamlet in the United States, he said.

"The South American public know who these picture stars are," said Mr. Ehrenreich, "just as well as our own public here. Their pictures are known and appreciated for just what they—the biggest pictures made. 'Tess of the Storm Country,' 'Douglas Fairbanks in Robin Hood' and 'One Exciting Night' are the pictures that are all the rage now throughout the South American states. And these releases are all popular, whether they be shown in the larger coast cities or the smaller interior towns.

"I found the Latin-American generally an exceptionally well educated people. They know good pictures and demand the best and are not satisfied unless they have the best. They are quick to note defects in the ordinary picture and equally quick to see and appreciate the better qualties in such pictures as United Artists productions.

"Exhibitors I came in contact with, and there were many in all sorts of cities and towns, are almost without exception men of high calibre. They are shrewd, intelligent buyers of film, study the wants and the needs of their patrons and make every reasonable effort to cater to those demands. They have good theatres and keep them clean and well ventilated, and seem all the time to have the comfort of their public well in mind.

"When a salesman sells a picture to the Latin-American exhibitor and the contract is signed, the salesman can rest assured that the contract is going to be lived up to in every particular, and that he will be given a play-date without trouble.

"Another thing I found in connection with the theatres is that many of the larger and better class houses have a removable roof arrangement, so that on pleasant evenings they become airdomes, and the public sits comfortably out-of-doors and sees the picture. The musical program is another thing that gets a good deal of attention. Latin-Americans all love good music, and exhibitors go the limit in catering to this taste and satisfying this demand. In all the larger houses there are big and well-trained, well-conducted orchestras—orchestras that would be perfectly at home in almost any Broadway theatre."

"The White Sister" Soon to be Released Nationally by Metro

MARCUS LOEW, in announcing that Metro Pictures Corporation will release "The White Sister," the Inspiration picture produced by Henry King, states that the film will be given to exhibitors at once, in order that they may benefit from the national publicity gained for "The White Sister."

"In immediately releasing 'The White Sister' to exhibitors everywhere, Metro feels that it has accomplished a coup that will be eagerly welcomed by the trade," said Mr. Loew. "I consider this the most beautiful production ever made. Miss Lillian Gish gives one of the most remarkable performances I have seen—undoubtedly the finest of her career—and I have the deepest admiration for Henry King's directorial genius and for Mr. Charles H. Duell, Jr., whose vision made 'The White Sister' possible. I know that the picture will be a big money-maker for exhibitors. It has proven that by its great success at advanced admission prices."

Charles H. Duell, Jr., president of Inspiration Pictures, Inc., in commenting on Metro's distribution of "The White Sister," declared that the contract signed with Metro "comes as the culmination of two years of continued labor on the photoplay."

"We recall," Mr. Duell said, "how a little group of forward looking men and women began planning the creation of a photoplay which would not only entertain but would elevate. Almost two years ago they instituted a search for a story, a star and a director, to be combined in a film that would embody perfection in acting, beautiful settings, and powerful drama.

"They chose 'The White Sister,' F. Marion Crawford's immortal story of eternal love, and they selected as the star Miss Lillian Gish, the screen's greatest artiste because of her ability to portray a role demanding absolute mastery of the art of photoplay acting."

Guests of honor and others at a dinner given at Buenos Aires in honor of Max Ehrenreich, South American Sales Representative for United Artists Corporation, when Mr. Ehrenreich left the Argentine Capital recently to spend Christmas at his New York home. Mr. Ehrenreich is seen at the head of the table

Shipman in Florida

Ernest Shipman, head of Ernest Shipman, Inc., is having a good time down in Florida. Incidentally, according to a note reaching the office, Mr. Shipman apparently has very little more to view in the land of the fountain of youth. In a single day he drove 475 miles, during the course of which he made quite a few speeches and was tendered royal receptions.

"Let Not Man Put Asunder"

The Public's Voice Demands Diversified Entertainment

By E. W. HAMMONS
President, Educational Film Exchanges, Inc.

THE end of the year is, and should naturally be, a time for predictions on the coming year, and for a review of the year just drawing to a close. Probably no year in the history of the business has been so significant as 1923. In it production reached a peak never before gained; the reaction from this over-production came with the subsequent curtailment of activities, and finally the settling down to a safe and saner basis. The new year will profit by the mistake of the old. Therefore, it is safe to predict saner production schedules, saner marketing methods and greater prosperity for all.

The short subject, on which the industry was founded, and which for a time has been slighted because of the deluge of over-long features, will undoubtedly again assert itself as an indispensable part of the program. Features of eight, nine and ten thousand feet and upward crowded the short subject from the screens in many theatres; the reaction will be as certain and as emphatic as that which followed over-production.

The public has voiced its objections to the lengthy "padded" pictures which prevent the presentation of a diversified program of high entertainment value. The public has spoken and its voice has been heard. How it will be heeded, the coming year will bring forth.

But it will be heeded if the exhibitor adds his voice and weight to the demand that features be curtailed to a length that will allow him to build a program of real entertainment—a program composed of a feature and surrounded with a variety of short subjects, a program that lends individuality to the theatre and gives the owner or manager an opportunity to show his program building and showmanship abilities, the qualities which made the largest theatres in the country possible and enabled them to hold their patronage because of the diversity of their programs.

The diversified program is the constructive way to build a picture theatre into an institution that will enjoy constant attendance and constant prosperity. The picture house cannot be compared with the legitimate theatre, where the house is rented on a guaranteed so-much-per-week basis, the owners taking their profit from the rental from the property rather than from the profits of the show; the picture theatre must make its profits from its steady, continuous patronage, built up and held by the presentation of well balanced, diversified, entertaining programs which make the theatre an institution rather than the temporary abode of some over-length feature which constitutes an entire program. When the picture house reaches this ideal state, when it has become an institution, recognized in the community as the home of diversified entertainment, the business of exhibiting pictures will be stabilized; the gamble will be removed and steady prosperity will be the reward of the exhibitor.

But this ideal state will not come without pressure from the exhibitor. Emphatic protest to the makers of the over-long, padded features alone will bring it about. And I predict that the coming year will not close without the exhibitor realizing and employing this method of bringing about the solution of a condition that now menaces his future existence and his prosperity.

Hodkinson November Drive Set High Record in Total Sales

THE November Sales Drive conducted by the W. W. Hodkinson Corporation through its branch exchanges for November, came to a close in a blaze of glory. The drive is being continued throughout December, with every branch sales manager and individual salesman keyed to the highest pitch, in the race to compete for the substantial cash prizes that are being warded.

Ben Weisenbach, who covers southern Wisconsin out of the Chicago branch office, and S. W. Whitehead, of the Los Angeles branch, were the largest individual prize winners, each running first in total volume of business and in the number of features sold. Each has received a check for his efforts. Mrs. Anna Sessions, branch sales manager for New Orleans and Atlanta, carried away the honors in her division, both in volume of business and in branch exchange collections, while Irving Hanover, of the New York exchange, stood first in the total amount of business for the eastern division.

Philadelphia won first honors for the branch exchange with greatest collections in the eastern division; Chicago won the record for the central division, Los Angeles for the western division and New Orleans the southern division.

Cash prizes totaling $3,000 were distributed for the month, and there will be a similar distribution for the best business collections for December.

"Let Not Man Put Asunder"

JANE STARR
in King Baggot's new picture for Universal, "The Whispered Name," has a part well adapted for her auburn type of beauty

Cobb After "Cribbers"

N. Y. Chieftain Corralling Unauthorized Films with "Lifted" Numbers

According to George H. Cobb, chairman of the New York State Motion Picture Commission, the exhibitors of that state are living up to the censorship law, and with but few exceptions no attempts are being made these days to evade its provisions. Chairman Cobb had a conference during the past week with Governor Alfred E. Smith. According to Mr. Cobb, a drive is now being made in New York city against some foreign motion picture film producers.

"We have already obtained several convictions in cases of this character," said Mr. Cobb. "The pictures exhibited have never been authorized and in many cases the numbers of other licensed film have been stolen from pictures not being used at the present time. The state not only loses money through such transactions, but many pictures are being shown which would never have been permitted had they been inspected by the Commission.

New Distribution Deal

Grand-Ascher's "By Divine Right" to Go Through F. B. O.

The Film Booking Offices announce that it will handle the distribution of "By Divine Right," the first production made by the Grand-Ascher organization starring Elliott Dexter and Marion Harris.

The production was made at the Grand-Ascher studios in Hollywood under the direction of William Neal and carries an all-star supporting cast including De Witt C. Jennings, Anders Randolf, Grace Carlisle, Sidney Bracey, Hazel Deane and baby Jeanne Carpenter. The story has been adapted to the screen by Florence Hein from Adam Hull Shirk's novel, "The Way Men Love."

"By Divine Right" offers, it is said, many unusual exploitation possibilities which Nat G. Rothstein and his staff are now working on.

Completion of Big New Plant Technicolor's 1924 Gift

RAPIDLY expanding because of its achievement of practical motion pictures in natural color, the Technicolor Motion Picture Corporation has just opened a new, large laboratory in Boston. The new building is a solid monument to the success of those men who for years have concentrated intensely on the perfection of the process. The structure is the last word in laboratory efficiency, embodying all of the good points of the best equipped "black-and white" laboratories together with those technical features peculiar to Technicolor alone.

Proof that motion pictures in natural color are practical for general release was forthcoming late last year, when Metro released the Technicolor production, "The Toll of the Sea." This feature already has played more than 4,000 theatres, and at a convention of Metro managers this Summer the general report was that not one of the 4,000-odd exhibitors who had played it had an adverse criticism of the Technicolor process as embodied in "The Toll of the Sea."

Further indications of the practicability of Technicolor are the facts that Famous Players-Lasky have contracted for an entire production in color—a picturization of Zane Grey's story, "The Wanderer of the Wastelands"; Rex Ingram also has expressed a desire to do pictures in Technicolor, according to their announcement, and Cecil De Mille thinks so much of it that an important sequence in "The Ten Commandments" is in Technicolor.

The Technicolor development was originally financed by a syndicate of Boston men headed by William H. Coolidge, well known for his financial leadership of various large and successful enterprises.

In 1920, William Travers Jerome, former District Attorney of New York, began to take an increasingly active interest in the development. Soon thereafter Marcus Loew, Nicholas Schenck and Joseph Schenck became associated with the enterprise.

Today the company is controlled by Mr. Jerome and his associates, through a holding company—Technicolor, Inc., the Board of Directors of which consists of Eversley Childs, President Bon Ami Company, President; William Hamlin Childs, Loew's, Inc.; James C. Colgate, of James B. Colgate & Co., Trustee of N. Y. Trust Co.; William H. Coolidge, of Coolidge & Hight, lawyers; Job E. Hedges, Receiver of N. Y. Railways Co.; Alfred Erickson, President, the Erickson Co.; Alfred Fritzsche, Gen. Sales Manager, the Grinnell Co., Inc.; William Travers Jerome; Herbert T. Kalmus, President Kalmus, Comstock & Westcott, Inc.; Marcus Loew; T. Pulsifer, Valentine & Co.; Nicholas Schenck and Thomas W. Slocum, Trustee, Equitable Life Assurance Society.

The early history of Technicolor ran parallel to that of other great developments. The difficulties were enormous and were not only along scientific but also engineering lines—practical and financial.

The Boston firm of engineers, Kalmus, Comstock & Westcott, Inc., already well known for their other developments in chemical and physical industry, have from the start been employed as engineers by the Technicolor Company, and its process has been entirely developed by them.

The senior members of this firm have been the two principal leaders of the Technicolor development, namely, Herbert T. Kalmus, Ph. D., and Daniel F. Comstock, Ph. D., both formerly professors at the Massachusetts Institute of Technology. Through Mr. Kalmus' executive leadership the enterprise has avoided the many pitfalls into which so many new developments have fallen. Mr. Kalmus is now president of the Technicolor Company. Mr. Comstock has been the principal inventor and has directed the scientific work from the start.

A. C. ("Doc") Willat, well known in the motion picture industry for many years, was the first motion picture man to realize the importance of the Technicolor development. Mr. Willat had always made it a business to keep in close touch with the various attempts at color in motion picture photography. He had studied all of the various embryonic processes and as early as 1914 made the announcement that the Technicolor system was the only one which had commercial promise. He became associated with the development about that time and has been intimately involved with it ever since. He is now the company's California manager.

In carrying out this long and difficult development the following members of the firm of Kalmus, Comstock and Wescott, Inc., have rendered invaluable service: Leonard T. Troland, Ph., D., graduate of Institute of Technology and Harvard, and President of the Optical Society of America; Eastman A. Weaver, graduate of the Institute of Technology, and one of the foremost color experts in the country; Joseph A. Ball, graduate of the Institute of Technology and now Director of Photography; J. M. Andrews, "black-and-white" cinematograph expert, now Technicolor Positive Plant Manager, and W. B. Westcott, mechanical engineer.

The present Technicolor process may be briefly outlined as consisting of the following steps:

(1) Preparation of a new, uniquely high-speed color negative for use in the camera;

(2) Taking of two component pictures in the camera, one through a red-orange-yellow screen and the other through a green-blue screen. These pictures are taken at exactly the same time from exactly the same point of view.

(3) The preparation of a positive film having one of these pictures on one side and the other picture on the other side in accurate automatic register.

(4) The coloring of this positive film with a red-orange-yellow dye on one side and a green-blue dye on the other side in such a way that the dyes are taken up by the film in proportion to density of the two images.

It will be noticed that the colors, red-orange-yellow, include one whole half of the spectrum, and the colors green-blue include practically all of the remainder.

To Finish Film Soon

Harold Lloyd plans to complete camera work on his first independent production, "The Girl Expert," before the Christmas holidays. "The Girl Expert" is being directed by Fred Newmeyer and Sam Taylor from an original story by Taylor, Ted Wilde and Tim Whelan, with Tommy Gray now assisting in the "gag" department.

TECHNICOLOR MOTION PICTURE CORPORATION'S LARGE LABORATORY JUST OPENED IN BOSTON

Elimination of Waste Must Mark 1924 Producing Programs

WITH the producing activities of 1924 must come the elimination of waste in the making of films if we are to cut down the high production costs which curtailed producing the past fall," says M. C. Levee, president of the United Studios in Hollywood.

"Just what is and what is not waste in motion picture producing is something that can be argued until the end of all things. If time and money are wasted in the literal sense of the word, and through this apparent waste a situation or an idea is made possible that greatly helps to put over the picture, then that is not a waste after all. What to the hardened business man may at times seem waste, may in reality be the source of a great creation on the part of the artist.

"In a business where intangible factors that go to make up the product are necessary, such as in the making of motion pictures, it is impossible to entirely eliminate waste. In an enterprise where weather conditions must be gambled with, where personalities play such an important part in the quality of the product, and where artistic creations become part of the selling values, there will continue a certain amount of waste.

"However, there are various physical factors that contribute to the success and production costs of pictures. Any waste resulting through the misjudgment or mishandling of these physical properties is inexcusable.

"There is no reason why a company should start shooting and then lay off for days while the director plans other scenes. There is no reason why a player should be placed on a salary and then kept idle for weeks before he starts actual work. Nor is there any excuse for the building of sets at the eleventh hour necessitating overtime work on the part of hundreds of men—and then having that set lay unused for days.

"In the production of Maurice Tourneur pictures, for instance, the entire working schedule is laid out before a single scene is shot. Players start work when they go on salary and stop with the conclusion of their actual engagement. We can tell a week in advance on what day certain sets will be photographed and on what day location trips will be made. This and other information we have on hand before we start shooting a scene just as a builder has his complete plans figured out before he starts laying a foundation.

"Producers adopting these methods are eliminating waste as much as it can be eliminated in this business. This, however, requires facilities and organization which, as far as the average independent producer is concerned, are not always at his command. A great many independent producers start shooting before they know what the shooting is all about.

"The institution that has at its disposal the services of an organization and the facilities to handle the business end of producing for the independent producer will save money not only for the producer but for the distributor and the exhibitor as well, for they all must share in the costs made at the source."

Holiday Greetings

There has been and is an increasing recognition, on the part of those who make pictures and those who show them, of the importance of the film and the screen in the everyday life of the American people.

There has been and is an increasing appreciation, on the people's part, of the finer type of pictures which we are trying whole-heartedly to produce and display for them. Such genuine efforts for service, with such encouragement, cannot fail of success, with the accompanying rewards of success.

This is the record of 1923. 1924 must and shall bring still further endeavor and still greater success.

To all those men and women of the industry who are giving their best in this great service, I extend the fullest gratitude, with the wish that their Christmas may be a happy one, and the hope that the New Year may bring to them the amplest measure of attainment and satisfaction.

WILL H. HAYS.

Famous Song Filmed

Carl Anderson's First Release Is "After The Ball"

Carl Anderson has announced his first release for the Theatre Owners Distributing Corporation, "After the Ball," written by Charles K. Harris and founded on his world-famous ballad of a generation ago. James Colwell prepared the scenario from the Harris song hit, and Dallas Fitzgerald directed the production.

"After the Ball" is the last picture produced by the late H. J. Reynolds, president of the Renco Film Company. His other pictures include a number of successes current during the past two years. The leading parts in "After the Ball" are taken by Gaston Glass, Miriam Cooper, Edna Murphy and Robert Frazier.

It is doubtful if any popular song ever enjoyed the long popularity accorded "After the Ball." It has been nearly thirty years since J. Aldrich Libbey first sung it on the concert stage, and although in that time more than 8,000,000 copies have been sold, the Harris office reports a steady demand for it today.

M. C. LEVEE
President, United Studios

Films Aid Business

Government Finds They Enhance America's Reputation Abroad

Considerable work of value to the moving picture industry was performed during the fiscal year ended June 30, last, by the Specialties Division of the Bureau of Foreign and Domestic Commerce, according to the annual report of Director Klein, just made public. One of the most important activities of the division during the year was the sending out of a questionnaire to a number of the bureau's foreign representatives, regarding the character of American films shown in various districts. This questionnaire, it is stated in the report, was sent out because of various rumors that some of the films exhibited in foreign countries were injuring the reputation of American business. To the contrary, it was found, the great majority of moving pictures have been important factors in stimulating American goods abroad.

During the year a statistical table was compiled showing the number of picture theatres in various foreign countries, with figures as to seating capacity, population of the towns and other details. This table was of considerable value to producers and distributors, and during the coming year it is planned to amplify much of the information contained therein, as well as to obtain new information which was not available at the time the table was compiled.

Keaton Picks New Lead

Kathryn McGuire, who has been playing leading roles in big productions, has been selected by Buster Keaton to be his leading lady in his next feature length Metro comedy for Metro. Miss McGuire has had a thorough training in comedy values and also in straight dramatic roles, both of which she has been playing right along.

Retitle Carey Film

The title of the first Hunt Stromberg stellar production, starring Harry Carey, has been changed from "High Dawn" to "The Night Hawk." It will be released by Hodkinson in February.

WATTERSON R. ROTHACKER
President, Rothacker Film Manufacturing Company

Slump Period Is Bonanza to Rothacker; Big Foreign Plan

By TOM WALLER

THESE last few months, which outwardly have marked the crisis of slumps so far experienced by the industry, have established, peculiar though it may seem, just an opposite precedent for the Rothacker Film Manufacturing Company. A twenty-four hour day for seven days a week, and even at that not sufficient working time, has boomed this company, during the cloudiest period of moviedom, to today and the greatest business it ever conceived. The prospects for the ensuing year are not illusionary affairs, but contracts piled high; so high that Watterson R. Rothacker, according to William S. Gill, sales manager in New York, is hurrying plans for the erection of subsidiary plants in Manhattan and London.

Originating in 1910, the Rothacker concern, the pioneer of the business, promises next year this time to be the biggest institution of its kind on the globe. The main unit at Hollywood and the general offices in Chicago have found it imperative from time to time in the past year to increase their payroll. Now, this company employs about 700 experts to carry on its work of developing films and making prints. Modern to the minute is the equipment used in the Hollywood plant. In fact, Mr. Gill says, many of these employes have contributed much in a scientific way, making possible the skilled methods in vogue.

Plans for the laboratory unit in London are already completed, while those for the one in New York are at present under serious contemplation.

Work on the London branch will probably commence in the spring or at a time when the English tax problem is less burdensome. Bit by bit the tax is being lightened and the prospects for heavy revenue on the incoming of American films are decreasing.

Mr. Rothacker, who effected negotiations while in London last August, foresees, Mr. Gill remarks, a wonderful future for his potential plant across the water. This unit will commence operation primarily to accommodate American companies on foreign locale. As is generally known, Mr. Gill adds, developing concerns in Europe are far inferior to those of this country; so much so that they are believed to have disheartened many a producer who would otherwise have packed his camera and troupe to the true scene of the scenario. With developing facilities over there as adequate and efficient as they are here, Mr. Gill, who is intimately acquainted with the old world, particularly because of his service as a war correspondent for a big news organization, can prophesy with authority what Europe holds for the American producer as a field for locale.

Just as much as in the respect that it will be a real and profitable accommodation for Americans, Mr. Gill believes this unit, novel to England for its completeness, will be an inspiration to European film men. The Rothacker plant in London will be of a proportionate size to accept business from the entire overseas country, said Mr. Gill, who stated that Mr. Rothacker at present, at least, has under contemplation no plans for other European units.

With the opening of the foreign plant, men trained at Hollywood in the technique of film development and prints will be sent to London. Every device used in the Rothacker augmentary there will be American made.

District Heads Meet

F. B. O.'s Western District Sales Managers "Talk Things Over"

District Sales Managers of the Film Booking Offices, from the territories east of the Rocky Mountains, held their first get-together meeting at the home office, last Sunday, at which plans were outlined for a mammoth sales and advertising campaign on F. B. O.'s forthcoming "Big Four" releases, which include: "The Mailman," "By Divine Right," "The Lullaby" and "Judgment of the Storm."

The meeting was presided over by H. M. Berman, general manager. Those who attended were: Nat G. Rothstein, advertising and publicity director; Lee Marcus and Al Boasberg, of the home office; "Cleve" Adams, Middle West division manager; Max Weisfeldt, Minneapolis and district manager in the Northwest; J. Safron, Philadelphia; A. R. Cherry, Pittsburgh; C. E. Penrod, Indianapolis.

At the same time another get-acquainted convention was being held in San Francisco, attended by all the branch managers in the inter-mountain territory, at which the new Western Division manager, A. A. Schmidt, was introduced to the managers by J. I. Schnitzer, vice-president, who is visiting the West Coast in the interest of production and distributing matters.

Charles Chaplin Lauded

San Francisco Critics Hail Chaplin's Directing as Truthful and New

"A satisfying picture; a different picture; a new picture built along entirely new lines, a picture for which we should be thankful," said the reviewer for the San Francisco Chronicle when Charles Chaplin's "A Woman of Paris," a United Artists release, opened at the California and Granada theatres in a day and date engagement.

"Absorbingly interesting," said the Examiner. "A grim narrative along truthful lines with fascination in the telling." "A picture that warrants being seen more than once," wrote the critic for the Bulletin.

"'A Woman of Paris' will be seen time and time again by the more discriminating of picture lovers," said the reviewer for the News.

New Year Fosters Great Things for Independents, Says Cohen

ONLY through the encouragement of the independent producer does Sydney S. Cohen see further development and prosperity of the industry. Slumps like the present will be the same in the new year, he prophesies, unless the picture-going public is augmented by a few of the millions of stay-aways; and such augmentation will be instituted by shorter and more vital reels, thus making opportune the introduction of snappier and more diversified programs. As to the elimination of that obnoxious drag of the moment—the Admission Tax—Mr. Cohen is silently confident, with unanimous exhibitor co-operation, of its repeal.

The committee which will arrange for the fullest co-ordination and co-operation of all the forces in the industry to fight for the repeal, includes: R. F. Woodhull, Dover, N. J.; Joseph Mogler, St. Louis, Mo.; C. E. Whitehurst, Baltimore, Md.; E. W. Collins, Jonesboro, Ark.; Martin G. Smith, Toledo, O.; Glenn Harper, Los Angeles, Cal.; Harry Davis, Pittsburgh, Pa.; M. E. Comerford, Scranton, Pa.; Joseph W. Walsh, Hartford, Conn., and Sydney S. Cohen, ex-officio.

Reduction of footage and elimination of padding will rehabilitate and energize many features of today which are tedious and boring, Cohen observes. As to short subjects, lots of them; and then watch for the surprising increase in the box office line-up, says Cohen.

"The exhibitors and the public cannot absorb the cost of some of these lavish superfeatures. Big round numbers mean nothing in the advertisement to the populace and if, instead of drawn out social stuff and too realistically expensive sets, there was a good, strong plot, simply and truthfully and briefly portrayed, the public would be satisfied, the exhibitor would make money and the distributor and producer would profit in their turn by wider distribution."

During the new year Mr. Cohen looks forward to closer contact between the industry and the government, thus the screen will aid in developing many noble public service activities until the point is reached where filmdom will have the sympathetic support of officialdom.

1924 to Be Biggest Year in Principal Pictures' History

THAT 1924 is going to be the biggest productive year since the beginning of Principal Pictures Corporation, is the firm conviction of Sol Lesser, president of that organization.

"Fling wide the gates!" This seems to be the slogan of the Principal Pictures plant and studios on the West Coast. With the recent slump in production drawing to a close, the Principal Pictures studios were among the first to reopen activities with vim. Every available square foot of ground and studio space within the seventeen acres of our Hollywood plant will be utilized throughout the forthcoming season, says Lesser.

Baby Peggy has already commenced the first of her super-features, "Captain January." It will be in full feature length and will be but one of a series of four for the first year. Edward F. Cline is in charge of the direction of this series. The second Harold Bell Wright production, "The Winning of Barbara Worth," is another big production to be given the screen during the coming year. This and two more Wright pictures will be made. "Secrets of Life," the Louis Tolhurst series of microscopic pictures, will also be in full operation. Twelve of these educational and amusement pictures are scheduled.

In addition, there will be made a series of films adapted from well known books and stage plays. Chief among these are John Cort's famous musical success, "Listen Lester," and Owen Davis' footlight hit, "Fools of Fortune." The best known players will be engaged to participate in these offerings and the services of the best available directors will be utilized. Two directors are now under the Principal banner. They are William Beaudine and William Seiter. Edward F. Cline is already well under way on the Baby Peggy series.

"For 1924," says Sol Lesser, "I can see an epoch of Westerns. By this I naturally mean Westerns of the highest class in every sense of the word. They will take the place of the costume plays that have been on the screen for the past two years or more.

"The amusement seeking public does not care for deep plot in picture presentation any longer. The time is ripe and the fans are awaiting pictures that contain intimate drama, action, detail, light and shade in touch. The $2 attraction is fast giving way and I predict that during the forthcoming season only an occasional $2 picture will be a profitable investment. The public have been educated to attend a picture in a picture theatre and that education has been indelibly stamped in their minds. They want to witness picture presentation in picture theatres."

SOL LESSER
President, Principal Pictures Corporation

Cosmopolitan Ball Tremendous Success from Every Viewpoint

By C. S. SEWELL

FROM every standpoint, the Cosmopolitan Ball held at the Hotel Plaza, New York, Friday evening, December 14, made good the promises of its sponsors and takes rank as one of the most successful amusement affairs since the birth of the motion picture industry.

The purpose of this entertainment and ball was to raise money for the Marion Davies Christmas Fund for Disabled Soldiers, and the whole-hearted response of the industry and its friends resulted in an attendance that taxed to the utmost the capacity of the Plaza's large ballroom and which included distinguished people of the amusement world, army, navy and society. $15,108.99 was raised for this most worthy cause and every dollar received from the sale of tickets was free and clear for the fund, as Miss Davies paid the entire expenses. This sum will be used under the direction of Gen. F. T. Hines, head of U. S. Veterans' Bureau for disabled veterans in hospitals in New York and Saranac.

Following a couple of hours of dancing an entertainment known as the "Midnight Frolic" was provided, which was unique in many respects and alone was worth many times the admission fee. An aggregation of stage talent of the very highest quality, consisting of stars from current theatrical attractions, provided entertainment for about two hours, after which dancing began again and lasted for several hours. The music was provided by the celebrated orchestra from the Palais Royale led by Paul Whiteman himself and by Wheeler Wadworth's Band. And in addition to all this the hearts of the fans were gladdened by the presence of a number of stars including Thomas Meighan, Hope Hampton, Marion Davies and others.

As an example of the kind of entertainment provided in the "Midnight Frolic," three of New York's leading orchestra leaders rendered Victor Herbert's "A Kiss in the Dark." Vincent Lopez was at the piano, Victor Herbert played the cello and Paul Whiteman played a violin.

Among the other artists who entertained the guests were Donald Brian, Maurice and Hughes, Hal Forde and Lieut. Gitz-Rice, Helen Shipman from "Topics of 1923," Fanny Brice from "Ziegfeld Follies," Frank Fay from "Artists and Models," Ann Pennington and Brooke Johns from "Ziegfeld Follies," Oscar Shaw and Louise Groody from "One Kiss," Little Old New York Girl from "Ziegfeld Follies," John Steele from "Music Box Revue," Jessie James Boys Band and Chorus from "Little Jessie James," Florence Moore from "Music Box Revue," and Jazzarimba Band with colored cake walkers from the Flotilla Restaurant.

First Natl. Month Opens

Salesmen Highly Enthused Over Valuable Prizes Offered

First National month was formally opened on December 15th when sales meetings convened by E. A. Eschmann, general manager of distribution, were held in forty First National exchanges throughout the United States and Canada, at which the details of the drive were explained and the biggest sales contest in the history of First National announced.

With a full knowledge of the box office power of the five pictures to be offered during First National month in January the drive has aroused unprecedented enthusiasm on the part of the sales force even before the fact that a huge prize contest was to be held was known. Following the sales meetings and the announcement of the chance of winning big cash prizes, the field force was inspired to see the drive through to a more than successful conclusion and place it in the class of history making sales efforts of the film industry.

According to wires received at the home office from First National branch managers the determination to cash in on the prize awards extends to all First National exchanges. Under the plan arranged by Mr. Eschmann each exchange has a fair and even chance to head the list when the final check-up is made.

First National Month, beginning January 1st, has been heavily advertised to the public and will officially start with the release of "Boy of Mine," to be followed at weekly intervals by "Black Oxen," "The Song of Love," the "Eternal City" and "Painted People."

Fisher Joins Warners

Warner Brothers Pictures Inc. has added to its sale staff, H. W. (King) Fisher, who left the Warner home offices this week for his territory. He will have headquarters in the branch office at Atlanta, Georgia.

Will Edit Big Film

John Emerson and Anita Loos have been engaged by Samuel Goldwyn to put George Fitzmaurice's production, "The Eternal City," into its final shape. "The Eternal City" is a current First National release.

On Individual Contracts

Steffes Opposes Them in Letter to Minneapolis Exchanges

Individual contracts on playing time for exhibitors in the Northwest are opposed in a letter by W. A. Steffes, president of the M. P. T. O. of the Northwest, to A. H. Fischer, president of the Minneapolis Film Board of Trade. The film men planned to check bicycling by insisting that exhibitors specify the number of days a picture is to be played, the exact location of the theatre and similar information. Mr. Steffes urges that insistence on the individual contract plan would only raise rentals and force small-town exhibtors to close. He points out that his organization has effectively cooperated with the exchange men in checking the bicycling evil.

Distributors must not expect to effect a profit on all pictures released, Mr. Steffes argues. The fixed minimum price plan has, he finds, negligible effect on pictures of exceptional merit. "It is on the program and mediocre pictures that the fixed minimum will prove disastrous," he declares. He wants the matter decided so that he can present a decision to the South Dakota exhibitor gatherings in Sioux Falls.

Metro Releases Two

Viola Dana and Jane Novak Star in Latest Output

"In Search of a Thrill" and "The Man Life Passed By" are two of the productions which are released this month by Metro. The first stars Viola Dana in the third in the series of five pictures which she is scheduled to make for the Metro 1923-1924 season. In the cast also are: Warner Baxter, Mabel Van Buren, Templar Saxe, Robert Schable, Walter Wills, Rosemary Theby, Billy Elmer and Leo White. It was adapted by Basil Dickey from Kate Jordan's story, "The Spirit of the Road," and directed by Oscar Apfel.

"The Man Life Passed By" was written directly for the screen by Victor Schertzinger and Winifred Dunn.

"Fashion Row," Mae Murray's new Metro starring picture, was released the first week in December.

Exhibitors Responding

Receive "Fashion Row" with Hearty Enthusiasm

Mae Murray's new Metro picture, "Fashion Row," which was released early this month, has received an immediate and hearty response from the exhibitors all over the country, it is reported.

It is said to be probable that the number of prints that have already been gotten out on "Fashion Row" will have to be very much increased to meet the demand from exhibitors for early play dates. A sweeping campaign has already been mapped out for the Metro sales force to set up a new record for the greatest number of bookings in the shortest possible time.

Likewise the Metro exploitation force throughout the country, backed by the great advertising, publicity and exploitation campaign prepared by Metro experts at the home offices in New York have been instructed to put forth great efforts in aiding exhibitors with the picture.

Friend Proposes Novel Studio to Center Production in East

ANNOUNCEMENT was made last week from the offices of Arthur S. Friend, president of Distinctive Pictures Corporation, that he and a group of associates are planning to build in the Borough of Queens a multiple-unit studio which would be the largest picture production plant in the world. The enterprise, in which Henry M. Hobart, formerly vice-president of International Pictures Corporation, and Charles S. Hervey, formerly a New York Public Service Commissioner, are interested, calls for the erection of a nine-stage studio on a tract of approximately forty acres situated within twenty minutes of the Times Square district. No further clue as to the location is given, nor is it said that one has been definitely obtained.

Actual organization work on the project was preceded by months of study. This preliminary survey, conducted by William O. Hurst, convinced those interested in the enterprise of the following: That studio rentals in the New York area must be brought below prevailing rates in order to meet the industry's demand for economic production; that such rental reductions are impossible in most existing plants because of high land values and high cost of maintenance; that many studios beyond the high-rent zone are actually too far removed; that the Borough of Queens has adequate land facilities within a few minutes of the heart of the city on which can be constructed a multiple-unit studio of sufficient dimensions to permit of large productions at a minimum of expenses.

These conclusions are predicated on an absolute belief of Mr. Friend, Mr. Hobart, Mr. Hervey and Mr. Hurst that Eastern production of photoplays is logical, because in New York is centered the control of the industry.

Mr. Hurst, who is known as a specialist in studios, issued the following statement:

"The contemplated multiple-unit studio in the Borough of Queens will not only permit of the building of stages of huge size without excessive rentals, but through efficient arrangement of carpenter shops in relation to stages, will permit of tremendous savings in the matter of lost time and lost motion—vital factors in production costs.

"The multiple-unit idea will permit of the occupancy of one stage by one director at a time; there will not be the confusion engendered by two companies attempting to shoot at once. We are determined to eliminate this. Also, we are determined to eliminate the custom of building sets on a stage while a director is shooting."

Coogan Picture Breaks Records

For the first time in the history of St. Louis, four theatres, the Delmonte, New Grand Central, West End Lyric and Capitol theatres, four first-run houses, ran a production simultaneously day and date—and all broke records. This happened recently with Jackie Coogan's first Metro picture, "Long Live the King."

Patronage at the four houses mentioned took a decided leap while "Long Live the King" was on the screen. Telegraphic advices from St. Louis to the Metro offices have reported that each house had broken its attendance records.

Titled "Fools' Highway"

Universal Picture Adapted from "My Mamie Rose"

"Fools' Highway" is to be the title of the first Universal Jewel starring vehicle of Mary Philbin, the little Chicago school girl who sprang to film fame overnight by her work in "Merry Go Round." "Fools' Highway" is a screen adaptation of Owen Kildare's celebrated romance of the Bowery, "My Mamie Rose," also recognized as an actual biographical novel, with many real facts and faces, and with the hero, Mike Kildare, a prototype of Owen Kildare himself.

Made under the successive working titles "My Mamie Rose" and "Morality," "Fools' Highway" has been completed and received in New York. Universal executives who have pre-viewed it say it will be one of the greatest hits of the season. Carl Laemmle's wisdom in selecting Mary Philbin as a Universal Jewel star is said to be amply justified by her work in this new picture. Her characterization as the little Bowery orphan, intensely in love with the hardest hitting slugger of the famous Bowery of a generation ago, is heralded as one of the truest ever enacted for the camera.

Frisco Holds "Reno"

"Reno," the latest picture written and directed by Rupert Hughes for Goldwyn, has been retained for a second week at the California Theatre in San Francisco. This photoplay on divorce proved its drawing power at its first week's showing at the California Theatre. It was most thoroughly exploited through a newspaper campaign.

Caine Film Previewed

Goldwyn's first Victor Seastrom picture, "Name the Man!" from Sir Hall Caine's "The Master of Man," was given a preview showing at the Karlton Theatre, Philadelphia, last Sunday night. The audience consisted of invited guests from Philadelphia and exhibitors from Eastern Pennsylvania and contiguous territory.

A Christmas Warning Against Pessimism and Extravagance

By ALBERT E. SMITH
President of Vitagraph

PESSIMISTIC conservatives and extravagant radicals are bringing the motion picture industry tumbling about their own ears. Fortunately there is a level road traveled by steady minded men during the quarter of century since I began as a pioneer producer and distributor and which remains the open way to legitimate growth and development.

Since my last stay in Hollywood, the center of motion picture production, I have had opportunity to study and analyze conditions in Great Britain and on the Continent as well as opportunity to review business in the United States and Canada and the prospects for the coming year.

I have seen twenty-six years of progress in motion pictures. Every year of those has been one of advancement in production; only during the stern years of the war did business show any decrease. That decrease was in the foreign market. It was in a large measure, although not altogether, offset by the spread of motion pictures throughout the United States. Never have the level-headed men in this industry had cause to complain about the growth of the industry as a whole. Each year sees new markets for films.

The business of Great Britain and the Continent is being restored to normal in a manner most satisfactory to film distributors and to producers. The Vitagraph exchanges in Great Britain, where we have branches in every large city in the provinces as well as in Scotland, Ireland and Wales, are reporting increased rentals every month. Our French distribution is coming back to what it was before 1914. So encouraging has been Vitagraph's business on the Continent that I reopened last summer a producing studio in Paris which is making pictures direct for Continental consumption. Vitagraph's studios in Hollywood and Brooklyn have not been idle.

This suggests comment on the question of production in the East or in the West. In my opinion this concerns the producer's private plans. There are some pictures, such as "Let Not Man Put Asunder," which J. Stuart Blackton has just finished, which can be made with equal facility in either locality. There are other pictures, such as "Pioneer Trails," which demand the backgrounds that are to be found only in the waste lands and mountains of the far West. I do not see any reason why the industry should be limited to any locality. On the contrary, production under modern conditions permits the making of pictures anywhere on the face of the earth.

Censorious critics have flung much mud at the industry. They have attacked the morals of pictures and the morals of the men and women who have strived to give to the public good entertainment. They sometimes forget that this mode of entertainment has been the most satisfactory to the pocketbook of the American citizen and that in educational values it has surpassed the printed word.

Men and women who write about motion pictures are sometimes misguided through ignorance. It seems to be the one industry which every outsider believes he could improve. "Efficiency experts" who may have been able to obtain remarkable results in directing a factory fabricating cook stoves seek to force their rules in the studios. Unfortunately pictures are not a factory product. No industry reflects so completely the human elements in men and women as ours. It is the wise and level-headed producer who can reconcile the foibles of director and his people with business needs, who advances steadily towards success.

In February I enter upon my twenty-seventh year as a motion picture producer and distributor. The name of Vitagraph is known in every civilized community. It has come to stand for good entertainment and service in distribution. I have applied straight, sound business ethics to its development. Therefore, when I predict in all seriousness that 1924 will show a continued steady growth of markets for film, I speak with more than a quarter of a century of experience. Our own country is soon to be relieved of some of the burdens the war laid upon it. Our industry will share directly in this relief, but the public at large will be the chief beneficiary. This means increased attendance and the building of new theatres.

Vitagraph wishes to all the industry all prosperity for 1924.

Repeats Broadway Hit

Baltimore and National Capital Crowds See "Tiger Rose"

Following its success at the Rivoli, "Tiger Rose," the Warner Brothers Screen Classic adapted from Belasco's stage success, with Lenore Ulric starring, is achieving a series of triumphs throughout the country. This picture is being held over at the Metropolitan Theatre, Baltimore, for an extended run. The picture opened to record business, great crowds were turned away the opening night and capacity houses were the rule the entire week. The Metropolitan management then advertised that this picture had proven such an exceptional drawing card that it was to be held over for an extended period.

In Washington, D. C., "Tiger Rose" also is pulling big crowds, in spite of the fact that it has opposition in the personal appearance of the star in the picture at another theatre. The film is playing at Moore's Rialto Theatre.

DeMille in New York

Cecil B. DeMille and party, consisting of Mrs. DeMille, the three DeMille children, Cecilia, Katherine and John; Jeanie Macpherson and her mother, Mrs. E. Claire O'Neill, and Barrett C. Keesling, Mr. DeMille's personal representative, arrived in New York from Los Angeles Monday and are stopping at the Ambassador. They will be present at the New York opening of Mr. DeMille's Paramount production, "The Ten Commandments."

CARMEL MYERS
who will play one of the principal roles in B. P. Schulberg's Preferred Picture, "Poisoned Paradise"

Fox's Newest Makes Hit

"The Shepherd King" Has Triumphant Manhattan Premiere

The premiere presentation of the William Fox special, "The Shepherd King," was at the Central Theatre on Broadway, New York, December 10. The American said: "It has been done with a fineness and sincerity that indicates that Mr. Gordon Edwards, the director, knew what he was doing. 'The Shepherd King' is an investment that Mr. Fox can point to with pride."

The Evening World called the production "one of great beauty and a production that need bow its head to none of them." The Times said: "It is undoubtedly one of the most striking and beautiful spectacles, with huge throngs and great scenic structures."

The Evening Journal praised it as J. Gordon Edwards' finest picture. The Morning Telegraph said: "It has dignity, sincerity and fidelity welded to strong dramatic interest."

The Evening Post said: "The scenic effects are beautiful. The scenes are stirring and on a whole, 'The Shepherd King' is an entertaining motion picture."

Resigns as Studio Head

After five years as general manager of the Thos. H. Ince Studios in Culver City, Clark W. Thomas has resigned to assume full charge of the Cinema Mercantile Company.

Prior to entering the motion picture field Thomas was an executive of the Packard Motor Car Company in Detroit. The new general manager of the Ince plant has not yet been named.

Move Dance to Frisco

Los Angeles officials refusing to permit dancing past the midnight hour has resulted in the Western Association of Motion Picture Advertisers deciding to hold their annual ball at San Francisco. Harry D. Wilson, Pete Smith and Harry Brand were sent to San Francisco to make arrangements. The Exposition Auditorium has been secured for the event, which will be held on January 19.

Blackton Editing Film

"Let Not Man Put Asunder" Has Great Moral, He Says

Vitagraph is issuing invitations to the clergy, the officials of domestic relations courts, social service bureaus, professors of sociology of Columbia University and New York University for a pre-release showing of "Let Not Man Put Asunder."

This picture is an adaptation of Basil King's bold arraignment of divorce and expose of the causes of domestic unhappiness. J. Stuart Blackton, who produced this feature in which Lou Tellegen and Pauline Frederick have the leading roles, says: "This picture is no preachment. As the producer I will welcome the comment of students of this all important problem in our national life." Mr. Blackton is now engaged in the final cutting.

Barrymore With Griffith

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith film production, "America." The cast also includes Carol Dempster, Neil Hamilton, Erville Alderson, Marie Burke.

"Cytherea" Script Ready

George Fitzmaurice, Samuel Goldwyn and Ouida Bergere spent four days at the Ritz-Carlton Hotel in Atlantic City where they heard Miss Bergere's recital of the scenario she has constructed in adapting Joseph Hergesheimer's novel, "Cytherea," to the screen. This is to be the next Samuel Goldwyn-George Fitzmaurice production for First National.

"Little Old New York" Held for Four Weeks in Seattle

FOR the first time in the history of motion pictures in Seattle, Wash., a film has been held for four weeks. This honor was reserved for Cosmopolitan's Marion Davies picture, "Little Old New York," which was originally booked at the Blue Mouse Theatre for two weeks' showing. The business done in those two weeks was so big that it was decided to hold the picture for three weeks. When the attendance continued as big as ever the third week, arrangements were then made to retain it for a fourth week.

Because of the big success of "Little Old New York" in Seattle, arrangements have been effected whereby it will play as a second-run at Hamrick's Theatre.

Rochester, N. Y., held this production for two weeks at the Piccadilly Theatre and in its first week there, it broke the box office record by several hundred dollars.

Manager Kloakie, of the Regent Theatre in Ottawa, Canada, was arrested following the opening of "Little Old New York" in his theatre, on the charge of overcrowding the theatre and blocking traffic. The film broke all house records for its first day at the Regent Theatre. This theatre has played all of the big pictures of this year and Manager Kloakie states that "Little Old New York" outdrew all of them.

"Little Old New York" was a sensation in Baltimore, said to have done more business in its two weeks at the New Theatre than any other picture ever shown there.

It is doing an abnormally large business at the Blue Mouse Theatres in Portland and Tacoma.

Miller's Theatre in Los Angeles has signed to play "Little Old New York" for a minimum of four weeks' engagement. This is something very unusual in view of the fact that "Little Old New York" has already played a six weeks' run at the California Theatre in Los Angeles.

This Marion Davies feature broke all house records at Moore's Rialto Theatre in Washington, D. C. Harry Crandall has bought the picture for his entire circuit following its showing at the Moore's Rialto.

Ruben & Finkelstein will show "Little Old New York" in their entire circuit. The Stanley Company has bought it for 100 per cent. representation on its circuit.

A Fox Xmas Release

For the holiday week, beginning December 22, the Fox Film Corporation will head their release schedule with "Gentle Julia," the screen version of one of Booth Tarkington's novels. Among the short subjects a new Imperial Comedy release is scheduled. It will be the third of a series of monkey comedies and is entitled, "Monks a La Mode."

"PICTURES THAT PLEASE EXHIBITORS"

MAURICE TOURNEUR PRODUCTIONS

"ISLE OF LOST SHIPS"
"JEALOUS HUSBANDS"
"TORMENT"
"THE CHRISTIAN"
"IRNA DOONE"

(Current pictures releasing thru First National.)

Sennett Plans for Big Activity

THEORETICALLY building bridges, that no yawning gap will present itself to interfere with the progress of production schedule for the coming year, is claiming the attention of Mack Sennett and his staff of production executives. That the famous comedy lot in Los Angeles will be a mighty hive of industry during the twelve months beginning after the holiday season, is the obvious intention of the Comedy King. Several new faces have been added to the staff of writers, and in fact all departments have been strengthened that they might function without extra strain.

Harry Langdon, new comedy star recently signed, is already under way, having completed his second picture, "Picking Peaches," with Alberta Vaughn as his leading woman. Langdon is proving all the claims made for his versatility by his excellent performances.

"That he is one of the greatest finds for the screen in many a month, promises to be the universal opinion when his pictures are unfolded for review," says Sennett.

The bathing girls, more beautiful and more charmingly alluring than ever in their dainty little costumes of advanced beach style, should fascinate with irresistible force those who will witness their screen endeavors.

Madeleine Hurlock, who forced herself into popular favor almost overnight through her portrayals of vampire roles in the satirical sketches prepared by Sennett for his cross-eyed star, will continue to lure the opposite sex in forthcoming stories of burlesque and satire.

All the Sennett favorites who have been identified in featured and leading parts, including Billy Bevan, Harry Gribbon, Dot Farley, Jack Cooper, Billy Armstrong, Kewpie Morgan and Andy Clyde, will continue to be prominently cast in future comedies.

Roy Del Ruth, Del Lord and Erle Kenton are the directors operating at present under the supervision of F. Richard Jones, supervising director, although negotiations are under way by which it is expected two other prominent directors may become connected with the organization.

Filming "The Gold Fish"

After a three weeks' visit in New York, Constance Talmadge has returned to Hollywood and has started work on "The Goldfish," an adaptation from a French play by Gladys Unger, in which Marjorie Rambeau starred on the speaking stage. The screen adaptation of "The Goldfish" has been made by G. Gardner Sullivan.

DOROTHY DEVORE

Christie Comedy star, makes a charming Miss Santa Claus with the newest thing in Santa uniform

Postal Workers Praise Picture

Postal workers of Los Angeles and nearby communities in Southern California, after assisting in several big exploitation campaigns for the Emory Johnson production of "The Mailman" have sent Mr. Johnson a blanket letter of appreciation for what he has done for them in filming the picture and having it presented to the public through the Film Booking Offices of America.

The letter, signed by more than 300 postal workers, read: "You have done much to help all mail workers. You have placed us before the great American public in exactly the light in which we desire to be revealed.

"Not only is your production worthy of the appreciation of all American lovers of entertainment, but, moreover, it merits the deepest gratitude of every man and woman in the service of the postal department of the United States."

Metro Announces New Schedule Effective Early Part of 1924

SEVERAL new additions to Metro's 1923-1924 schedule of major productions have made necessary important changes in its releasing schedule, according to an announcement from W. E. Atkinson, general manager of Metro Pictures Corporation. The following new schedule is effective between January and April of 1924:

There will be three releases in January. The first will be "Half-a-Dollar Bill," which Max Graf recently completed on the coast. Anna Q. Nilsson heads the cast of this picture. It is one of the group of Directors' Specials which are an important unit in the Metro list.

Then will follow Viola Dana's newest Metro starring picture, "The Good Bad Girl," from the story by Fred Kennedy Myton, which is now being rapidly completed at the Metro studios in Hollywood under the direction of Oscar Apfel. Miss Dana is supported by Milton Sills, Wallace MacDonald, Gertrude Claire, Bertram Grassby, De Witt Jennings, Nelson McDowell, Matthew Betts and Edward Wade.

January will also see one other release, either the new Fred Niblo production, "Thy Name Is Woman," a Metro-Louis B. Mayer attraction, or "The Fool's Awakening," the Metro picturization of William J. Locke's novel, "The Tale of Triona," which Harold Shaw is now completing on the coast with the following cast: Harrison Ford, Enid Bennett, Mary Alden, Alec Francis, Lionel Belmore, Harry Northrup, Evelyn Sherman, John Sainpolis, Pauline French, Edward Connelly, D. R. O. Hatswell, Mark Fenton, Arline Pretty and Lorimer Johnston. It was adapted to the screen by Thomas J. Hopkins.

"Thy Name Is Woman," which may be released either late in January or early in February, has the following cast: Ramon Novarro, Barbara La Marr, Wallace MacDonald, Robert Edeson, William V. Mong, Claire MacDowell and Edith Roberts. It was adapted for Mr. Niblo by Bess Meredyth from the famous stage success of Europe and America. It was photographed by Victor Milner.

The other releases in February will be "The Uninvited Guest" and "Happiness," Laurette Taylor's picturization for Metro of her great stage success. "The Uninvited Guest" is a Ralph Ince-J. E. Williamson production which is now being filmed at Nassau, Bahama Islands. Part of it, about 25 per cent., is being made under the famous technicolor process while the rest will be in black and white.

There will be three releases in March. One of these will be a new Buster Keaton feature length comedy, as yet untitled, and another will be a new Reginald Barker production, while a third will be a new Jackie Coogan picture to follow "Long Live the King," which was recently released. There will be further announcements forthcoming on the March productions.

Metro will release four pictures in April. Mae Murray will have a new starring picture under the title of "Mademoiselle Midnight." There will be a new picture starring Viola Dana, the last of her series of five on the 1924-1925 schedule, and a new Rex Ingram production for which the noted director is now in Europe gathering important data.

Several other productions will be released after April but these will be announced at a later date. Notable among them will be a new Jackie Coogan picture and Laurette Taylor in another of her great stage successes, "One Night in Rome."

Seena Owen Back Home

Seena Owen, screen actress, arrived home on the S. S. Berengaria recently after an European trip of several months which took her through England, France and Italy. Miss Owen combined business with pleasure on the trip. While in London she made a picture in which she is featured.

Shorter Films and Less Production Costs Are Predicted for Next Year

By MAURICE TOURNEUR

THE picture business will see striking improvements the next season. The improvements will be evident in every phase of picture making, from the time a story is purchased for production, through the production process on to the final stage of publicity and exploitation.

It is my opinion, therefore, that next season will bring about—First: Shorter, more dramatic features. Second: The two-a-day policy will gain greater vogue in the larger cities. Third: Waste in production will be eliminated, and more efficiency will be utilized in the present method of making pictures.

There is no doubt in my mind that the shorter length feature of the five or six-reel type will be made by all far-sighted producers. It has often been contended that a producer could not do justice to most stories within this limit. A contradiction to this belief and its proof can be found in the fact that during the earliest days of picture making the most powerful and dramatic of stories were made in three or four reels. They resorted to no padding in those days, and there is no reason why the early state of affairs cannot be put in force today with all our modern contrivances and lighting technique.

But a mere glance at the trade journals, and a conference with leading exhibitors throughout the country, has convinced me that the shorter feature is in great demand. And quite naturally so. For it gives an exhibitor an opportunity to vary his program, to make it more interesting and worth while for his patrons. This fact borne in mind by producers will be a big factor in swinging the public pendulum toward a greater appreciation of the motion picture.

Heretofore, very little, if any attention has been paid to the two-a-day policy. A handful of theatres have tried and are still trying the experiment, and in many of these cases it is proving very valuable indeed. Only productions, of course, of a very high calibre can help to increase the idea of the two-a-day plan. Next season will see these productions, and next season will also see a large number of theatres in the bigger cities putting over this effective and profitable policy.

New Association Expected to Become Strong National Body

THE independent distributors and State right operators took definite steps in New York last week toward the formation of a new association, which may eventually develop into a strong national body, to include all individuals, co-partnerships and corporations engaged in the independent motion picture field.

This action was taken at a meeting held at the Hotel Astor on Thursday, December 13, preceded by a luncheon tendered by Charles B. Hoy, of the Hoy Reporting Service, which was presided over by Frederick H. Elliott, now associated with Mr. Hoy and formerly executive secretary of the National Association of the Motion Picture Industry.

The meeting was most enthusiastic and representative of the independent market, a large majority of the important distributors being in attendance.

It was the consensus of opinion of those present that the independent market was in urgent need of a strong organization to function actively in its interests and addresses in support of this contention were made by J. E. Chadwick, of Chadwick Pictures Corporation; Joe Brandt, of the C. B. C. Film Sales Corporation; Dr. W. E. Shallenberger, of Arrow Pictures Corporation, as well as several others.

An organization committee was appointed to formulate plans to carry out the suggestions incorporated in the discussion. The committee consists of I. E. Chadwick, chairman; W. E. Shallenberger, Joe Brandt and Bobby North, of Weber & North, treasurer. This committee will meet on Monday to decide upon the functions of the new organization, as to whether it will revive the old independent producers and distributors association or create an entirely new body, concerned only with credit control and service through an arrangement to be effected with the Hoy Reporting Service, with headquarters at 1650 Broadway, New York.

"The Love Master"

Associated First National Pictures, Inc., soon will present its third Strongheart picture, "The Love Master," produced by Laurence Trimble and Jane Murfin, and featuring the famous dog star in a story of the Northwest. It has been scheduled by First National for February release.

Bill to Repeal Tax

A bill amending the admission tax provisions of the revenue law so as to repeal the tax on all admissions of 50 cents or less, was introduced in the House of Representatives, Washington, D. C., on December 15 by Congressman Peavey, of Wisconsin.

Under the terms of a bill introduced on December 17 by Representative Barkley of Kentucky, the admission tax would be entirely repealed. Mr. Barkley has also introduced bills repealing the tax on telephone and telegraph messages and prohibiting the collection of surcharges for Pullman accommodations.

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Ince Forecast Optimistic

THOMAS H. INCE'S survey of present conditions in the motion picture industry is the basis of an optimistic forecast of what the New Year will bring forth.

A message from his Culver City studios follows:

"The coming year will, in my opinion, see a forward stride toward the stabilization of the industry.

"The fair returns that any producer offering a passably entertaining picture once could collect are no longer to be had for the asking.

"Audiences are not satisfied today with average pictures. The past year has witnessed the birth of a score of pictures which deserve to be called great and they have whetted the appetite of the public for more.

"If the productions which have been the vanguard of the new era have not all brought the financial returns they seemed to deserve, they have at least accomplished a definite mission. They have met with sufficient response to arouse the ambition of producers to offer pictures that shall exceed them in honesty, beauty, taste, and, when the subject warrants, magnitude.

"This impetus will necessarily benefit the public as it will the industry at large."

"Courtship of Myles Standish" to Have Broadway Run at Central

CHARLES RAY in "The Courtship of Myles Standish" will start its New York preview Sunday, December 30, at the Central Theatre, Broadway and Forty-seventh street. J. S. Woody, general manager of Associated Exhibitors, closed a contract this week with Sam S. & Lee Shubert, Inc., for the taking over of the house by Associated for eight weeks. Plans for a gala opening are being made and arrangements for an extensive exploitation campaign are under way.

Other important bookings made in the last few days call for an indefinite run in M. L. Markowitz's Strand, San Francisco, starting December 29th, and a run of three weeks in the Woods Theatre, Chicago, beginning January 20. The opening of the indefinite run in Tremont Temple, Boston, has been fixed for January 28.

December 30, when the Broadway run has its start, is the exact date set for the official release of "The Courtship of Myles Standish," which is easily the most ambitious production Mr. Ray has ever made. Meanwhile, in pre-lease showings outside of New York, this long run feature has played to capacity houses and been hailed as one of the outstanding attractions of the year. Following its memorable engagements at the President Theatre, Washington, and in Detroit, where it smashed the attendance record of John H. Kunsky's Madison, it has just had highly successful runs at the Majestic Gardens, Grand Rapids, Mich., and the Plaza, Sioux City, Iowa.

In the course of his review, C. M. S., the critic of the Grand Rapids Herald, said: "The combination of 'The Courtship of Myles Standish,' a screen masterpiece in every respect, and the likeable star, Charles Ray, in person, gives the Majestic Gardens for this week a program of unbeatable appeal and merit. Mr. Ray and Frederic Sullivan, the director, have produced a truly magnificent document."

Previous to the opening of the Sioux City run, R. D. Rehfield, manager of the Plaza, arranged a special showing which was attended by newspaper critics, the head of the Better Film Society, Superintendent M. G. Clark, and the principals of the public schools. The Sioux City Journal said the persons attending the preview "were unanimous in declaring the picture of great historical benefit and deserving of a place alongside the big productions of the past."

F. K. O'Kelly, manager of the Strand Theatre, Pittsburgh, who has booked "The Courtship" for a run opening Christmas week, has written to the home offices of Associated Exhibitors that he is assured of the co-operation of the Chamber of Commerce and other civic organizations, and expects "the picture to go over with a bang."

Setting it Straight

Bruce Johnson, manager of the foreign department of Associated First National, takes occasion to comment on the general lack of knowledge regarding foreign conditions among Americans, in the course of a letter correcting a recent misunderstanding in Moving Picture World.

A story concerning Metro's activities in Sweden, supplied by that organization, erroneously stated that Raoul LeMatt was one of the owners of the Roda Kvarn Theatre, of Stockholm.

The truth of the matter is, of course, that the Roda Kvarn is controlled by the Svenska Filmindustri, which is owned by Knut Husberg. The latter gentleman, by far the most important film figure in Sweden, was the subject of an article appearing elsewhere in the same issue of Moving Picture World.

Finishing "Red Roses"

David Smith is completing his production, "Red Roses," at the Hollywood studios of Vitagraph, and will begin casting "Borrowed Husbands," the Mildred K. Barbour story, soon.

GLORIA SWANSON
in "The Humming Bird," a Sidney Olcott production for Paramount.

Broadway's Big Funster

Buster Keaton's "Our Hospitality" Praised by Manhattan "Fussies"

Buster Keaton's second Metro feature length comedy, "Our Hospitality," was presented for its New York premiere at the Rialto Theatre on Broadway last week. "'Our Hospitality' will cause the Rialto to echo and re-echo with roars of laughter. A splendid bit of satire," said the critic of the New York times. "Keaton appears at his best in 'Our Hospitality,'" said the critic of the New York Telegram. "A thoroughly fine picture," remarked the critic of the Journal.

"Full of good comedy," said the reviewer of the New York Post. "It's pretty safe to say that Keaton should be the star of 'Our Hospitality,'" said the critic of the New York Evening World.

"There has seldom been a funnier conceit than Buster's train," began the critic of the New York Sun. "The picture is a burlesque of the well known feud melodrama," began the critic of the New York Tribune. "Keaton has chosen regular people to assist him. The two Canfield boys are handsome enough to be leading men in a society drama."

"A vast deal of fun is derived from the vicissitudes of travel in a specimen of the earliest railroad train. There are a number of hair-raising episodes," said the World reviewer. "Our Hospitality" was directed by Keaton and Jack Blystone.

Makes Big Contract

Pathe Picture Presented Through A. H. Blank Enterprises

Among the important bookings closed during the week on the feature version of Emerson Hough's famous novel of the early West, "The Way of a Man," which is being distributed by Pathe, was one closed by the A. H. Blank Enterprises. This contract assures the presentation of this picture, the story of which was written by the author of "The Covered Wagon," in all the important key cities of the state of Iowa. The A. H. Blank houses will stage the production in a series of one week engagements.

Stahl Is Keeping Busy

Finishes "Why Men Leave Home" and Looking for New Material

John M. Stahl has completed the picturization of Avery Hopwood's stage success, "Why Men Leave Home," and in conjunction with A. P. Younger, who wrote the scenario, he is now dividing his time between editing the film and searching for a story for his next production.

Approximately three months were spent in filming "Why Men Leave Home." Lewis S. Stone has the leading role.

Among the other stars in the cast are: Helene Chadwick, Alma Bennett, Mary Carry, William V. Mong, Hedda Hopper, E. H. Calvert, Lila Leslie and Sidney Bracy. Sol Polito was chief of photography and Sidney Algier served as assistant to the director.

For January Release

Elaine Hammerstein Production Adapted from "Drums of Jeopardy"

Early in January, Elaine Hammerstein's second production for Truart Film Corporation will be released. It is an adaptation of "Drums of Jeopardy," the famous Harold MacGrath story, which first appeared serially in a widely read magazine and later was published in book form.

In the cast supporting the star are Wallace Beery, Jack Mulhall, the lead opposite Miss Hammerstein; David Torrence and Maude George.

Pritchard on Coast

R. E. Pritchard has reached Los Angeles, where he has taken up his duties as representative of the sales division of Associated First National Pictures, Inc., at the producing center. Pritchard was formerly associated with Goldwyn Pictures and previous to that was advertising manager of Educational Pictures. He is well known throughout the film trade in New York and on the Coast.

Inspired Film, Internationalized Will Fill Wants, Says Williams

IN a further talk on the question of the inspired motion picture, J. D. Williams, president of Ritz Pictures, who is just back from an extended European trip, during which he made a careful survey of conditions, adds an amplified chapter to the subject of inspiration as real solution note in picture production. Mr. Williams has reached the important conviction that the demands of the public for great entertainment will be fully and completely met at approximately half the present cost of big pictures and that the inspired picture, internationalized, will do it.

Discussing especially the subject of the inspired picture, a topic which has had practically no attention in motion picture conferences and councils, Mr. Williams said:

"Inspiration comes to the creative artist as a result of contact with the extraordinary, the unusual and the essentially dramatic. We can in these countries, centuries older than our own, draw from the vast treasure houses of the world securing situations, ideas, plots, incidents, things of beauty, of humor, of romance, of dramatic intensity, of charm, of love, mystery, motive and desire, and utilize the best in the great and the small things of human history and achievement. Inspiration is almost certain with a creative mind.

"If thus inspired, it will be possible for the creator of pictures to contrive mosaics for the screen that will be composed of varied elements, some great and compelling, others small and exquisite, fitted and joined into a sum total of human accomplishment and providing for the motion picture the final and tremendous entertainment.

"With so vast an amount of material to draw from, I believe that fifty directors, under this inspiration, could well be working at one and the same time in varied places, instead of a mere handful, to provide the adequate amounts of exalted and compelling entertainment now demanded by the public and essential to the future of the screen.

"Happily there is nothing to worry about, because the inspired picture is inevitable. But the sooner its value is generally recognized the better. I have recently seen the effect on such directors as Henry King, Charles Brabin, Edwin Carewe in contact with the European background, atmosphere and locale. Centuries of human endeavor and accomplishment have stored up story material and human interest in even the out-of-the-way places.

"The romance of Venice, the glories of Rome, the noble achievements of England, that cradle of human liberty, the fascinations to be found in the centuries of France, the tragedies of Russia, the mysticism and beauties of the East provide material so rich, so absorbing, so tremendous in possibilities as to arouse in the heart, mind and soul of the creative or adaptive artist a compelling desire to achieve. This inspiration is provided by this never failing fountain of amazing things. It solves the production problems of this and succeeding generations. It solves, too, the problem of costs because with care and attention the great pictures can be made for half the present expenditures.

"Ritz is committed definitely to international pictures, the inspired pictures, the pictures that solve the two problems of the business, namely, great entertainment value and legitimate costs.

"I have reached the important and definite conclusion that the demands of the public for great entertainment in motion pictures will be fully and completely met at approximately half the present cost of big pictures, and that the inspired pictures, internationalized, will do it."

THE PRESIDENT OF RITZ PICTURES AND HIS "INSPIRATION"
Mr. and Mrs. J. D. Williams aboard the Majestic on their return from a seven weeks' tour of England and the Continent.

Adapting Sheldon Story

Carl Anderson offices this week announce that Dr. Charles M. Sheldon has consented to the picturization of his book, "In His Steps." It has been estimated that 22,000,000 copies of this work have been issued to date, in nineteen languages. "In His Steps" tells the story of the application of the Golden Rule in a community that decided to live strictly according to the injunction: "Do Unto Others As Ye Would They Should Do Unto You."

Production starts on "In His Steps" next month, and Mr. Anderson plans to announce it among his early spring releases.

"Let Not Man Put Asunder"

UNIVERSAL'S NEW GENERAL MANAGER OF SALES AND HIS ASSISTANT

Al Lichtman, who has recently taken charge of the sale of Universal pictures, and his newly appointed assistant, Ned Marin.

A Consistent Performer

"The Virginian" Breaking Records, Says Preferred

From present indications B. P. Schulberg's screen version of Owen Wister's novel, "The Virginian," bids fair to be one of the biggest money getters of the current season. It already has proved to be the most consistent record breaker yet released by Preferred Pictures Corporation.

The Columbia Theate, Bristol, Tenn., reports that on Thanksgiving all existing records were smashed in spite of a downpour of rain. To the Barcli Theatre, Schenectady, N. Y., "The Virginian" brought the biggest Sunday and Monday business since the house opened, and according to a message received by Preferred from the management, the line-up at the box-office was continuous from opening to closing time.

The Colorado in Denver and Phil Gleichman's Broadway-Strand in Detroit established new marks for high receipts. Other houses that have claimed records are the Grenada in San Francisco, the Temple, Ilion, N. Y., and the Imperial in Jacksonville, Fla. B. S. Moss' Broadway in New York City did the biggest business since the Dempsey-Firpo fight film with this Tom Forman production.

Selected as the Best

Four First National Films Among Magazine's Choices

Of the six productions selected by Photoplay Magazine in its January number as the best pictures of the month, four are distributed through Associated First National Pictures, Inc. The pictures are selected by photoplay critics who judge pictures from the fan's viewpoint.

Samuel Goldwyn's independently produced "The Eternal City," directed by George Fitzmaurice, heads the list. Not only is "The Eternal City" rated highest as a picture but, in addition, the performances of two of the cast are classified as belonging to the six best performances of the month. These players are Barbara La Marr, playing the leading feminine role, and Richard Bennett in a difficult characterization as an Italian vagabond.

"Anna Christie," Thomas H. Ince's production of the Eugene O'Neill drama, was another of the first six and Blanche Sweet's work in the title role was rated among the outstanding performances.

A third First National release in the list was "Flaming Youth," the sensational drama of modern society featuring Colleen Moore, and the fourth Sam Rork's picturization of Cynthia Stockley's novel, "Ponjola," featuring Anna Q. Nilsson and James Kirkwood. To Miss Nilsson also went the honor of giving one of the six best performances of the month. "The Acquittal" and "Long Live the King" complete the list of exceptional pictures.

"The Acquittal" Praised

Universal Film Held Second Week at Cameo

"The Acquittal," Universal's Super Jewel mystery picture, adapted from Rita Weiman's play, has been held over for a second week at the Cameo Theatre, New York City, where it now is having its Broadway premiere. It made a decided hit at the Times Square screen theatre last week in the face of strong opposition, and is expected to go over the top on its second week for even better records. It is said to be a picture which builds by word-of-mouth advertising.

The picture received especially favorable press notices. The Evening World said: "'The Acquittal' is due to spread thrills around by the bushel." The Mail: "'The Acquittal,' Rita Weiman's mystery melodrama, which had a successful stage appearance, has been made a gripping motion picture."

The Morning Telegraph: "The Acquittal' which is at the Cameo Theatre this week, is rattling good melodrama." The New York World: "There is as fine and full and tremendous a moment on the screen of the Cameo this week as there is to be found anywhere on Broadway. This includes drama of all kinds now on view, high, low and medium brow. It comes in that exciting court scene." The New York Tribune: "It is a very interesting picture."

Following its run at the Cameo Theatre, "The Acquittal" is scheduled to play the entire U. B. O. Circuit in and around New York City, beginning about the first of the year, in runs from four days to a week.

Keith-Copperfield Bill

Following its three weeks' run on Broadway, "David Copperfield" was booked by the B. F. Keith Offices for the company's entire circuit of theatres in Greater New York. Mark Luescher, director of the publicity forces of the Keith organization, carried on an exploitation campaign which helped to pack the fourteen theatres at every showing.

Xmas Orphanage Fete

Brooklyn Theatre Will Open House to Orphans Christmas Morning

The Brooklyn Mark Strand Theatre is playing host on Christmas morning to all the orphans of Brooklyn who can crowd into the house, to witness a performance which Managing Director Edward L. Hyman has made up especially for the occasion.

The theatre has placed the program under the auspices of the Brooklyn Daily Times, which publication undertook the work of getting out the invitations and providing Christmas gifts for the children. Invitations were mailed and then the newspaper carried stories each day for ten days ahead of the show, illustrating these with cuts of the various performers.

Lloyd Film Versus Three Preachers!

Harold Lloyd in "Grandma's Boy" played Hatton, North Dakota, a town of 821 inhabitants, at advanced prices on a recent Sunday night and made money for the exhibitor. J. S. Woody, general manager of Associated Exhibitors, has received this letter from George Sandy, owner of the Grand Theatre:

"'Grandma's Boy' is certainly a wonderful picture. There were three church sermons against me and you know what that means in a town of this size, where nearly everybody attends services. This is the only picture I ever advanced prices for, but everybody says it was worth what I charged, compared with other pictures. Thank you for sending me such a good one."

Seventeen Years Doing This

C. C. Johnson, of the A-Mus-U Theatre, Melville, Louisiana, in writing for advice concerning a new theatre he is about to erect, adds this paragraph:

"We are asking you for this information because the Moving Picture World seems to be more interested in subscribers than just merely mailing the magazine each week."

You said it, Brother Johnson. We thank you!

"Painted People" Ready

The new First National picture featuring Colleen Moore, the star's first production since her success in "Flaming Youth," will be released under the title "Painted People." The picture was filmed under the working title of "The Swamp Angel," which is the name of the Collier's Weekly story by Richard Connell from which the feature was adapted. Clarence Badger directed and the cast also includes: Ben Lyon, Mary Carr, Mary Alden, Anna Q. Nilsson, Russell Simpson, Charles Murray, June Elvidge, Charlotte Merriam, and Bull Montana.

Famous Players Pays $392,073 for Allen Theatres in Canada

THE Famous Players Canadian Corporation, Limited, Toronto, paid a total of $392,073 in cash and stock for the assets of Allen Theatre, Limited, in the purchase of Allen theatres throughout Canada from G. T. Clarkson, Toronto, the receiver, which had been valued at $3,327,000.

This information was announced at the annual general meeting of the Famous Players Corporation at Toronto on December 14 by N. L. Nathanson, of Toronto, managing director of the corporation, in making a report of the acquisition of the Allen chain of theatres in Canada. As a result of this purchase, the control of 20 Allen houses was secured, bringing the total number of theatres operated by Famous Players in Canada up to 64. The sum of $200,000 in cash and $150,000 in first preferred stock was paid to Mr. Clarkson, the receiver for Allens, and, in addition, Famous Players spent $57,073 in purchasing stock in several theatres in which the corporation's holdings were not large enough to provide control.

The interest acquired in the Allen Theatre at Vancouver, B. C., was sold by Famous Players for $25,000, this amount reducing the outlay for the entire deal. The price paid for the Allen assets was less than 12 per cent. of the receiver's valuation of the theatres.

Announcement was also made by Mr. Nathanson regarding the acquiring of Loew's Montreal Theatre. The shareholders of that theatre were given par for par for their preferred holdings, while the holders of common stock received 49 per cent., Famous Players keeping 51 per cent. in order to maintain the control. The total cash investment by Famous Players for the big Montreal Loew house was $100,000, which was secured by a mortgage at eight per cent.

The chairman of the annual meeting was Vice-President J. P. Bickell, of Toronto, who, in commenting on the annual report, declared that he looked for still greater improvement in business during the fiscal year, 1923-24.

Earnings for the first quarter of the 1923-24 year, covering a period of the three months of September, October and November, showed gross earnings of $198,672 before depreciation, as compared with $180,648 for the corresponding period one year ago. Net earnings after depreciation stood at $160,000 for the past three months. It was announced at the meeting that the retiring board of directors had been re-elected for the Canadian company without change.

"Let Not Man Put Asunder"

THOMAS MEIGHAN

wishes you a

Merry Christmas

and a

Prosperous New Year

Recent Thomas Meighan-Paramount Productions

"Back Home and Broke"
By George Ade
Directed by Alfred E. Green

"The Ne'er Do Well"
By Rex Beach
Directed by Alfred E. Green

"Homeward Bound"
By Peter B. Kyne
Directed by Ralph Ince

"Woman-Proof"
By George Ade
Directed by Alfred E. Green

Now in Preparation:
(*Released February* 4, 1924)

"Pied Piper Malone"
By Booth Tarkington
Directed by Alfred E. Green

Finis Fox Begins Production

FINIS FOX is expecting to have one of the most elaborate productions of the season in "A Woman Who Sinned," which he has just started to film at the Hollywood studios. He has engaged an all-star cast headed by Mae Busch, Morgan Wallace, Irene Rich and Cullen Landis. Among those playing important roles are Lucien Littlefield, Paul Megel, Hank Mann, Snitz Edwards, Cissy Fitzgerald, Hugh Fay and Ethel Teare.

Finis is not only directing the picture but he also created the story and made the screen adaptation. It is to be the first of a series of four special features that Finis will film for the independent market with all star players.

Finis chartered a three-masted schooner and a palatial steam launch for some of the scenes which are to be taken off the west coast of Mexico. Beautiful and lavish settings with the woman meaning elaborate gowns will be striking features of "A Woman Who Sinned."

Among the more recent Finis Fox productions are "The Bishop of the Ozarks," "The Man Between" and "Bag and Baggage."

ETHEL SHANNON
Preferred Pictures player, plays Santa Claus to co-workers at the Schulberg Studios

Smith Says Exhibitors Need Not Fear Shortage of Good Pictures

THE arrival of Albert E. Smith, president of Vitagraph, at the studios in Hollywood last week marked renewed production energy. David Smith is rapidly finishing "Red Roses," the dramatic novel of finance and love by George Randolph Chester, in which Dustin Farnum and Patsy Ruth Miller have the leading roles. Director Smith will begin casting "Borrowed Husbands," the domestic society drama by Mildred K. Barbour, at once. The continuity for "Borrowed Husbands" was prepared by C. Graham Baker, editor-in-chief of Vitagraph.

President Smith telegraphed to the Vitagraph executive offices in New York, after a conference with his Western organization, that he had found many of the published rumors concerning the industry in Hollydood to be wildly exaggerated. He es, as do the heads of other producing companies, a need for more effort against unnecessary extravagance and safeguards against waste in production, but exhibitors need have no fear, in his opinion, of a shortage in pictures of fine box office value.

"We have no intention of curtailing our production plans," the statement said.

Warner Film Praised

Critics Favorably Impressed by "Lucretia Lombard"

Entertainment value of high order and box-office appeal were unanimously conceded by New York critics to "Lucretia Lombard," the screen version of the Kathleen Norris' novel, which was given its premiere last week at the Strand, playing to the large pre-holiday crowds. The writers of the metropolitan press also enthusiastically lauded the spirited performances of Irene Rich and Monte Blue, the distinctive direction, and the fine mounting of this Warner Brothers' Screen Classic.

It will be released under alternate titles of "Lucretia Lombard" and "Flaming Passion," exhibitors to decide which of the pair of names they prefer as patronage pullers.

The American said: "Irene Rich, who did such splendid work as the Queen in 'Rosita,' puts thought into her work as Lucretia Lombard. She is intelligent and she is forceful, and she looks like a real woman, not like an ingenue dressed for the part."

A "sellout" is how the critic of the Evening Mail characterized this production. "Exhibitors need have no fear for the box-office when this picture comes to their theatre," he states.

The Morning Telegraph: "The Warner Bros. have done well by the author in giving her story a fine screen presentation. 'Lucretia Lombard' is primarily a money-maker." World: "Very well acted melodrama of a three-cornered love affair." Evening Journal: "Especially good effects in the flaming woods and the raging fire."

Sun and Globe: "Splendid acting. Irene Rich, Marc McDermott, Norma Shearer and Monte Blue give performances that are as sincere and fine as anything seen in the films this year." Times Square Daily: "A real box office hit." Evening Telegram: "Spectacular thrills follow each other uninterruptedly in this Harry Rapf production."

Praise for "Going Up"

Exceptional Photoplays Lists It as High Class

Douglas MacLean in "Going Up," Mr. MacLean's first independent starring production and his first photoplay to be distributed by Associated Exhibitors, is one of the few features listed in the current number of "Exceptional Photoplays" as "A Picture Worth Watching For." The recommendations printed in this publication are made by the National Board of Review, Committee on Exceptional Photoplays.

Of "Going Up" Exceptional Photoplays says: "'Going Up' is an excellent screen adaptation of the Broadway musical comedy success—the story of an author who exploited an aviation hero in his book, thus convinced his readers that he was an aviator himself, and got from one pickle into another in his humorous efforts to live up to this false reputation. Certainly this was good screen material for farce, and Douglas MacLean fits into it as comfortably and effectively as he did in that other finished light photoplay, 'The Hottentot.'"

Appointed Directors

Judge and Phillipson Succeed Moore and Cohen

According to an announcement made by Ralph J. Pugh, managing director of the Associated First National Pictures, Inc., London Branch, Horace Judge, director of advertising and publicity, and Percy Phillipson, general sales manager at that office, have accepted positions on the Board of Directors to fill the vacancies made by the retirement of Sir Harold de Courcy Moore and Charles Cohen who resigned at the completion of their terms of office. The new appointments have met with favor at the American home office and it is expected that with sales and publicity represented on the directorate, the resultant closer relationship will prove a great factor.

Mrs. Reid Is Home; Finishes Crusade

That the movie industry, particularly Hollywood, is not as bad as it is painted, was a point Mrs. Dorothy Davenport Reid, widow of Wallace Reid, stressed in her country-wide drive against narcotics in which she exploited the picture, "Human Wreckage."

Mrs. Reid finished a two months' tour through the Middle West and Canada in time to spend Christmas at her home in Los Angeles. In many of the places where she conducted her crusade it was found necessary to maintain a guard of local police outside her abode. This was done, it was said, because of numerous veiled threats for her life because of the bold expose.

PATSY RUTH MILLER
Goldwyn Player, dressing the studio Christmas tree

Plan Big Exploitation

Exhibitors Assured Full Co-operation in Selling Picture

Arrangements have been perfected between Pathe and the Yale University Press which provide for the intensive exploitation of the "Chronicles of America" series in every community in which these pictures are booked for showing. The plans, which have been worked out in detail, insure the individual exhibitor the fullest co-operation in selling these pictures to the public of the locality served by his theatre, it is stated.

"The Turmoil" Finished

Hobart Henley Has Completed Universal Picture

"The Turmoil," Universal's Hobart Henley picturization of the Booth Tarkington novel, is completed at Universal City.

Hobart Henley, the director, made "The Flirt." That Tarkington story was commented upon by leading critics as a faithful transcription of the original tale. It survived the flood of screen material as an outstanding achievement. "The Turmoil," according to book reviewers, is a novel of far more power. Its picturization is heralded as correspondingly more powerful.

Cohn in New York on C. B. C. Production Plans

HARRY COHN, producer of the features for C. B. C. Film Sales Corporation, came to New York this week from the West Coast production centre.

The object of the trip was to discuss with Joe Brandt and Jack Cohn production plans for the New Year, and also to line up with them certain ideas for production for next fall. It is his belief that in working that far ahead better results may be obtained, and based upon C. B. C.'s great success this year, a much more ambitious program for next year is already being outlined.

One of the things that brought Mr. Cohn East was the desire to finally pass upon "Innocence," featuring Anna Q. Nilsson, on which final editing had been completed in the East. He expressed entire satisfaction with the way this and the art titling had been handled, and "Innocence" is now released to franchise holders throughout the country.

He also announced that "Discontented Husbands" will be the next release following "Innocence." A big all-star cast has been lined up for this new production containing names that have won wide favor with the public and at the box office, he says.

Discussing plans for coming productions, Mr. Cohn says the program announced by C. B. C. at the beginning of this year will be strictly adhered to.

For next year, he says, he already has under consideration several stories and scripts which he has brought East with him to discuss their possibilities with Brandt and Cohn. He says he believes he has struck the right stride with productions which he has already made for C. B. C. release this year, and that the company will continue its policy of stories of present day problems, such as "Yesterday's Wife," "Forgive and Forget," "The Marriage Market," "Innocence," and "Discontented Husbands."

Speaking of stories, Mr. Cohn says he believes the greatest possibilities in screen stories lie in stories adapted from stories that have already appeared in published form. Not only have they added publicity value, he says, because of the attention they have already attracted in published form, but they seem to have a closer continuity of thought.

Mr. Cohn said that he believes the salvation of the industry is the "feature of average length, but more than average interest," such as the C. B. C. productions are.

Mr. Cohn says he does not believe in "star" pictures, as such. The story, he says, is the main thing, and, after that, the player who is suited to the various parts. These, of course, should be players whose names have interest to the public and mean money to the box office.

Aiding Nellie Revell

Irvin Cobb Opens Meeting Boosting Her Book

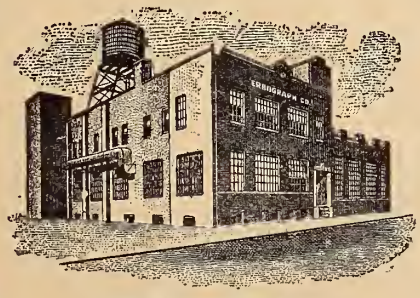
One of the most remarkable luncheons ever seen in the amusement centers of Times Square was held at a joint meeting of the Motion Picture Advertisers, Inc., and the Theatrical Press Representatives Association at the Cafe Boulevard on December 13 when plans were consummated for the distribution and sale of Nellie Revell's book, "Right Off the Chest."

Notable people in the industry took part, the principal speaker being Irvin Cobb, who traveled 2,200 miles to be at the luncheon. He told of the many efforts of assistance that had been volunteered, from the initial offer of George H. Doran to publish and market the book through his regular channels without profit, to the work of Sol Bloomer, who assumed the entire distribution of the De Luxe edition. The most crying need, Mr. Cobb declared, was for coherence and centralization in the work of the several committees trying to boost the sale of the book.

The immediate problems of organization were met through the offer of J. P. Mueller of the Mueller Advertising Agency, placing his offices at the committee's disposal for meetings and necessary work. Harry Reichenbach offered to pay for the services of a publicity man to start and follow through the campaign to popularize the book throughout the country.

As soon as the book is available, a special campaign will be staged in New York to committees working from both the Theatrical Press Representatives and the Associated Motion Picture Advertisers, jointly.

LUDWIG G.B.ERB,
PRESIDENT



LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG.U.S.PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

Duplex Expanding Business; To Build Modern Laboratory

DUPLEX Motion Picture Industries, Inc., successors to Duplex Machine Company, headed by one of the pioneers of mechanical filmdom, H. O. Carleton, and supported by a directorate of his three brothers, and Jacob Schaeffer, Jr., vice-president of the National Bank of Bay Ridge, long associated with Carleton Bros. as their financial adviser, is now expanding and going into the laboratory business, as well as greatly enlarged manufacturing facilities for their standard line of motion picture equipment.

In addition they are bringing out a practical home projector, and will furnish a library of films in connection with this projector which will embrace subjects of amusement, interest, education, and science. Both projector and films will be sold at a price which will be popular, and which will bring them within the reach of many who desire motion pictures in the home.

H. O. Carleton first started in the motion picture business by working for Thomas A. Edison as a mechanic on one of the first motion picture cameras built by Mr. Edison in this country. His brother Charles worked with him on this camera, and they used ideas taken from the French model which Edison had. Afterwards both went to work for Vitagraph, developing mechanical devices in the early stages of the picture business.

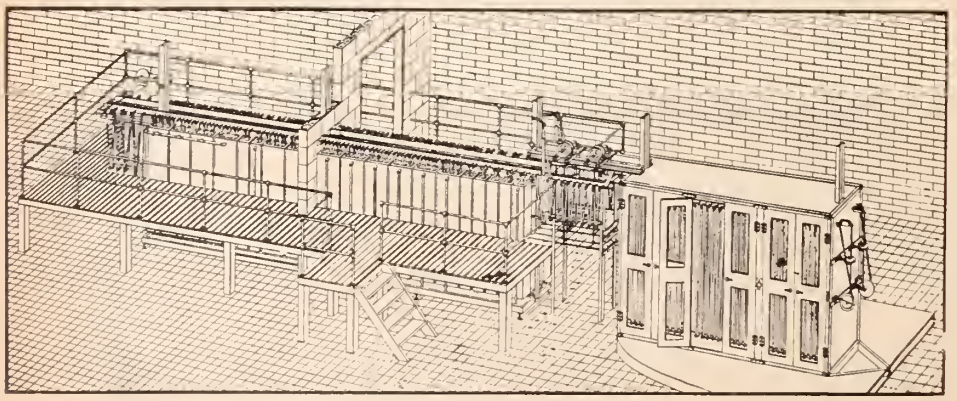
Mr. Carleton realized that there was a great necessity for mechanical accuracy and labor saving machinery in the picture business. He induced his brothers to join him, and they started work in the basement of their home at 417 Ovington avenue, Brooklyn, to develop their ideas, and there with small hand power machinery made the first Duplex Automatic Step Printer, which was sold to Mr. Hite of the Tanhauser Motion Picture Company of New Rochelle. This machine is still in use.

From a small beginning, with practically no capital, the Carleton brothers have continued to build one after the other the many mechanical devices which they today manufacture, and which begin with the perforator, winding up with the projector.

The latest development of their mechanical line includes the building of an Automatic Developing Machine, a machine in which the positive goes through all the steps of a complete laboratory. This machine is automatic in its action, being operated by one-sixth the amount of labor required under previous conditions.

The new factory and developing plant of Duplex will be located in Long Island City, within easy reach of Times Square, and will be housed in a specially designed building five stories in height, and with a floor space of 50,000 square feet, to be finished some time in the coming summer.

H. O. Carleton has not only done great things in developing the mechanical side of pictures, but in addition has been associated with the business as camera man for many well known companies, and has photographed many great stars in the past.



DUPLEX AUTOMATIC FILM DEVELOPING MACHINE

Plan Big Program

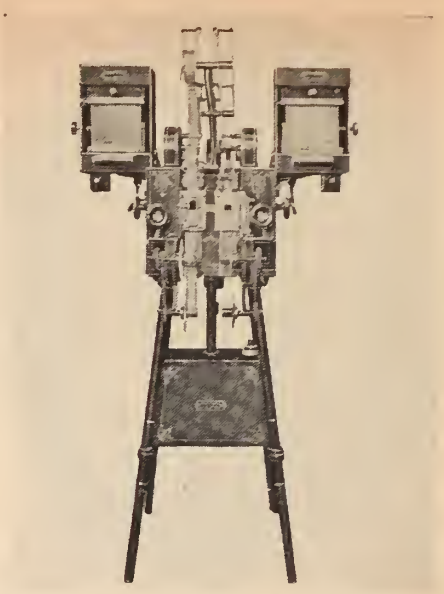
Hodkinson Announces Distribution for Coming Quarter

An elaborate program of feature distribution is announced by the W. W. Hodkinson Corporation for the first quarter of the new year, including the release of a series of stellar productions now in course of preparation. Plans are being formulated for widespread activities, and intensive campaigns will be waged over the entire country, designed to put Hodkinson feature productions in the very front ranks.

For January release, the Hodkinson program calls for the distribution of "Grit," starring Glenn Hunter, the fourth of the series of Film Guild productions, as well as Whitman Bennett's production of Edward Eggleston's mid-western classic, "The Hoosier Schoolmaster."

In February, Hodkinson will release the first of the James Kirkwood-Lila Lee co-star productions, "The Inner Sight," produced under the direction of Bruce Mitchell, and in the same month Harry Carey makes his film debut under the Hodkinson banner in "Night Hawks," the first of a series of six stellar productions made by Hunt Stromberg.

Tentatively scheduled for March is "Painted Women," the second of the series co-starring James Kirkwood and Lila Lee, and possibly the second of the Harry Carey productions.



DUPLEX AUTOMATIC STEP PRINTER

Keith Books Film

"Judgment of the Storm" to Play Big Circuit

"Judgment of the Storm," the Palmer Photoplay Corporation production being distributed by F. B. O., has been booked for the entire Keith circuit, which embraces the B. S. Moss and Proctor houses in New York.

Charles Rosenzweig, manager of F. B. O.'s New York exchange, who closed the deal with Keith, said: "An unusual tribute is accorded 'Judgment of the Storm' in the closing of the contract with Keith, for they are known as shrewd and careful judges of what the public wants. However, all who have seen 'Judgment of the Storm,' acclaim it the greatest of all photoplays and well worthy of all the confidences the Keith people have placed in it."

The Palmer Corporation will carry newspaper advertising in every key city in the United States, backed by a direct mail campaign on the picture to theatre patrons. It also will have fifty-two exploitation men in the field working on a campaign which will include a newspaper contest designed to draw patrons to the box-office.

Flinn Leaves Paramount

John C. Flinn will leave the Famous Players-Lasky Corporation on January 1 to join an important distributing company in an executive capacity, it is announced. No further details are now available concerning the resignation from the Paramount organization of one of its most energetic members. Mr. Flinn originally conducted the advertising and publicity department. Later he joined the theatre department and was assigned special duties. With the completion of "The Covered Wagon" he managed the exploitation of it, going to London to stage the English premiere. Recently he has been handling the advance exploitation on "The Ten Commandments."

De Mille Bank Official

Cecil B. DeMille, director-general of Famous Players-Lasky Corporation, has been elected vice-president of the Commercial National Bank, one of the largest financial institutions in metropolitan Los Angeles.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Jones, Linick & Schaefer Pay $1,000,000 for Woods Theatre

At last the Woods Theatre is definitely sold to Jones, Linick & Schaefer for a sum in excess of $1,000,000 and the transaction has been confirmed by A. H. Woods, the former owner. Carl Mayer represented Mr. Woods in the deal and Ryan Congdon and Livingston represented the purchasers.

Norman E. Field, general manager for Jones, Linick & Schaefer, took immediate possession of the house for the new owners and will announce the house manager in a few days. The Woods Theatre in the future will show big film productions on a two-day schedule, with appropriate presentations. Aaron J. Jones has been elected president of the Woods Building Corporation and the A. H. Woods Theatre Company, which control both the office building and the theatre at the corner of Randolph and Dearborn street.

The Jackie Coogan picture, "Long Live the King," at the Chicago Theatre last week proved a good tie-up for children and every youngster bringing something for poor children was admitted free during the matinees. It took several trucks to haul away the clothing that the boys brought to gain admission.

The plans for the new movie theatre that Jacob Horwitz of 10 South La Salle street will build on Robey street are being made by Oman and Lillienthal and the structure when completed will represent an investment of $750,000.

Speer and Whallon, owners of the Lyric Theatre at Gibson City, Ill., have remodeled the house and opened up with a feature picture program.

It is expected that the long run of "Scaramouche" at the Woods Theatre will end next week and Manager Anderson reports the picture has been shown to more than 100,000 in the eleven weeks.

John Deis is planning to build a movie house at Wheaton, Ill., and plans have been drawn by E. N. Drydges which call for a two-story brick and terra cotta building.

Elmer Jerome has been made manager of the Empress Theatre at Decatur, Ill., a mixed program house of vaudeville and pictures, which is under the direction of Wiley McConnell, well known exhibitor.

Another new movie theatre is planned for Joliet, Ill., by Lawrence J. Crowley of that city. A contract has been let to John Krings for the excavation for the new house to cost $350,000. The theatre will front 100 feet on Jefferson street and 132 feet on Scott street and seat 2,200. It is planned to install a fine organ for the musical programs, which will be a big feature.

A new movie theatre will be erected at Lawrenceville, Ill., and it will be named the Gould Theatre.

Another movie theatre is planned for Geneseo, Ill., as a movement is on foot among the business men to build a modern house for the showing of feature films.

A. L. Orr and Son have taken over the management of the Livingston Theatre at Dwight, Ill., having leased the house from Ralph Stevens of this city. The new managers will book feature films and road attractions.

Dee Robinson Dies

Dee Robinson died at Presbyterian Hospital, Chicago, Ill., on December 17 while preparatory operations were being made for a blood transfusion from his brother, Sam Robinson, of Peria, Ill. Robinson was fifty-one years old and head of the Madison Theatres Company of Peoria, controlling theatres in several cities in the Illinois territory. One of the best liked members of the motion picture industry, his passing will be mourned by all. He had been ill a considerable length of time.

An unsuccessful attempt was made to rob the safe of the Strand Theatre at Springfield, Ill. The thief escaped by jumping from the balcony of the house.

Arthur Jackson, owner of the Strand Theatre of Crawfordsville, Ind., has taken over the Arc Theatre of the same city and will book for both houses.

The Garden Theatre Corporation has leased the Garden Theatre at Harvey, Ill., for a period of ten years.

The Orpheum Theatre, Peoria, Ill., was damaged by fire that destroyed more than $2,500 worth of scenery stored in a tunnel leading from the building to an exit.

The engagement of the Harris Theatre for "The Hunchback of Notre Dame" terminates on December 22 and the house will be turned back to legitimate productions for a few months.

AARON J. JONES
President, Jones, Linick & Schaefer, extensive operators and owners of Chicago amusement enterprises

Indiana

Various phases of the motion picture industry were discussed by Charles C. Pettijohn, of New York, and other speakers at a meeting and banquet of the Indianapolis Film Board of Trade at the Hotel Severin, Friday night, December 14. In addition to a number of prominent exhibitors and exchange men, the entire sales staffs and booking agents of the Indianapolis exchanges attended the affair.

Mr. Pettijohn, who formerly lived in Indianapolis, and who is now general counsel for the film boards of trade of the United States, said the work of the national organization was progressing satisfacorily and that the industry is on the threshold of a long era of proserity.

Frank J. Rembusch, Indianapolis, asserted that one of the difficulties of the industry at this time is promotion. He said promotor exhibitors, promotor distributors and promoter theatre owners who do not know the business are largely responsible for financial and co-operation failures.

Billy Connors, of Marion, secretary of the state organization of theatre owners, declared that the film exchange managers should inform their salesmen of the work being done by the film board of trade and the arbitration committees. He said some of the exchangemen failed to protect the jobs of the salesmen unless the salesmen showed more production each week. Such practices should be condemned, he said.

Acting on orders of Fred Sims, receiver for the Consolidated Realty and Theatres Company, Marcus S. Sonntag, appointed to handle the affairs of the Victory and Strand theatres at Evansville, has ordered Charles Sweeton, manager of the American and Majestic theatres, to vacate the Strand Theatre building. The Strand was held under lease by the Consolidated Company. Alleging that the company failed to meet the terms of the lease. Clinton Rose, rental agent for the property, declared the lease invalid on December 1, and granted a five-year lease to Sweeton. Sonntag contends the property is still held under lease by the Consolidated.

Under pressure of the Ministerial Association and a committee representing the Protestant churches of the city, the city council at Washington, Ind., has directed John H. Spencer, city attorney, to draft an ordinance prohibiting moving picture and theatrical shows on Sunday. The ordinance also will require the paying of a license by the theatre owners.

Work was started this week on the construction of a larger stage in the Blackstone Theatre at South Bend. The present stage, according to Ezra Rhodes, manager, is not large enough to permit the staging of road shows or vaudeville acts. Feature pictures will continue to occupy a prominent place on the program regardless of whether road shows or vadeville acts are booked, Rhodes said.

Shannon Katzenbach and Maurice Fox, of the management of the Indiana Theatre at Terre Haute, have installed a "Have a Heart" box in the lobby of the theatre. Money dropped in the box will be turned over to the Terre Haute Welfare League for the purchase of Christmas gifts for the city's poor children.

Fred E. LeComte, manager of the Liberty Theatre at Terre Haute, was in Indianapolis several days this week attending to his new duties as general manager of the theatres of the Consolidated Realty and Theatres Corporation, now in the hands of a receiver. Robert Cotton, assistant manager, supervised the affairs at the Liberty during his absence.

Three Weeks for "Hunchback" in St. Louis; $27,500 Rental

What is said to be the biggest deal involving a single picture to be shown in one picture house in the history of St. Louis has been concluded by Spyros Skouras, president of the St. Louis Amusement Company, with the St. Louis' exchange of Universal. It provides for a three weeks' showing of "The Hunchback of Notre Dame" at the Pershing Theatre, commencing January 5. The price paid for the first-run is said to have been a guarantee of $27,500. The picture will play to a $1.65 top and every seat in the theatre will be reserved during the run.

The past week was marked by several other big picture deals in St. Louis. Fred L. Cornwall, owner of the Delmonte Theatre, who several months ago astounded the natives by closing a deal with Metro Pictures for their entire 1923-24 product for all of St. Louis and St. Louis County for a period of two years, paying $260,000 for the privilege, closed a deal with Universal for the St. Louis first-run on Baby Peggy's first big picture, "The Darling of New York." It will be presented at the big West End house Christmas Week.

William Goldman, owner-manager of the Kings Theatre, secured two big pictures for his house, "The Acquittal," to be shown Christmas Week, and "Thundering Dawn." Goldman also concluded all financial arrangements for his $1,000,000 St. Louis Theatre to be erected at Grand boulevard and Morgan street, and this structure will get under way very shortly. He plans to hold the grand opening on next Labor Day.

Miss A. L. Ketchum, owner of the Plaza Theatre, Clara and Etzel avenues, St. Louis, has concluded a deal whereby on January 1 she will take over the Aubert Theatre, Easton avenue at Aubert avenue, and the Chippewa Theatre, Broadway near Chippewa street.

During the week articles of incorporation were issued by Secretary of State Becker to the A. L. Ketchum Theatre Company, which is to have $30,000 capital. The incorporators are A. L. Ketchum, P. A. Koch, P. G. McElwee and R. H. Roberts. This company will operate the Plaza, Aubert and Chippewa in the future.

J. C. Borden opened his Palace Theatre at Lawrenceville, Ill., on Saturday, December 15. It is one of the best arranged houses in that vicinity. The St. Louis Exhibitors Supply Company, of St. Louis, furnished the two Simplex mazda equipped projection machines and the Minusa curtain for this house.

Jimmie Lawson opened the New Grand Theatre at Mount Olive, Ill., on Thursday, December 13.

Joe Schrempp, former owner of the Knickerbocker Theatre in St. Louis and later in the distribution end of the business, has been named manager of the Duquoin Theatre, Duquoin, Ill.

Jim Drake has leased the Gem Theatre in Sixth street near Market, St. Louis, and is giving St. Louis the biggest show in the world for 10 cents. Drake is putting on a double feature and a comedy with news reels and is packing 'em in.

Out-of-town exhibitors seen along Picture Row the past week were Jim Reilly, Princess Theatre, Alton, Ill.; Tom Reed, Duquoin, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; Leo Bernstine, Springfield, Ill., and W. T. Bollinger, Elvins, Mo.

Canada

The theatre properties operated by the J. B. Sparrow Theatrical and Amusement Company, Ltd., Montreal, have been offered for sale. The announcement has caused a sensation in Montreal theatre circles, not only because two of the most outstanding local theatres are affected, but because G. B. Sparrow, president of the company, was the man who was chosen the first national president of the Motion Picture Theatre Owners of Canada on the occasion of the latter's organization meeting in Montreal last September. Mr. Sparrow recently resigned from the M. P. T. O. presidency and has been succeeded by A. D. Denis of Montreal.

The theatres which have been placed on the market are His Majesty's Theatre, a veritable amusement landmark of Canada's largest city, and the Theatre Francais, in the East End of Montreal. Both of these properties are announced for sale "at sacrifice prices."

During a recent period the Theatre Francais was operated by Marcus Loew on a rental basis. Then it was known as the Metropolitan and later as the Court Theatre. Considerable improvement was made in the structure prior to its acquisition by the Loew interests. After some time, the theatre reverted to the Sparrow company, the organizer of which was the late J. B. Sparrow, father of G. B. Sparrow.

The National Theatre, Bay and Dundas streets, Toronto, one of the older downtown theatres, suffered damage by fire to the extent of $7,000 on December 11, the outbreak occurring when there was no one in the building. The stage section of the theatre was gutted and the roof was burned through.

"Richard the Lion-Hearted" followed "Scaramouche" and "The Covered Wagon" at the Tivoli Theatre, Toronto's two-a-day picture theatre, "Richard" opening a week's engagement on December 17 at $1.50 top, all seats being reserved.

The employes of the Metropolitan Theatre, Winnipeg, Manitoba, formerly the Allen Theatre, are having their annual Christmas Frolic this year as usual. Manager Miller Stewart presented each member of the staff with a turkey as a gift of the management, forty-five birds being distributed. The employes also enjoyed a special midnight show with themselves as principals, their friends being the invited guests.

Manager George Rotsky of the Palace Theatre, Montreal, formerly the Allen, abandoned the regular two-a-day policy of the theatre during the week of December 17 by presenting "Jealous Husbands" at continuous performances. Mr. Rotsky made a special play with performances starting at 10 o'clock each night, this being arranged, he announced, for the benefit of employes of many retail stores which were open until 9 or 10 o'clock each night to take care of the Christmas rush. "The Hunchback of Notre Dame" opened at the Palace on December 23 with performances twice daily and at prices ranging up to $1.50, this being the regular policy.

Philadelphia

Exhibitors who do not accept shows contracted for on an agreed date with the various exchange houses, included in the membership of the Philadelphia Film Board of Trade, will be obliged to pay for such films as are included in contracts at specified dates without the privilege of showing the films on a deferred program, according to a resolution adopted at the meeting of the Arbitration Board held during the week at the De Luxe Exchange headquarters. In the future no redress will be granted either in the way of subsequent showings or in the cancellation of payments, the exhibitor paying for the film as per date of contract.

Another innovation was the determination to do away with the acceptance of contracts signed by agents, bookers, operators and other employes of picture houses and to make future bookings only with the bona fide signatures of the owners.

With the completion of the building operations, which practically made a new theatre out of the Opera House, at Dover, Del., there was introduced to the amusement enterprises of the town one of the most modern picture theatres in that section of the state. On Thursday of last week the reopening ceremonies were inaugurated with the mayor and city officials participating. They warmly commended the owners, a syndicate headed by President George Schwartz, for the erection of so artistic and modern a structure. The house seats 1,000 instead of the former 650. The interior is handsomely decorated in gold and black, a new Typhoon system and an organ introduced and a modern projection room erected.

Two more theatres have been added to those controlled by J. Everett Lewis, enterprising proprietor of the Plaza Theatre at Milford, Del., and the Everett Theatre at Middletown, Del., through the acquisition of the picture theatres in the adjoining towns of Crisfield and Saulsbury, Maryland.

An elaborate building program is now in progress at the Opera House of Norristown, Pa., which has been added to the string of theatres owned by Benjamin Sablosky, and including the Lyric, Garrick and Empire. The rebuilding of the century old Opera House will involve an expenditure of $300,000 and when completed will give the city one of the finest theatres of its kind in any city of like size, with a seating capacity of 2,000.

First-Run House for Long Beach, Cal.

THE biggest theatrical and realty deal in Pacific Coast exhibition circles was announced last week by West Coast Theatres, Inc., through Michael Gore, president, with Walter S. Horne Company and I. E. Baker of Long Beach for the construction of a theatre and office building on Ocean Boulevard, in Long Beach, Cal. The deal and business transaction involved is in excess of $4,000,000, calling for the immediate beginning of work on an eight-story de luxe theatre and office building on the north side of Ocean Boulevard, between American and Elm avenues at Long Beach. The site of the new structure is 150 feet by 155 feet, and the property one of the most important business centers of Long Beach.

With this deal the city of Long Beach assumes an important place in Pacific Coast theatricals. The theatre is to seat 3,000. Harry C. Arthur, r., general manager of West Coast Theatres, Inc., is authority for the statement that plans have been approved by which he executive committee of West Coast Theatres will provide Long Beach with a theatre that is to compare favorably with the biggest and finest institutions in the country.

A big symphony orchestra, under a prominent conductor, will also be a feature of the house, which will be run on a basis equal to the first-run Los Angeles theatres. Frank M. Browne, division manager of Long Beach, will be in charge of the destinies of the new house.

Markowitz in San Francisco Reduces Strand's Admissions

M. L. Markowitz, owner of the Strand Theatre, San Francisco, has come out with the public statement that theatre admission prices are too high and has taken the lead in a movement to bring these down to a more reasonable level. In a recent statement he said: "For some time it has been the general custom for all downtown theatres showing high-grade, first-run feature pictures to do what the other fellow does, but sometimes some one comes to the realization that existing conditions can be improved by the inauguration of a new policy and such is the case at the Strand Theatre right now. We have come to the conclusion that theatre admission prices are too high, and after carefully weighing the question find we can afford to show the best pictures at lower prices and still make a reasonable profit because of our low rent and operating expenses. Our new schedule of prices is 20 cents for matinees, including Saturdays, with children 10 cents, and 40 cents for evenings, Sunday and holiday matinees, with a 15-cent rate for children. We are featuring independent productions such as those of Douglas Fairbanks, Mary Pickford, Harold Lloyd, D. W. Griffith and Charles Ray. We are not controlled by any producing company but operate an independent theatre showing independent attractions."

The management of the Warfield Theatre, San Francisco, has broken its policy of making a weekly change in program regardless of the excellence of the screen attraction, and "Flaming Youth" has been held over for a second week. House records were broken the first week, according to Manager Charles M. Pincus, and the longer run was literally forced by popular demand. The world premiere of "Black Oxen" has been delayed a week because of this. This premiere will be followed by the first showing anywhere of "The Half Dollar Bill," a Graf production made in San Francisco and distributed through Metro.

West Coast Theatres, Inc., will spend about $75,000 in improvements in the Oakland T. & D. Theatre and at the conclusion of the work the name of the house will be changed. Harry Arthur, general manager of this organization, was a recent visitor from Los Angeles, conferring with A. M. Bowles, manager of the Northern California division.

C. L. Laws, manager of the California Theatre, Watsonville, Cal., spent a week at Los Angeles recently investigating the system followed out in the management of leading houses of the West Coast Theatres, Inc., in the southern field.

Under the direction of General Manager William Citron, a Kiddie Revue will be offered every evening during Christmas week at the New Mission and New Fillmore theatres, San Francisco.

The National Theatres Syndicate, San Francisco, headed by L. R. Crook, which recently purchased the theatre of Frank Atkins at Marysville, Cal., through the office of J. R. Saul, will enlarge the house and install new furnishings at a cost of about $40,000. The deal included the purchase of this house outright, with the land on which it stands, and involved about $150,000.

B. Getz, Inc., San Francisco, is having plans prepared for a one-story theatre to be erected at San Mateo, a peninsula suburb, at an estimated cost of $115,000.

Charles Douglass, who conducted a theatre at Merced, Cal., for many years, has returned to the amusement business after a brief respite and is now operating the Realart Theatre at Los Angeles.

John Triguerio, who operates two theatres at Fort Bragg, Cal., has arranged to take over the Strand Theatre, a new 500-seat house at Santa Rosa. This will be operated as a second-run picture theatre.

Mr. and Mrs. G. O. Cole, of the Virginia Theatre, Virginia City, Nev., were visitors on San Francisco's Film Row early in December. Other visitors the same week were Ed Stark, of the Opal Theatre, Hollister, Cal.; Mr. Harvey of Vacaville, A. A. Richards, of Modesto, and P. W. Byrd, Hanford, Cal.

James Barlow, of the Rialto Theatre, Stockton, has been quite seriously ill of late and has been confined to his bed in a hospital, but is expected to be able to be out shortly.

The Lyric Theatre, Stockton, Cal., has booked William H. Hart in "Wild Bill Hickok" and has offered a fine silver cup to the troop of Boy Scouts making the best showing in a stunts contest.

Cincinnati

The past, present and future of motion pictures were discussed from the standpoint of observers in different fields at the annual luncheon of the Cincinnati Better Motion Picture Council, at Hotel Sinton last week. Brief addresses were made by I. Libson, manager of most of the first-run houses in the city, Ben Strasser, local film director, Wm. Keiser, president of local Film Board of Trade, and Wm. G. Stiegler, motion picture editor of the Cincinnati Times-Star.

Harry Gordon, formerly picture theatre manager at Portsmouth, Ohio, who has been manager of the Fairmont Theatre, Fairmont, W. Va., since the house opened six months ago, has resigned his position and has been succeeded by Sam Dieman, who was a groceryman before entering the picture game.

Forbes and Craig have taken over the Alva Theatre at Bowerson, Ohio, while L. A. Pilliod at Grand Rapids, Ohio, has disposed of his Photoplay Theatre to J. Nofus.

Spectacular Fire Destroys Theatre in Everett, Wash.

The Everett Theatre, Everett, Wash., was completely demolished by fire in a spectacular blaze that occurred early Tuesday morning, December 11. The loss is estimated at $100,000. It is partly covered by insurance. The fire is thought to have started from a short circuit or from sparks in the furnace room. The Everett was the only house in the city with a stage large enough to house legitimate attractions. It had for some time been showing high grade feature pictures. The house was built in 1900 at a cost of $70,000. Very recently a large sum had been spent for improvements, alteraitons, decorations and furnishings. The building was owned by the Everett Improvement Company and under lease to the Star Amusement Company. About $1,500 worth of films and the projection machine were saved from the fireproof projection booth and vault.

C. A. Swanson of the Star Amusement Company was in Seattle the following day. He states that the house will be rebuilt immediately. The new structure will probably be one of the finest houses in the state, although there has not yet been time for anything but a brief review of the situation.

President Howard S. Clemmer of the M. P. T. O. of Washington, and Ray Grombacher, trustee, both of Spokane, called a meeting for Eastern Washington exhibitors who had been unable to attend the organization meeting in Seattle several weeks ago. Telegrams were sent to thirty-five, twenty-five of whom turned out. Wires received from the other ten assured cooperation. The meeting was held in Spokane December 11. It was opened by Mr. Grombacher, who presented Dr. Clemmer. J. M. Hone, executive secretary-treasurer, who maintains the organization's offices in Seattle, went over for the meeting and received the twenty-five new members. A banquet attended by fifty exhibitors and exchangemen and their wives and friends concluded the meeting, which was followed on Wednesday by a trustees' meeting in Seattle.

Francis J. Mraz will open his new Mraz Theatre in Colton, Wash., about January 1.

L. K. Kubley, who owns the Dream Theatre, Ketchikan, Alaska, is in Seattle arranging bookings. He has signed for the entire Educational product of short subjects for the coming year.

James Q. Clemmer, a leading pioneer in the picture history of the Pacific Northwest, is back in Seattle vacationing.

Col. M. H. Newman, general manager for Universal houses in the Pacific Northwest, is in Seattle for a few days.

Roy Boomer, formerly manager of the Spokane Universal exchange, has resigned to take over the management of the Cameo Theatre in San Francisco.

J. W. (Jack) Allender, of the Allender circuit in Eastern Washington, was in Seattle this week.

After being completely refitted and redecorated, the old Flag Theatre, First avenue near Pike street, has been reopened under new name of Market Theatre. It is a 10-cent house. A. B. Johnson is manager.

Nebraska

The Palace Theatre in Sioux City, Ia., which was badly damaged by fire some weeks ago, is to be remodeled extensively.

The Strand Theatre at Sioux City, Neb., has been closed by its proprietor, R. E. Geesman.

Miss Genevieve Jenkins, daughter of J. C. Jenkins, owner of the Auditorium Theatre at Neligh, Neb., spent a few weeks in the hospital at Omaha recently.

W. B. Wheeler has sold the Victor Theatre at Bertrand, Neb.

Oklahoma

Roy Bettis has taken over the management of the Hippodrome, Okmulgee, Okla.

Manager Mayberry will open his new Criterion Theatre at Enid, Okla., about January 1, 1924. The theatre will be strictly modern.

"Let Not Man Put Asunder"

North Carolina Exhibitors Amicably Adjust Music Tax

All differences existing between the North Carolina theatre owners and the American Society of Authors, Composers and Publishers have been amicably adjusted, according to Henry B. Varner, president of the North Carolina M. P. T. O., who attaches to his notification to all exhibitors a list of all theatres in the state together with the compromise annual dues agreed upon for the performance of copyright music in all theatres.

A series of conferences between Mr. Varner and officials of the society culminated in a meeting of these officials and the executive committee of the M. P. T. O. in Charlotte, at which the entire matter was threshed out to the satisfaction of both sides, and a new scale of fees, approximately one-half the original demands, agreed upon, affecting every theatre in the state. This new scale went into effect on December 1 and Mr. Varner is now busily engaged in getting signed agreements from the individual theatre owners, since the entire plan is contingent upon small exhibitors paying the new fees without protest.

It was agreed by the society to drop all of the forty-one suits now pending in the United States courts against Carolina exhibitors for infringement of their rights under the copyright laws as soon as the new plan gets into effect all over the state, and President Varner is congratulating himself and the exhibitors upon saving something like $20,000 annually for them.

E. J. Sparks Enterprises, controlling fourteen theatres in Florida, a majority of which were former Southern Enterprises houses, has opened permanent Atlanta offices in charge of E. T. Brown for the purpose of handling bookings of pictures and legitimate attractions for their chain of houses, the offices being in the Metropolitan building. The Sparks chain includes the following Florida houses: Jefferson and Orpheum, St. Augustine; Grand, Beacham, American and Phillips, Orlando; Drekka and Deland, Deland; Baby Grand, Winter Park; Sarasota, Sarasota Star and Opera House, Arcadia; Casino and Auditorium, Lakeland.

J. F. Howard has opened his new Peoples Theatre in Lenoir City, Tenn., with a seating capacity of 300, modern in every respect. W. M. Hayes is building a 300-seat house in Lenoir City, the New Amuzu, which will open January 1.

To build up the usually dull December receipts, Willard Patterson of the Metropolitan, Atlanta, has devised a ticket book scheme giving $6 worth of tickets for $5. Through a tie-up with the Atlanta Georgian and Hearst's Sunday American, these books will be offered to all their carriers with clubs of subscriptions, the carriers who obtain the largest numbers of subscribers each week winning ticket books. The first order of the newspapers was for 2,000 books, which means a lot of extra cash coming in for "Pat." Another tie-up was effected with the United Cigar Stores Company to sell the books and maintain a counter display in each of their Atlanta stores.

M. A. Lightman, well known Tennessee and Arkansas exhibitor, is opening the Princess Theatre, North Little Rock, Ark.

C. S. Smith, exhibitor from Newman, Ga., has returned home after attending the trial of the noted Doctor Frederick Cook.

Walter White, of Jefferson, Tenn., has taken over the Gay at Newport, Tenn., from W. C. Carter. Mr. Carter will continue to operate his Liberty, Greenville, Tenn.

Samuel Borisky was an interesting visitor on Atlanta's Film Row the past week.

W. M. Sugarman visited Atlanta the past week in the interest of his Peking and Grand theatres in Montgomery, Ala.

W. H. C. Dudley is reopening the Opera House, Americus, Ga., closed since July 1. He is one of the pioneers in the industry, having been an exhibitor since 1900.

Burgettstown, Pa., Theatre to Boast Free Public Baths

Romania Brothers, prominent business men of Burgettstown, Pa., are erecting a $75,000 picture theatre in that town which they expect to have ready for opening about the middle of January. The house, as yet unnamed, will be modern in every respect and will seat 750. The exterior is very handsome, being done in red and white brick.

In the basement of the new building there will be baths, free to the public. Pool, billiard halls and bowling alleys are also included in the basement plans. J. De Walt will be house manager and will do all booking of films. Burgettstown is a town of but 1,500 persons, and already boasts of two picture theatres, the Grand and the Auditorium.

Congratulations to E. F. Claffey of the Liberty Theatre, Sharon, whose wife recently presented him with twin baby girls. Mother and children are doing well.

Linn J. Blackford, who years ago conducted the Nittany Theatre at State College, has opened his new Clifton Theatre at Huntingdon. It is a beautiful picture theatre and stands on the site of the old Gamble Theatre. Seating capacity is 900.

The Harry Davis Enterprises opened their newest downtown house in Pittsburgh on December 24. It is known as the Ritz and seats 1,000.

George S. Mackay, formerly assistant manager at Rowland and Clark's Belmar Theatre in the Homewood district, has been promoted to manager.

A. Roth of the Seven Stars Theatre, Phillipsburg, and Jake Smith of Smith's Opera House, Barnesboro, were recently in town.

Manager William W. Clark of the Rivoli Theatre, East Pittsburg, says business is coming along in great style. Clark has recently added $3,000 worth of improvements to his pipe organ and installed an orchestra as well.

Miss Agnes Rapp, who manages her father's Theatorium at Emleton, is touring Canada in her car. She expected to be back home for the holidays.

F. J. Dion of the Orpheum Theatre, Franklin, is back on the job again, hunting the business as usual, after having spent several days down in North Carolina "hunting wild game."

Ben Engleberg, owner of the new Elmore Theatre, Pittsburgh, is back on the job after having been confined for several days to his bed suffering from the grip.

Barth Dattola, popular owner of the Alhambra Theatre at New Kensington, has the sympathy of the film fraternity as the result of his mother's death, which occurred in Italy at the age of 82 years. Barth visited his mother this summer and saw her for the first time in twenty-two years.

J. George Schweitzer, theatre magnate from Titusville, spent several days in town recently film shopping.

Harry Browarsky, of the Rex in East Liberty, and C. G. Becker of the State Theatre, Butler, are the latest exhibitors to purchase Hudson coaches.

Jake Silverman of the Strand, Altoona, and Nick Anas of Wellsburg were recent Film Row visitors.

The Paramount Theatre at Connellsville has been enlarged recently and the capacity has been increased by two hundred seats. The lobby is also being redecorated. Messrs. Maracas and Mikalaris are the owners.

E. F. Nutter of Rowlesburg and Terra Alta, W. Va., has just opened his newest theatre in the last named town.

A Mr. Deemer is the new manager at the Fairmont Theatre at Fairmont, W. Va.

A charter has been issued to the Raleigh Amusement Company of Raleigh, W. Va. Capital, $10,000. Incorporators: K. C. Washington, O. T. Wilkerson, James W. Cox, C. T. Beryer and Hyden Smith, all of Raleigh.

Do Southern Women Lead in Industry?

HOW many women are holding executive positions in the film industry "on their own" in the United States? Do the Southern States hold the palm when it comes to progressive women exhibitors, exchange managers, etc.? There are eleven progressive, independent women exhibitors in Georgia alone, and the news of a week includes mention of several "forward" women in the industry in the Southeast. For instance, during the past week:

Mrs. Phelps Sasseen, who formerly operated a live theatre at Easley, S. C., while her husband sold films for Al Lichtman, announces that she has taken over a new theatre at Belton, S. C., and along with its managment will also operate the principal hotel there.

Mrs. Willingham Wood built a theatre and leased it to outside parties. Their lease expired November 1 and she announces that in the future she will conduct the show herself.

Mrs. Anna Sessions, Southern District manager for Hodkinson, pays a "pop call" to the Atlanta exchange.

Miss Bertha Schindehaur, with General Film since its first organization until it dissolved, then with Vitagraph, has just resigned her position.

Mrs. Willard (Pat) Patterson (nee Anna Eugene Aiken), publisher of the only regional motion picture trade paper in the South, flays those who would tax the motion picture out of existence.

Mrs. H. T. Allen of Atlanta has just completed a tour of the Carolinas, placing the service of the Pictorial News service in theatres which are pledged to run these slides to pay their dues to the North Carolina M. P. T. O.

Latest Albany Rumor Does Injustice to Wm. Shirley

A rumor which spread like wildfire over Schenectady, N. Y., as well as the Film Row in Albany, to the effect that William Shirley was no longer general manager of the Farash Corporation, controlling the State, Albany and Strand theatres in Schenectady, was officially denied a day or so ago by William W. Farley, of Albany, head of the company. Just how the rumor started is a question which Mr. Farley would like answered, and it is just possible that he will conduct a quiet investigation in an effort to place the blame where it belongs. The fact that Mr. Shirley was in New York the fore part of the week was added to the rumor as a means of substantiation. According to Mr. Farley, there has been no change in the Farash company and none is contemplated.

Eli Rosenbaum, proprietor of the Hippodrome in Ogdensburg, has been named defendant in an action brought by a song publishing company of New York and which is slated for the December term of District Court in Utica. Mr. Rosenbaum has retained Attorney J. A. Goldstein of Utica, but claims that he has a receipt to show that he obtained permission from the American Society of Composers, Authors and Publishers to play all copyrighted songs in his theatre.

Captain George Broome, general cashier of the Farash Corporation of Schenectady, has resigned and has been succeeded by Frank Hickey of Albany.

The more enterprising of the picture theatres of Albany, Troy and Schenectady are all dolled up in anticipation of the Christmas Holidays. The lobby of the Mark Strand in Albany is particularly beautiful in its heavy garlands of holly leaves entwined with red rope. The lobby of the Leland in Albany is also handsome in garlands and Christmas bells, while in Schenectady the management of the State and Strand has gone the limit, using small Christmas trees handsomely trimmed. Over the marquee at the Barcli, small Christmas trees wired with tiny electric lights proclaim the spirit of Christmastide at night.

The Movie Home Journal, started last April by Oscar Perrin as a means of better advertising attractions at the Leland and Clinton Square theatres in Albany, now calls for a mailing circulation each month of about 2,000 copies.

On Saturday night, December 15, William E. Benton opened his new Capitol Theatre in Whitehall, N. Y. Invitations to the opening had been received by all the film exchanges in Albany, but owing to the distance few managers were able to make the trip. The house takes rank as one of the most beautiful in that section of the state, and it will be handled by Miss Georgiana Wallace, formerly of the new Grand in Whitehall.

Harry Symansky, manager of the Lincoln in Troy, probably books his pictures quicker than any man in this territory. Young and alert, Mr. Symansky seems to know just what his patrons want. Following a screening of "Reno" a few days ago, it took Mr. Symansky just thirty seconds to book the picture and sign the contract.

The sympathy of the readers of Moving Picture World is extended to Walter Hays of Buffalo, vice-president of the Strand chain of theatres, in the recent loss of his mother.

Quite a few of the exhibitors of central and northern New York were along Film Row during the last few days. Charles H. Moyer, who runs houses in Herkimer and Little Falls, had a hard time to find Albany hotel accommodations. Al Bothner, managing three houses in Troy, booked Fox product, while Mrs. A. E. Milligan of Schuylerville reported business as fair. Samuel Wood, who will open a house in Canajoharie on Christmas Day, made his first visit here in many a month. Jack Troy of Hudson also was among the visitors.

The Griswold Theatre of Troy showed fine Christmas spirit in inviting the orphans of that city to attend a presentation of Jackie Coogan in "Circus Days" as guests of F. F. Proctor.

Denny Reegan of the Star in Greenwich hit Albany the other day with blood in his eye. This is in the way of a warning to exchanges not to attempt to "load" poor film on Mr. Reegan, who has a mind of his own and is not afraid to speak it.

Whatever you do, don't hand Sam Suckno, theatrical magnate of Albany, N. Y., a cigar. The other day, one of the film exchange managers presented Mr. Suckno with a cigar which he supposed had been given him by one of the wealthiest residents of the city. Mr. Suckno managed to take a few puffs of the cigar, after which he consigned it to a cuspidor, remarking that it was the worst smoke that he had ever had. It later developed that the cigar had been presented the exchange manager by the dirty towel man, the manager having unwittingly given the wrong cigar to Mr. Suckno.

The Barcli in Schenectady certainly made the right move when it decided to admit all children at all shows for 10 cents. John J. Walker, who formerly owned the theatre, charged children the same admission as adults, but on the advice of Frank Breymaier, the new owner, R. V. Erk dropped the price to 10 cents, and now other houses in the city have followed suit.

Robert Landry, owning houses in Ogdensburg, Malone and Plattsburg, has booked "Little Old New York" for the three places.

Father Blais, who runs the Strand in Schroon Lake, N. Y., is trying out double features.

Frank Breymaier, manager of the Barcli in Schenectady, will give a Christmas party to the employes of the theatre some time between Christmas and New Year's.

William Shirley, general manager of the Farash Theatre Corporation in Schenectady, received a couple of Christmas club checks last week, which caused him to remark facetiously that he would probably distribute them "among the film boys in Albany."

According to the management of the Barcli, over 4,500 residents of Schenectady witnessed in a single day a recent showing of "Chronicles of America." The house opened at 11 A. M., charging a 15-cent admission up to nightfall, when 20 and 30 cents prevailed.

It may be that some of the exhibitors are not making money these days, but Harry Hellman, owner of the Royal in Albany, is not among the number. Mr. Hellman sports a brand new Cadillac car, and in fact had two a few days ago, but returned one to New York simply because he did not like the color.

New Hampshire

Leave it to "Pete" Latchis to give the public what it wants, say the folks up here. Since the grand opening on November 21 of the new Latchis Theatre, Keene, N. H., a new interest in motion pictures and theatricals has pervaded the city and the theatre has done a rushing business.

The opening show in "The Most Up-to-Date Theatre in the World in a Small City" lived up to all promises. Besides Jackie Coogan's "Long Live the King" there was grand opera singing, Keith vaudeville and Ferdinando's Havana Orchestra. A feature of all the programs has been the new pipe organ, played by Edward Allen.

Canada Incorporates

Announcement is made of the incorporation of the Motion Picture Theatre Owners of Canada under a company charter with headquarters at Montreal, Quebec. The Canadian association, of course, is affiliated with the M. P. T. O. of the United States. The Canadian M. P. T. O. has adopted a crest or trade mark having for its design a maple leaf superimposed with a chain circle which surrounds a beaver. Within the circle is the name of the association and a line, "Incorporated 1923." Both the maple leaf and the beaver are national emblems of Canada and the chain circle represents the co-operative policy of the association.

Buffalo

Mrs. C. B. Darrow has leased the Central Park Theatre from James Wallingford for a period of years. Jim will now devote all his efforts to the Allendale, a west side community theatre.

Howard Waugh, who formerly managed several houses in Jamestown, N. Y., has been engaged by Harold B. Franklin, head of the Paramount theatre department, as manager of the Place Theatre, the demonstration point theatre of the Paramount company in Memphis, Tenn.

Interests who are trying to put over a Sunday picture ordinance in Geneva, N. Y., have run up against much opposition from churches. Interest centers on the next meeting of the council, December 20, when the ordinance permitting Sunday pictures will come up for its first reading.

James Cardina, who operates the New Varsity and Kensington in Buffalo and the Glen in Williamsville, announces that he will close the Kensington next summer for extensive alterations and improvements, including a new stage, heating plant and organ.

Bill Van Dyne, assistant manager at the Lafayette Square, is in a terrible fix. It looks like he will have to have his tonsils removed a day or so before the big Christmas dinner is served.

The employes of the Victoria Theatre, West Ferry and Grant streets, will be treated to a Christmas "feed" by Mrs. Mitchell H. Mark and Walter Hayes on the afternoon of December 29. The banquet board will be placed on the stage.

Nikitas Dipson has reduced admission prices at the Grand Theatre in Batavia, N. Y., where he has just opened the new Family.

The Church of the Christian and Missionary Alliance in Endicott, N. Y., is being remodeled by Benjamin Dittrich into a picture theatre. It will accommodate 600, have a small stage and space for an orchestra and charge 10 cents. The opening will be late in January, it is hoped.

"Let Not Man Put Asunder"

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

W. Griffith Mitchell Improves Book Into the Perambulating Poster Kiosk

GETTING back to his old desk in the Majestic Theatre, Kalamazoo, Mich., W. Griffith Mitchell signalizes his return to the fold by combining the perambulating book, the Parisian news kiosk and the war-time bomb proof into the Griffith Poster Perambulator as shown in the illustration and which he first used, being a First National franchiser, on Jackie Coogan in Circus Days.

A First National Release

THE PERAMBULATOR

This original structure seems to be a light erection of 1x2s covered with corrugated paper or cloth, dome covered and provided with small castors on which the structure rolls, propelled by a one-man motor inside the device.

The front carries a one sheet below the peep holes, with other ones on the sides and a three sheet at the back. If desired two threes may be pasted back of the peep holes with the one sheet in front, or streamers may be worked on the sides above the ones. The surface is there. You may use it as you please.

Build to Endure

But now that Mr. Mitchell has demonstrated the value of the device it would be better to build for permanency, for this is a stunt that can be worked for every title and which will still be good long after the novelty value has worn off.

Build the top of a solid circle, on which the dome is erected. This will make it cooler in summer, as the head of the motive power will not be exposed directly to the heat from the roof.

Build the frame with a door in the rear through which the man may enter and mount it on roller bearing truck castors, three or four inch size, instead of the lighter furniture castors, and keep these oiled. Cover with sheet metal and paint the house plate above the peep holes and repeat just the name all the way around. Build it of sheet metal and you will have an advertising device that will serve you well, week in and week out, which can be used in inclement weather, and if necessary you can supply your permabulator with an oil stove and even a drop seat for his rest periods.

But first find out how the police feel about it. If they give an O. K., you have one problem permanently solved.

You can add noise making devices or light it up at night for transparency work. It is as elastic as a bootlegger's conscience.

Not So Good

The Royal Theatre, Laredo, Texas, as has been told before, uses two-language posters, specially painted, and all of the titles are done into Spanish. It's not so bad as a rule, but recently "Como una Rosa" did not sound half as attractive as "Mighty Lak a Rose." Takes all the poetry out.

Vital Statistics for Woman Proof

When it came to playing Woman Proof, Howard Price Kingsmore, of the Howard Theatre, Atlanta, distributed to women patrons a manilla envelope printed up "For Women Only. Don't show this to your sweetheart." There was also a cut of a flock of women storming the doors of the Bachelor Club.

Inside were circulars asking "Do you know what the Woman Proof Age is?" "Is there a Woman Proof age?" "See Tom Meighan in Woman Proof at the Howard" and the date.

In a twelve point framed panel were the vital statistics proving that up to date 2,154 men and women had been married in Atlanta in 1923, of which 1,003 were between 20 and 30, 351 between 30 and 35, 500 between 35 and 40, 101 between 40 and 48, 167 between that and 53 and 134 between 53 and 79. This ended with the same inquiry as to what the woman proof age was and the inference that while there was life there was hope.

It is not altogether new, though new in this form, and it made a novelty that was held to be shown so that each had a circulation value of four or five. It should be easy to work out the figures if your town is not too large, but it would be better to use only the ages of the grooms.

Reciprocal

Getting a hook-up page on Strangers of the Night, the Garrick Theatre, Duluth, put a misspelled word in each space and gave ticket prizes for their discovery. More than one hundred correct answers were turned in and that many tickets disposed of.

It might have ended there had not P. F. Schwie thought to write the Herald in comment on its "tremendous pulling power," and the least an appreciative advertising manager could do was reproduce the letter, and there was no charge for that free publicity. Milk it dry while you're at it.

THE TOWN'S IN A FLURRY—HAROLD LLOYDS HERE IN "WHY WORRY"—EXIT WORRY!—ENTER JOY!
HAROLD LLOYD in
WHY WORRY
2 PART SPECIAL ATTRACTION

A Pathe Release

THE BIG FLASH FOR HAROLD LLOYD IN WHY WORRY PLANNED BY THE STRAND, ALTOONA

This shows an exceptionally good collection of jazzy selling lines and a particularly good use of the cutout figures from the lithographs worked into a single splash front that is better than the average because it is not overdone. There are no repeated figures and each is given an isolation which permits it to be displayed to the fullest advantage where crowding would reduce the effect.

Congratulations!

This department extends its congratulations to the Palace Theatre, Hamilton, Ohio, to Fred S. Meyer, the manager, and E. M. Brewer, who assists him in the handling of the Palace Theatre program, which has just closed its fourth year.

Four years ago Mr. Meyer brought out a thin weekly program. The local merchants contributed their advertising, more because Mr. Meyer was so thoroughly likable than because they expected to reap any real return. It was, in many ways, much like several hundred other house organs, but it had a personality, it aimed to be something more than the mere recital of the film attractions, plus perfunctory clipped matter. Even then it talked for Hamilton and its interest as well as for the Palace.

Today the program, now a monthly, appears as a one hundred page regular issue and is regarded as one of the most productive merchant advertising mediums in that territory. It has a direct mail circulation of more than 3,000 copies, and it is eagerly looked for and read. And this has all come to pass because when he started out to produce a house organ Mr. Meyer used a pen instead of a paste brush, and used it with intelligence.

Today the magazine has a family running well into three figures, and two or three hundred managers in various parts of the country owe to Mr. Meyer the pattern upon which they have founded their own successful publications.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

AFTER adding jazz musicians to the regular orchestra for several weeks, one at a time, to perfect the symphonized jazz incident of the program, the Brooklyn Mark Strand Little Symphonized Jazz Orchestra has now blossomed out as an organization of harmonists which can be lifted out of the symphony orchestra for use in radio broadcasting and for stage presentations. The first appearance of these as a unit was made with the picture, "Flaming Youth," when an atmospheric prelude consisted of the Jazz Orchestra and four members of the ballet. The usual Symphonized Jazz was omitted for that week, and a classical overture took its place.

"Raymond," the overture, although a classic, was snappy enough to sustain the tempo of the program. Two booth floods of Mestrum make, 150 amperes each, covered the entire stage with color blend, and two dome floods of same amperage were on the orchestra, also color blend. Two entrance spots, color blend, crossed on the overhead canopy. The transparent columns had color blend spots shooting from the top, and rose pink spots upward from the base. Took up eight minutes.

Songs and Dances of Long Ago was put on partly because of the wonderful reception of previous old selections. Numbers were "Sweetest Story Ever Told," by Grand Chorus of twelve women; "Minuet," by chorus and four members of the ballet, and "To a Wild Rose," by chorus and premier danseuse. At opening the silver draw curtains served as transparency through which the singers were seen in Colonial costume, grouped with props of gold chairs and settees. For first song four overhead spots, two light pink and two light amber, augmented by two amber spots from one side and two orange from the other, picked out the singers. Silver cyclorama back drop was lighted from behind by three light blue open box lamps, and two green and two magenta spots. Footlights blue. Second number brought on the dancers, and they were taken care of by light blue x-rays and amber and orange arch spots. The chorus sang the number in accompaniment to the dancers, the chorus lighting being the same as described.

For the third number the side spots dimmed off, leaving four overhead spots to care of the solo dancer and ensemble. The green and magenta spots crossed on the back cyclorama.

The atmospheric prologue to "Flaming Youth" had a platform setting for the jazz orchestra. The deep blue plush cyclorama had an opening 12 feet high, 10 feet wide and 18 inches high, back of which was the platform. There was a valance covering the opening, with gold tassels and cords. A crystal chandelier hung down from center, and a tinsel drop was backed up by a purple poplin cyclorama. There were two five-light floor standards behind the arch. Opening selection was "Bambalina," by jazz orchestra and four dancers. Next was "Somebody's Wrong" and "Dreamy Melody" by jazz band alone, and then came "Everybody Strut," jazz and dancers. With the last named number a lobsterscope flicker was used, with dancers in "slow motion," and at the finish all lights flashed up white. The keynote of the lighting for this incident was light green, with magenta for contrast. These two colors blended on the back cyclorama from behind, the effect being very unusual. Ran nine minutes.

The feature picture took up one hour and twenty-two minutes, the Review eight minutes, and the musical incidents twenty-six minutes, making a show of one hour and fifty-six minutes.

Punchy Postals

Following up the out-of-town postcards, the First National has designed a somewhat startling imitation handwritten card on Anna Christie in which Anna announces her impending arrival in the reader's home town and urging him to withhold judgment until he can hear her story.

We presume that the First National exchanges will mail these cards from the exchange cities to get the proper postmark and imagine that it is going to shake a lot of innocent people to their souls' foundations. If you have Anna booked, better get your mailing list ready. This is too good to overlook.

Tinned Ballyhoo

Opening In the Palace of the King, the Rialto Theatre, Newark, used a knight in armor for a ballyhoo. To take the load off his feet, they gave him a horse, and lettered the blanket. Armored knights are rare in Newark, so every one stopped to look, and noted the play and house.

In the lobby there was more armor and some old Spanish flags, along with two boy trumpeters who sounded fanfares when they were not working in the stage prologue.

This title offers ample opportunities for dressing up the exploitation and Manager Fernkause did not overlook a bet.

Many Windows

Twenty-nine windows for ten days each makes a total of 290 days. That's what George E. Brown got in Charlotte, N. C., for Zaza at the Imperial Theatre.

He made a hook-up with the Colgate people who sent a man down to help him work their dealers, and the special brought with him 1,000 samplers which were promptly labeled for the play and given to the dealers for distribution. They were all distributed the day prior to the opening, but were announced for ten days previously.

This was only one of his stunts, but by far the most effective.

A First National Release

HYMAN'S PROLOGUE TO FLAMING YOUTH AT THE MARK-STRAND

The jazz unit of the house orchestra was supplemented by four young girls, who did a characteristic dance on the production stage to the music of the sextet of players. Jazz bands are available everywhere, and even the small towns can develop the dancers

Consistent Drive for Anniversary

For its third anniversary, Howard Price Kingsmore, of the Howard Theatre, Atlanta, used red on white for all his printing and split the display between the celebration and Stephen Steps Out.

The most important hook-in was with a local candy company which supplied 500 pounds of candy to be distributed to the women patrons, and furnished a white uniformed attendant to pass out the samples, also putting up a booth in the foyer to serve as a base of supplies. Six five pound boxes of the candy were also donated for daily prizes. The other end of this stunt was a window in the candy store. It proved a big puller and cost nothing.

For a ballyhoo the Tech High School band and cadets were invited to see young Fairbanks in his first play and gave an extended parade before arriving at the theatre. At several points along the line the march was halted for an exhibition drill. As the Tech in all its roots and branches is a local pride there was a moral as well as straight ballyhoo value to this stunt. It cost nothing, but Kingsmore donated $25 to the instrument fund of the band as an appreciation, and he could not well have gotten more for his money.

A cafeteria with two large establisments was given 500 passes good only Monday afternoon, and purchased another 500 at ten cents each. All were printed to suggest that the caterers had paid for the slips, which gave a better impression. The natural inference was that the cafe management had picked on the show because it was the best, rather than that the theatre was trying to get a large first audience for an unknown star.

Three thousand imitation hand written postals were sent to schools and colleges to tell about the school atmosphere of the play, and there was a special prologue to mark the third milestone.

First National Helps

First National announces that it has arranged for a popular priced reprint of Black Oxen through A. L. Burt & Co. and has arranged with Waterson, Berlin and Snyder to use When Romance Wakes as the theme song for this production.

They have also arranged with Witmark to use Dear Little Boy of Mine for the plugger to Boy of Mine. Ben Alexander's picture will be used on the front page of this and Miss Griffith will grace the Black Oxen plugger front.

Spent $1,800

Generally an increase in the advertising appropriation on a picture goes into special stunts, but Harry Dahn, of the Capitol Theatre, put an extra thousand dollars into newspaper work when he came to put over Ashes of Vengeance at his house. He spent $1,800 in all, but for that he got a fine business for two weeks, and cleared a large profit on the investment.

He figured that there was a large French population which would particularly appreciate the French locale of this Talmadge production. He knew that the newspapers were the most positive approach, so he took unusually large spaces in both the French and English language newspapers, chiefly in advance. Spending so much, he was careful to get particularly good copy and cuts to make the best possible impression.

Most managers would have diverted a share of that money to ballyhoo, but Dahn wisely figured that ballyhoo work did not accord well with the dignified character of Ashes. He holds his exploits for the zippy stories and gets additional respect for the Talmadge work through his own respectful attitude toward the product. He wanted to bring his patrons into the house in the proper frame of mind.

A Universal Release

EXPLOITATION FOR THE HUNCHBACK OF NOTRE DAME TOOK A NEW ANGLE IN LOS ANGELES

B. F. Robinson, exploitation man in the L. A. exchange borrowed the original props and displayed them in contrast with the modern shoes, autos, as contrasted with a litter, the musical instruments and ancient and modern weapons. Original props are not at the disposal of the average exhibitor, but a few can be rented from a costumer to duplicate this general idea.

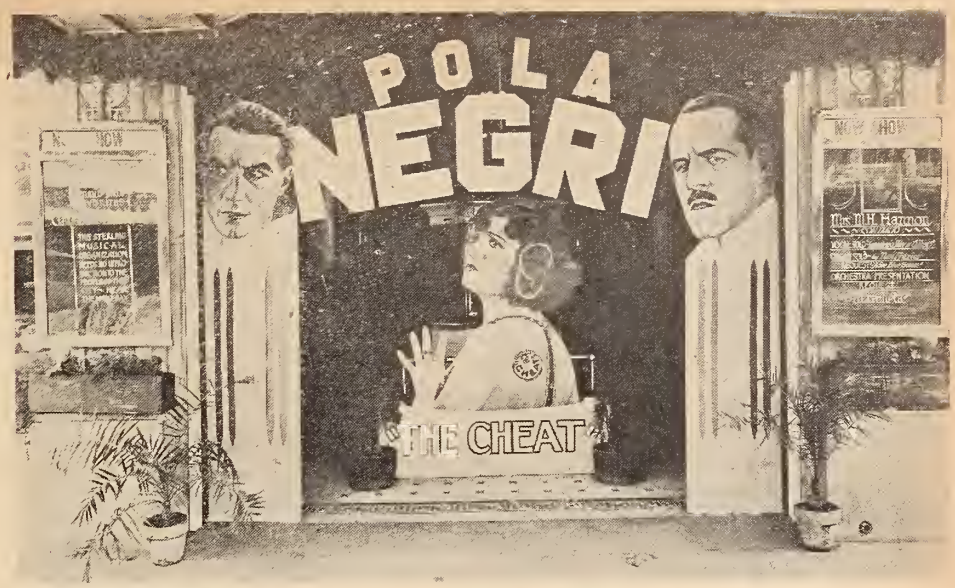
Put a Flasher on Branded Shoulder

J. P. Harrison had a nice little idea for Pola Negri in The Cheat and it did not cost several hundred dollars, either. He put her over at the Hippodrome theatre, Waco, Texas, at the cost of a little paper and some art work.

He made a cutout from the lithograph and set in his own brand showing a diamond ring and a circle enclosing the word "cheat." This was cut through so that when a flasher lighted the brand showed a vivid red against the pink skin. You could not pass by on the other side of the street without crossing to see what sort of a pimple that was on her shoulder, and if you happened to be on the same side as the theatre you stopped anyway.

That hardworking lamp was worth a lot of real dollars to the Hippodrome. For the rest of his display Harrison used cutout letters for the star name and two pillars for De Roche and Holt as shown in the illustration.

It cost very little, yet it proved to be one of the best sellers of the season, again demonstrating that brains will sell more than mere money outlay.



A Paramount Release

THIS BRANDED SHOULDER WAS LIGHTED BY A FLASHER

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, set his own brand into Negri's shoulder, rendered it translucent and set a red flasher back of it. If you think that is not so much, try it out for yourself and see what business it gets.

Revives Old Prop to Help Three Ages

You never can tell when an old prop will come in handy. Two or three years ago W. R. Ferguson, of Goldwyn, had a tin globe built for Earthbound, which was first used on the marquise of a theatre in Washington and later did some extensive traveling, mostly through Pennsylvania.

Apparently it came to rest in Philadelphia, and was dug out by the Metro exchange for a float to tell that part of the world gathered in Woodbury, N. J., that the whole world was laughing at Buster Keaton in Three Ages at Ralph Wilkins' Rialto theatre.

It may not be the same, but we don't believe that they went to the expense of building a new globe and it looks suspiciously like the old veteran.

You don't have to built a globe if you want to use that decidedly good catchline. Large compoboard circles will carry the same idea at very much less cost, and flat circles will work as well for marquise decoration. You don't have to hold it for Buster, for that matter. You can have them laughing at some other comedy or gasping at some melodrama. The idea is as elastic as a rubber ball, and has as much bounce.

Took Taxi Rides to Obtain Passes

Among the numerous stunts worked by George E. Brown, of the Imperial Theatre, Charlotte, N. C., was a new taxicab stunt.

Costumed girls in masks rode in a number of taxis. One of them was The Spanish Dancer. If you rode with her, she handed you a pass to see Pola Negri. If you made the wrong guess, you had a pleasant companion on your journey in any event.

Such a stunt has to be handled carefully to avoid stirring up a scandal, but it worked well here.

Another special stunt duplicated one worked last year at the Howard, Atlanta. A float was driven on the field at a local football game and from a huge football came fifteen Spanish Dancers who presented flowers to the "sponsors" and threw out 5,000 heralds.

Six of the girls also rode on horseback through the business streets, still in costume, a prize was offered at a dance, and there was a heavy store display.

A Metro Release

EVER SEE THIS BEFORE? YOU ARE WRONG. YOU HAVE

It is the old earthbound globe dressed up for Three Ages used by the Rialto Theatre, Woodbury, N. J., in connection with a local celebration. It made a nice float at a small cost. You can use the same idea with compo board circles.

Danced on Air

Because the Savoy Theatre, Philadelphia, is possessed of a narrow entrance lost in a business block, the problem of getting attention for the house is an interesting one. The First National paper on Trilby gave them one of their best business builders. The leg lithographs were cut out and dangled from the marquise where the slightest breeze would cause them to kick and wave in the wind. No men and few women got past that, and the picture played to extra business at very small exploitation cost.

Local Cartoon Was Big Ticket Seller

R. C. Gary has made print more than once with his cartoon work in Omaha and more recently in Milwaukee, but it is seldom that the Paramounteer has scored as strongly as in a cartoon for His Children's Children.

It was suggestive of Briggs' Mr. and Mrs. series in that it showed a man and his wife. The latter tells her dumb spouse that Frank Fischer, of the Madison theatre, says that His Children's Children are coming. For three more pictures the he-half tells that Frank Fischer has no children to have children and then the great light dawns.

It was sufficiently humorous to win interest to the point where the tag would be read, too, and this told all about the engagement of the picture. It got the message over with a laugh and looked enough like an honest-to-goodness cartoon to get the reader interested before he realized the sting.

A Metro Release

HOW THE PIRATE HATS WORK ON STRANGERS OF THE NIGHT

A small group of the children who were glad to exploit Capt. Applejack for the sake of the free pass that was the other half of the stunt. The Metro exploiteers have worked the hat into a gag good for a full week of free newspaper publicity.

Advertising Hats Publicity Getters

Taking the advertising hat, which hitherto has been supposed to be sufficient in itself, H. A. Ansley, a Metro exploiteer, has worked it into a double barreled space stealer that is good for twice the usual run. He worked the idea in Baltimore on the Buster Keaton hats for Three Ages and repeated in Washington on Strangers of the Night at Loew's Palace theatre.

He hooked the Times and Herald to a coupon scheme, one being a morning and the other an afternoon paper. After the usual preliminary announcements, a coupon was printed good for one pirate hat at any office of either paper. Later a coupon was printed and for a free admission to a morning show provided that the holder was wearing one of the hats. This not only ensured that the hats would be well cared for, but the hundreds of children headed for the theatre at a given time provided a far-flung ballyhoo, for naturally the kiddies did not care to be bothered with other headgear and wore only the pirate hat. A short holdout helped to keep up the advertisement, the children overrunning the street.

And the papers had to keep on talking about their generosity until the special performance had been given, and then write it up to the limit, with due praise to the picture. And, of course, the verbal advertising the children take home is not the least valuable product of the idea.

Plugged in Three

When he took over the Royal and Rialto Theatres, in Laredo, Texas, supplementing the Strand, which he has previously owned, William Epstein inaugurated a First National week with The Dangerous Age, The Eternal Flame and The Fighting Blade at the three theatres. And in each lobby he had special hand-drawn posters for Oliver Twist, which was next at the Royal.

Mr. Epstein believes in getting the town to all three houses where he can, so each house helps advertise the other two.

Two for Ones

Seeking verbal advertising on Viola Dana in The Social Code, and feeling that if the early audiences could be sent out to talk, the Crown theatre, Mobile, used rebate coupons.

An advance advertisement carried a coupon good for one admission with one paid ticket, and selling the opening house at half price brought B. C. King a tidy full price business the remainder of the week. The newspapers were not tied to the stunt, as Mr. King did not care to be tied to any single issue, but they got back of the idea since it would help to sell the papers on the day the coupon was printed.

Often indirect advertising is the most directly profitable. You do not have to advertise film all the time. Strike out along some new line. Hitch to some local movement in a way to connect your theatre with current opinion and you can sell not one but a number of features. Be willing to help the town along. It's your town, too.

Turned the Lobby Into Store Show

While it is not wholly new, there is a capital idea in the stunt worked by the Garrick Theatre, Duluth, on Potash and Perlmutter. The entire lobby was cleared of the usual frames and lined with a display of women's wear. A series of signs in red on white announced that Potash and Perlmutter would open on Saturday with a full line of cloaks and suits.

This can be handled very simply or it can be built into a style show without models and made to draw almost as well as the picture itself. It all depends upon the capacity of the lobby and the willingness of the storekeepers to cooperate. The more you do the better it will work, but you do not have to do much to get a real draw.

All of the newspaper and poster advertising used by the Garrick opened with: "You understand, Mawruss," which not only got a laugh but was a further identification with the well known newspaper series.

Sumatran Manager Writes His Appeal

Outside of the North and South Poles there seem to be few places unprovided with picture theatres. Up in the mining camps and out in the logging districts they have their picture shows and here is a theatre, the Paramount-Bioscoop, at Tandjong Karang, Sumatra.

And out in front of the door is a six-sheet of Bill Hart for one of the pictures Bill made a long time ago, and over on the right is a blackboard with the set of stills at the top and a chalk talk below. There is another six-sheet to the right, which completes the lobby display.

We don't know whether the chairs under the palm tree form the manager's office or the smoking room, and there seems to be no trace of the usually essential box office. The house itself seems to be mostly roof and floor with drop curtains which are probably used only on moonlight nights, since the dark comes quickly so close to the equator when the moon is not in evidence, and if you want a palm leaf fan you probably pick it off a handy tree, if you are a good climber.

HERE'S A PARAMOUNT THEATRE 'NEATH THE SHELTERING PALMS

This is a picture theatre in Tandjong Karang, Sumatra. It is no reflection on the house that Bioscope has been rendered "coop." That may be the Dutch form of the word. That is Bill Hart on the lithograph and the stills are on the blackboard to the right.

"NAME THE MAN"

Featuring

Mae Busch, Patsy Ruth Miller and Conrad Nagel

A Victor Seastrom Production

Distributed By

Goldwyn - Cosmopolitan

B. P. Schulberg Presents

"THE VIRGINIAN"

Featuring

Florence Vidor & Kenneth Harlan

A Preferred Picture

"BLACK OXEN"
A Frank Lloyd Production
Featuring
Corinne Griffith
and Conway Tearle
A First National Production

Paramount Presents

"DONT CALL IT LOVE"

A William de Mille Production

Joseph M. Schenck Presents
BUSTER KEATON
in
"OUR HOSPITALITY"
A Metro Comedy

'CONDUCTOR 1492"

Starring

JOHNIE HINES

A Warner Brothers Classic
of the Screen

William Fox
Presents
"THE NET"
A Drama of Mystery
and Thrills
A Fox Picture

"VINCENNES"

Third of the Series of Chronicles of America, produced by Yale University Press. Distributed by Pathe.

Had the Constable Look for Strangers

Setting the stage constable to look for Strangers of the Night was one way of putting over the title when that production played the Grand Theatre, Columbus, Ohio.

Albert Kauffman, Metro publicity pusher, rigged out a gaunt husky with the tin star and a bloodthirsty sausage hound, gave him a rusty gun and told him to go to it. On his back he carried a sign asking "Have you seen any Strangers of the Night?"

A Metro Release

THE CONSTABLE

There was no mention of the house. It was figured that if people were interested in the ballyhoo they would look up the theatre, it being taken for granted that it must be a picture. It worked well in Columbus.

Passed Passes

Fake "this is not a" tickets to the Army-Navy game in New York flooded Broadway while the crowd was in town for the game. The ticket read that the slip was not good for a matinee ticket to The Hunchback of Notre Dame if presented at the box office accompanied by the regular price of admission. This was no great concession, but when it is remembered that some of the two dollar shows were selling for seven dollars a copy for that evening, it at least showed forbearance.

The back of the card was the best bet. It showed the stars of the Army and Navy and Notre Dame, offering the Army quarterback, the Navy fullback and the Notre Dame hunchback, a clever play on the word.

Used Two Vets

Two old stunts made one new good business for Safety Last at the Milda Theatre, Chicago. George E. McDonald got out anti-parking signs reading: "Police. Don't park here. Be safe. Go to the Milda Theatre and see Harold Lloyd in Safety Last all week commencing, etc."

Another stunt was a white card printed up with this copy:

BUY THIS PROPERTY QUICKLY—ITS
"GOING UP"
LIKE DOUGLAS MacLEAN at
GRAUMAN'S METROPOLITAN
STARTS SAT. OCT. 20th

A Pathe Release

THE CLOSED CARD

These were hung on the handles of store doors early Sunday morning and remained on until the stores were opened the following morning, that Sunday being the opening of the Lloyd comedy at the Milda. It's old, but it always seems to work, if not worked too often.

Tackled Taxis

Something a little different was worked by Metro and a New York taxicab company on a ten-day drive recently when 100,000 joint circulars were distributed in the cabs of this particular company.

It was a double face, one side splitting between the cabs and Scaramouche, which is having an unforced run at the Forty-fourth Street Theatre. The other side gives the list of the cab stations with an advertisement for Scaramouche every alternate line.

These were placed in receptacles in the cabs and departing patrons were asked by the drivers to take one.

If you have worked out the usual spare tire and window hook-ups, perhaps you can get a new kick out of this.

Ties Staid Bank to Keaton Hats

Three or four years ago banks and bankers were approached, hat in hand and one foot headed constantly in the general direction of the nearest exit. Care was taken that only the most dignified stunts were offered, mostly straight business getting ideas.

And now comes the announcement that a Pittsburgh bank has been tied up strong to the absurd Buster Keaton hats, with a cartoonist in the window, too. Credit C. C. Deardouff, Metro exploitationist.

He hooked the Pennsylvania Trust Company to the hats and a pass distribution in connection with Three Ages. The hats come flat and have to be cut out and assembled.

The bank distributed several thousand of these, printed up with little arguments in favor of thrift, and announced that on a certain afternoon it would distribute 2,000 passes to the Aldine Theatre to children who presented themselves wearing the Keaton hats. The arguments were pointed up with cartoon drawings.

Several thousand children stormed the street in front of the bank, anxious to be among the lucky two thousand, and the bank liked the stunt so well that for ten days the cartoonist was permitted to make sketches in the bank's window, wearing a Keaton hat and surrounded by a regular art gallery of cartoons and stills for Three Ages.

Proved He Could

With a pitying smile the manager of a local prize fight told J. B. Carroll, of the Victory Theatre, Tampa, that he could tell the customers about the big fight in The Spoilers if he wanted to. The pity was due to the fact that the experiment had been tried before and the announcer always got "the bird."

But Mr. Carroll figured that this crowd, drawn to the biggest mill of the season, would be particularly interested in the big fight in the play and he got a large lunged person to make a spiel. And to the puzzlement of the fight promoter, the large audience listened quietly.

More than that, the sudden improvement in the business the last two days of the run, following the fight, proved that it had worked, for business went up instead of taking the natural and logical dwindle.

As Usual

Howard Price Kingsmore did the usual hook-up stuff with If Winter Comes while Winter came to the Howard Theatre, Atlanta. He did it unusually well, that's the difference.

He had a fine background painted for a log cabin, dressed the display with furs and elected the prettiest wax dummy in the shop to wear the most expensive coat in the establishment. It was such a pretty display that it played to an audience all day long.

Put Up a Front

Basing one of its displays for Red Lights on a poster, the Rialto Theatre, Des Moines, showed the figure of the mysterious man at the window on the curtain of which a woman's outline was shadowed. This was a reproduction rather than a cutout with the shadow thrown by a light at the rear instead of merely painted on.

This stunt works well, particularly if a flasher throws the shadow off and on. The general appeal was on the mystery angle with the title in red lights on the banners.

A Pathe Release

A PATHE SIX-SHEET WAS THE CENTER OF THIS BOOK WINDOW

The display is for The Call of the Wild, and the display of the Grosset & Dunlap edition is supplemented by two dog cutouts and a number of scene stills. It makes a very attractive display without using up many of the books.

A Hodkinson Release

AN EXCEPTIONAL STAND FOR A 24-SHEET POSTER

C. D. Hill, of the St. Louis Hodkinson exchange, obtained this location through the use of a bottom line to the effect that The Drivin' Fool could use the make of car named. As 70% of the west bound traffic uses this street its value is apparent.

Ties to Calendars With a Local View

One of the best stunts worked by Howard Price Kingsmore since he took over the Howard Theatre, Atlanta, is a tie-up to a calendar for 1923 issued by the Association which has in charge the Confederate memorial on Stone Mountain, a short distance from Atlanta.

This memorial, the work of Gutzon Borglum, shows a group of officers of such gigantic proportions that even at a distance the group seems of heroic size. It is the largest sculpture ever attempted; so large that it has attracted the attention of the entire country.

Naturally Atlanta is proud of the effort, and a tasteful calendar has been prepared for general sale with a picture of the work in present advancement and the calendar on the back is a detailed description of the group, which will be 1,300 feet long.

Kingsmore took 2,000 of these for distribution to hotels for room use, and he has assurance that any stolen will be replaced for at least a period of two weeks. On the face is a large advertisement for the Howard, and at the bottom of the text on the back is a line urging a visit to the theatre. This latter will run on all calendars sold in the stores and at the newsstands, as well as on those used for advertising. It was this which induced him to purchase the 2,000 with the print advertisement, for he knows that thousands will be sent all over that section of the country and will help to make the Howard Theatre known to all. It would be worth the purchase of twice the number to get the quasi endorsement carried by this line.

Of course this is a purely local stunt, but it suggests that managers elsewhere can find other means of attaining the same end through support to some local project.

Will Sponsor Dolls

Along with the Jackie Coogan pictures, the Metro has taken over an exploitation interest in the Jackie Coogan dolls and will will see to it that Coogan dollars are available for exploitation uses. With Jackie's first picture, Long Live the King, an exceptionally good audience offering, the dolls should come into extensive play to help get the crowds in.

Two Old Ones

The treasure chest and the wigwag were selected by Thomas Groves, of the Orpheum Theatre, Wilkes-Barre, Pa., to put over The Isle of Lost Ships.

In the former an old chest was placed in the lobby and the treasure was offered anyone who could open the box. It contained a bag of sawdust and a five-dollar gold piece.

The wigwag is the old stunt of two boy scouts using their signal flags, in this case on tall buildings on opposite sides of the street. When a crowd gathered throwaways were floated down to them.

Both are old, but they combined to help business at the Orpheum.

Dancing Troupe Is a Selling Device

Bob Gary, erstwhile Paramounteer, just before he went into limbo along with the rest of the department, went up to Madison, Wis., to put over The Spanish Dancer, and he surely did that little thing.

His best stunt was to get a local dancer who had a Spanish costume and an idea she could dance with her feet. He hired three men, one of whom could play the guitar, and he also put two donkeys on the payroll. The dancer rode one of the donks and the other was bannered. Now and then one of the temperamental pair—the two jackasses, of course—would decide to balk, and that helped to get the attention of the crowd. so no one minded, Gary the least of all.

All Over the Town

The troupe was used in the lobby and for street work, they appeared at the Rotary luncheon and in the lobbies of the hotels. They did their stuff for restaurant patrons and invaded the stores. Her best hit was made during the intermission of a football game at the grounds of the University of Wisconsin.

You can find a Spanish Dancer in almost any town, and if she can sing the plugger song as part of her act, all the better. This girl did. It was Gary's best bet, though only one of a series of stunts.

Autographs, Too

One of the papers was permitted to print a coupon good for an autographed portrait of Miss Negri and a perambulator was run around town for several days at a cost of $7.50 for the banners while Mr. Holah, the manager, arranged for a banner across the street in Appleton, only half a block from the opposition house. Street banners are forbidden, but he got his up.

Pola told the story of her life in a paper in Madison and another in Appleton (which is close enough to help), and about all the shorts in the press book were used in one of the three papers.

A Paramount Release

IF YOU CAN FIND A GIRL WHO CAN DANCE SPANISH THE REST IS EASY

Just give her a guitar player or something and send her around town. That's the stunt the Madison Theatre, Madison, Wis., used and it put the picture over like a circus in a mill town on payday. Two donkeys went with the outfit.

This French Doll Was a Real Peach

Figuring that a French doll was about the best exploitation for a run of Mae Murray in The French Doll, George J. Schade hired a human mechanical doll to work in the window of a prominent store. He added a painting and a large card.

The stuntster made appearances every hour from noon until four o'clock, and in the intervals she made frequent appearances in the ready-to-wear department in the store, helping business there materially.

C. C. Deardouff, exploiteer for Metro, went out and got some good lingerie shops for stills showing Miss Murray and Schade fixed up a pretty lobby, with the result that business was exceedingly good.

A Metro Release

YOU'RE NOT TOO BIG TO PLAY WITH DOLLS LIKE THESE

Francine Reed, a mechanical doll impersonator, made hourly appearances in the window of a Sandusky store when The French Doll was playing at Schade's Theatre. It was not supposed to be an impersonation of Mae Murray, but just a French Doll.

Alphabet Blocks Spelled the Sign

Getting one of the largest windows in the Gimbel store in New York for Baby Peggy in her first full length picture was one of the stunts worked by Joe Weil, of Universal.

Gimbel Brothers had already engineered a drive on the Baby Peggy dolls when they were first introduced. They made a good thing of it. When Weil learned that Peggy herself would be in town for a visit, he tied them up to a special drive on the dolls in connection with the personal appearance of the little star at the store.

An entire window was used with a large picture of Peggy apparently projected by a machine at the opposite side, with a plentiful supply of stills and dolls and a few decorations to appeal to the child heart. A notable touch was the use of alphabet blocks to write the signs. These do not show in the cut, but are directly below the line of photographs.

Such a window can be duplicated by any small store, and it will work as well for the little fellows as it did for the big concern. In the case of the Gimbel store, generous space was used in the store advertisements in the daily papers, running around 8 x 10 inches. The idea, of course, was that the youngsters would come and bring their mothers, and a certain percentage of the latter would make purchases unrelated to the dolls.

Chalk Stencils

Generally stencils are worked on the sidewalk in water color, but P. F. Schwie, of the Garrick Theatre, Duluth, used chalk in his sidewalk work for Strangers of the Night. The design was the skull and bones and "S. of N." and the design was spread all over the city two or three days before anything else was done. The design made a lot of talk but brought no definite conclusions until the same piratical crest was used in connection with newspaper and card advertisements. The cards literally flooded the town.

A Universal Release

IF THIS PAYS IN NEW YORK SURELY YOUR STORE CAN COPY

This is one of the main windows of the Gimbel store tied up to the Baby Peggy dolls and The Darling of New York. Show it to your local dealer and get him to put in a couple of dolls and a supply of stills and other accessory material. It will help him.

Lipstick Stills on Flaming Youth

Chicago was the first centre to get Flaming Youth, and one of the initial steps in an intensive campaign of general exploitation was to tie into the idea that Flaming Youth needs some cosmetics for kindling.

Drug store windows were tied up to photographs of Colleen Moore applying the lipstick before going to her first party, and these (there are three sorts), motived a general display of scene stills to enliven the layout of beauty aids.

This is going to be one of the real help to window grabbing, and if you are a F[illegible] Nationalist it might be well to start in [illegible] to talk over the matter with your [illegible] stores and beauty shops. Fix it in ad[illegible] and save time when the stills arrive.

But cosmetic is only one of the angles. Dresses, lingerie, jazz phonograph records, books, candy, shoes and silk hosiery are all part of an appeal to flaming youth, and all should be approached. Taken in connection with the wide reading of the book, this picture will yield to splendid cooperative results and you can work with merchants who might not be willing to let in ordinary titles.

Bagged Coin, Too

Dulcy was put over in Sandusky by a characteristically Schade stunt. He had 3,000 bags made, about two by three inches, and printed "Come and see me spill the beans in Dulcy at the Schade Theatre. Constance Talmadge."

These were given out the week before the showing, mostly to the matinee patrons, and the bags were all over town. It was a clever idea and so people came to see Dulcy spill the beans and voted her a good little spiller.

Some time ago we showed a picture of Bluebeard's first seven wives in silhouette. The same thing is now being done by suspending dolls in a shadow box with the statement that Gloria Swanson is Bluebeard's Eighth Wife. In the original the figures were full size, but the idea is less gruesome in miniature and can be worked where managers are afraid of the stronger effect. It is not as striking, but it is also less repellant.

Daddy and Kiddie Both Get Theirs

Neither Daddy Day nor a children's special are novelties, but the Rialto Theatre, Tacoma, freshened them up a bit by giving a Daddy Day on Jackie Coogan in Daddy and following this with a Kiddies' Day on Penrod and Sam. Each helped the other, so that the combined pull was equal to about three singles instead of only two.

Daddies got in free, for daddy and the youngsters had tickets to a special morning performance of Penrod and Sam. In each instance these tickets were to be clipped from a local paper, which was tied up to the idea. The hook-in brought three column cuts and large stories.

A First National Release

A CLEVER WINDOW DISPLAY

The cut shows a special window card worked out for Daddy, based on a cutout but given so elaborate a mounting that it gains a new dignity. These special displays are well worth the trouble they involve since they not only attract a greater measure of attention but convey the suggestion of a picture well above the average. The frames may be used repeatedly, and the interiors can be worked up even by those who cannot afford backings. Doll furniture can be used to make interiors and twigs will replace artificial trees for exteriors, and these will give better results than plain painting.

Try one sometime and you'll not only be delighted with the result, but you will come to take a real interest in building these miniatures unless you are materially different from the average man.

Boys Took Buster for Perambulation

Here is a new idea from Baltimore, developed by H. S. Ansley, a Metro exploiteer, for Buster Keaton in Three Ages. Ansley was pretty busy when the picture played the New theatre, and this was merely one of the by-products, but it is newer than the other stunts and is susceptible of general use, though it will work best for comedy productions, since it is certain to get a laugh which might react against a more serious play.

A figure was cut from the three sheet, provided with a cross piece, which was held by two youngsters, and taken for a walk. With the Buster Keaton hats on the two boys, the effect is capital.

A Metro Release

THE WALKING CUTOUT

Ansley's chief hook-up was to a morning and evening paper under the same management. These papers were permitted to print a coupon good for a Keaton hat. Later another coupon was printed good for a free admission if presented by a boy wearing the hat. Some 10,000 hats were distributed. There was also a special performance for the boys selling the two papers, which gave another ballyhoo. Practically everyone in town knew about the picture, and most of them came, apparently.

The manager who feels that exploitation is too much of a nuisance will presently have nothing to worry about, for his house will fall from under him. You can't keep up steam without fire under the boiler, and exploitation is the fuel that feeds the flames of patronage.

Baby Lighthouse Guided Homeward

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., made a miniature lobby lighthouse for Homeward Bound. It was scarcely as high as the box office and stood directly in front of it. A little sand, a few rocks and two ornamental signs completed the outfit.

A Paramount Release

BROWNLEE'S LIGHTHOUSE

The chief advantage of such a structure is that it can be stored and repainted for almost any sea picture, or for that matter can be revived without elaborate change. Some means should be provided for wiring a light into the lantern and either a flasher socket or a shutter arranged for. This done it can be used repeatedly. It will store more compactly if built in two vertical sections, one of which can be fitted into the other.

An Overture Prologue

Getting local color for an arctic picture from the orchestra was one of the ways the California theatre, San Francisco, put over The Call of the Wild. The orchestra was put into ulsters and winter hats and placed on the stage before a snow setting in which worked a vaudeville act styled, In Alaska. The bass viol player was dressed as a bear and there were four men dressed as seals, who apparently did the seal orchestra stuff. These latter details may be beyond the reach of the small manager, but he can always put his band in overcoats and use a snow drop.

A Metro Release

ANOTHER EXAMPLE OF CAUSE AND EFFECT. THIS TIME FROM NORFOLK, VA.

Live models were employed to demonstrate gowns in the window of a swagger clothes shop to tell about The French Doll at Well's Theatre. The stunt was planned by a Metro exploiteer, who aided J. J. Madden in getting a stunt that held the crowd in front of the window until they had to take the models out in order to permit street traffic to be resumed. Then they went in again.

A First National Release

THESE SIDESHOW PAINTINGS HELPED JACKIE IN OMAHA

The Rialto Theatre tore a page from the circus agent's little book. These objects of art are 12 x 21 feet and gave the proper sawdust flavor without cluttering up the lobby. Because they were a change from the usual, the paintings took hold.

Lacked Only Bosco on the Omaha Rialto

Only Bosco, who eats them alive, was omitted from the pictorial display on the Rialto Theatre, Omaha, when they played Circus Days. Huge paintings, each 12 by 21 feet, fluttered to the breeze. They really fluttered, because they purposely were not tied off at the bottom, but were left to flap in the wind and so get attention through motion as well as through their vivid coloring, for these were done in true circus style, and the colors yelled louder than a barker.

There was the wild man, supposed to have been captured near Coffeyville, Kans., the fat girl, the snake charmer and the cooch dancer, and the 24-sheet was trimmed down to fit the space above the entrance. There were four others on the front, but the camera could not look around the corner and you will have to take Harry Watts' word for it that he also offered the dog faced boy, the dwarf, the living skeleton and the bearded lady. If you can arrange for paintings, you can dispense with the circus lobby.

There was also a free matinee for the Orphans, and this inspires Walter Eberhardt to write:

Orphans and newsboys
Or if they fail,
Jackie's cute doubles
Bring in the kale.

We like Walter best when he does not write doggerel—he calls it a quatrain—and we are using his poem just to be mean. A better version would be:

Use the newsboys
Until they strike,
Then pick on orphans
If you like.

Anyhow, business was good.

Worked the Mayor Into His Stunt

Always on the lookout for something to make a loud noise about, Howard Price Kingsmore, of the Howard theatre, Atlanta, seized upon the fact that his was to be one of the "demonstration" houses under the new Paramount plan.

The first step was to take a large display advertisement telling the facts and building up local pride, and with this as his excuse he sold the Mayor on the idea of writing the home office thanking Paramount for the distinction conveyed in the selection.

This, of course, was worked into the newspapers as live news.

Then Came Pola

With the stage all set, the announcement was made that The Spanish Dancer would be the first demonstration picture. The film cans were delivered to the Mayor at City Hall and by him taken to the Howard, where an invited audience of some 500 were assembled to pass judgment on the picture. It was an exceptionally smart gathering, including all of the leading welfare workers and clubwomen.

The Mayor paused under the marquise to deliver the film to Kingsmore in a florid address, and then they all went inside to see the picture run off and then went outside again to tell the less fortunate how good a picture it was.

Not ignoring the just regular patrons, Kingsmore had a gypsy fortune teller in the foyer the previous week, and she told fortunes at the rate of twenty an hour, always winding up with the prediction that the client would see The Spanish Dancer the following week. That was the truest thing the seeress said. She was dead wrong on a lot of stuff, but that came out about 98 per cent.

In Again

Now it is Sid Laurence, of the Regent Theatre, Grand Rapids, who is working the names-on-the-counter idea.

A department store wrote the names of 114 customers on cards and these were disposed on the counters in various parts of the store. If a patron found his or her name on a card, it was taken to the office where a pass for two for Children of the Dust was the reward for its return.

This is a little different from the old way, in which the names were selected at random from the telephone directory, but in general the scheme is the same. It would be better to use a greater number of names and hand out singles.

The big idea is that the store will advertise the play in putting the scheme over, and the benefit to the store comes from the purchases the name hunters make.

Standard

Apparently Howard Price Kingsmore set the fashion when he used tire cards with "Avoid Strangers of the Night. Ride in a yellow taxi," for his Atlanta campaign at the Howard. They are all doing it there.

A Vitagraph Release

A NOVEL FLOAT SUPPLIED BY VITAGRAPH FOR MIDNIGHT ALARM

The engine stands out from the building background and the horses gallop when the car is in motion. At night 800 candle power lamps light up the burning building from the rear and give the float additional flash. The car is loaned exhibitors.

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

DERE Santa Claus:—I am only a poor little exhibitor, but I have been a real good little exhibitor all year and I am writeing to you in hopes you will not forget me and give me the things I wish for I don't want much only will you please bring me better advertising axessories etc. next year to help be a gooder boy.

Please, Santa, bring me some press bks. maybe without all those bright colors and with more ideas something that will help me make lots of people come to my house instead of trying to show me how much better the picture with the bright colors press bk. is than the one with only a regular printed page, and Santa please send me lots of good axessories that don't cost to get more than the pixure costs to rent and heralds and novlties I mean that each don't cost as much as admision including war tacks.

And, honest Santa, I'll be a good little exhibitur if you send me posters with the names off them of everybody that had anything to do with the pixure including the wardrobe woman and not leaving enough room on them for the stars or pixure's name—and with the big 20four sheets dere Santa please have the title big and the subjex simpul so that people can see from far away and don't have them in colors that you cant rede the lettring sometimes like last year.

Also I would oppruciate some publissity in the press bks. which didn't say this is the greatusts pixure ever fillumd because when I dont get the kind i'm asking you for, please, the edditor of my papers dont put them in.

Dere Saint Nick please dont think Im complaneing but the nusepaper adds you sent me last year were almost all alike. Kindly this year will you send me some diffrent ones from last years and some of those nice kind with those bright shiny ideas in them and not the name of the producor put right on the prettiest part where I have to have it cut off to save expens by not advting the names which they pay for advting themselves in the Saturday Evening Posed and which dont help me fill my Xmas or any other stocking at all.

And don't think me greedy will you Santa if I ask you to watch over those nice boys who write the traid paper adds and keep them improving the way they have been the past twelve (12) mos? and instead of xtravagunt claims giving me information about what they want me to play with and how to do it like they have been giving me lately.

O Santa I almost forgot to ask you for slides without a lot of useless lettering on—you know the kind I want—those with a nice motto on them which makes people come to my house and not those with an awful lot of useless gingerbred kurlique lettring which makes people sick and they say so sometimes, and Id be glad too if you'd bring me publissity kuts without all the captyuns being attached so that they don't take up too much spas and the edditor won't print them the same as stories which are too extreim in their clames.

Gosh, Santa, I certainly seem to have asked for a lot, but honest I've been a good little exhibitor and I'll promise to be gooder and gooder if you'll only send me some nice posters, axessories, including novulties, oil paintings, ads., publissity, kuts, trailers, etc and IDEAS.

Hoping you are the same I beg to remain.

Yrs. Rspcfy.

WILLIE GETTIT.

Some of the smaller posters and a window card on "Six-Cylinder Love," Fox's new special. There is a full line of paper available, including, of course, a twenty-four. All of the posters are reproduced in the press book

Distinctive Pictures Corporation presents
SECOND YOUTH
With Alfred Lunt - Mimi Palmeri - Walter Catlett
Herbert Corthell - Jobyna Howland - Lynn Fontanne
ADAPTED BY JOHN LYNCH FROM ALLAN UPDEGRAFF'S NOVEL
DIRECTED BY ALBERT PARKER
Distributed by Goldwyn-Cosmopolitan

John Held, Jr., whose drawings are to be seen in many magazines, seems to have become quite popular as a movie poster artist lately. Here is one he has just finished for Goldwyn's forthcoming "Second Youth"

FOX has issued a bigger-than-usual campaign on "Six-Cylinder Love." Bigger-than-usual chiefly meaning more comprehensive. The campaign as outlined in the colored press book and the black-and-white section covers the ground completely, from publicity stories to trailer. The reviewers say the picture is good, so, with the help of the campaign books, the exhibitor should have no trouble in putting it over successfully.

GOLDWYN'S most ambitious "yellow supplement" has just been issued. It is an 88-page symposium of ideas on how to put over "Little Old New York." Every mimeographed page contains something of interest to the showman who has booked Marion Davies' big offering—than which little more could be said of anything issued for a similar purpose.

AND we notice that Eddie Bonns, who is mainly responsible for the Goldwyn "yellow supplements," has just been promoted to the position of Special Saies Representative. Here's our best, Eddie!

A good-looking and practical press book is that issued on "Innocence" by C. B. C. Sales Co. It is complete in every detail and fully lives up to the standard of one or two predecessors which, as we have stated, show that the Independents are right up with the leaders when it comes to turning out seat-selling campaigns.

ADVERTISING agency sharps have figured that forty words is a maximum for copy on a street-car card—that the reader's attention cannot be held beyond that point.

Wonder what they'd think of some of the slides issued in this industry—slides with about twelve words of selling copy, including the title, and forty or more words of credit lines? And that's not exceptional. We examined photographs of dozens of slides lately, and our conviction is that anyone who reads the average slide through certainly must have considerable patience.

We know that credit lines are a matter of contracts, but we're going to keep plugging to get them off advertising aids directed at the public, especially the smaller aids.

IT seems to us that we've had the knocking hammer out quite frequently lately. If there is anybody whose toes were stepped on, or who has anything to say, whether boquet or brickbat, remember that this is the place to say it, and that these columns are always open to any idea that will help anybody who has anything to do with the advertising of motion pictures.

INASMUCH as this is the season of prophecies for the coming year, we are going to be different and not make any.

JUST one parting shot for 1923:

If the same degree of intelligence had been put behind the making of certain of the year's pictures that was put behind the advertising and selling of those pictures, there would have been a much different story in the grosses recorded.

THIS is an acknowledgment and appreciation of all those Christmas greetings we are about to receive.

Wishing you the same—and lots of 'em.

BLACK OXEN
Directed by FRANK LLOYD
The revelation of woman's secret of eternal youth and love
The book was a sensation—the picture will surpass it!
"BLACK OXEN"
CORINNE GRIFFITH
CONWAY TEARLE
FRANK LLOYD

Advance hints of what to expect for "Black Oxen." Here are the slides. Looks as if the keynote of the layouts was going to be the idea of the book strikingly carried out—the rejuvenation of a woman

E.W. HAMMONS PRESENTS
MERMAID COMEDIES
Jack White Productions
LAUGHS - THRILLS - LAUGHS
A HALF HOUR OF FAST FURIOUS FUN
SEE THEM AT LEADING THEATRES
DISTRIBUTED BY EDUCATIONAL FILM EXCHANGES, INC.

Two twenty-fours posted by Educational. We understand that the se are available for exhibitors at Educational Exchanges. Plenty of room for a date strip on both of these for the exhibitor who want s to boost his short subjects—and they certainly are worth boosting these days.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

F. B. O.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. W. Reed. Played this some time ago but neglected to report on same. It was a complete failure here. Did not get the business or satisfy those who saw it. Paid too much rental, consequently did not make money. It did not add prestige to my house either. Has good moral tone and Sunday is about the only day it is suited for. Had fair attendance. Draw college class in town of 4,000. Admission 10-25, 20-40. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

First National

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. A western picture with real merit. Should please any class audience. Don't be afraid of it just because it is a western. Has plenty of real comedy, pathos, and action. Has good moral tone and is not suitable for Sunday. Had good attendance. Draw small town class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. Satisfactory, but not as gripping as the press sheet says. Russell Simpson good as the gambling sheriff. Had very good attendance. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

MIGHTY LAK' A ROSE. (8,036 feet). Star, Dorothy Mackail. Absolutely one of the finest of the season, a knockout, a credit to the industry. Positively one of the cleanest and best pictures I have ever shown. Five stars in this picture and every one of them "carried away" the picture. Harry Short's work wonderful. Boys, step on the loud pedal in your advertising, as this one will not disappoint you. Better on second night than first, although big dance in town caused me to lose money. Patrons still raving over it. Has excellent moral tone and it could be played in a church. Had fair attendance. Draw general class in town of 1,000. Admission 10-20. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas MacLean. This will make a good "Double Feature" day; book this five reeler with another five reeler and you will have a very fine day's program. Had "Double Feature" day and had very good business. Draw good class in Brooklyn, New York. Victor D. Stamatis, Throop Theatre, Brooklyn, New York.

WHAT A WIFE LEARNED. (6,228 feet). Star cast. This is a good picture; however, not as big as many other Inces. An excellent program but no special. Has good moral tone and is suitable for Sunday. Had fair attendance. Draw small town and best class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (800 seats), Hazard, Kentucky.

Fox

LIGHTS OF NEW YORK. Star cast. Another one of the so-called specials. Haven't taken in enough to pay for one since "Checkers." Not suitable for Sunday (or any day). Poor attendance. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

CALVERT'S VALLEY. (4,416 feet). Star, John Gilbert. Nothing extra to this; nothing to it at all. After the show is over you will wonder what it is all about. Not suitable for Sunday. Fair attendance. Draw neighborhood class in town of 4,000. Admission 10-22. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Many of you
Exhibitors have
Run film at
Rentals that made you
Yell "Ouch!"

Condition of film
Has been mighty
Rank and disgusting, but
If only the good
Santa Claus does as I've
Told him you'll
Make a lot of money,
Always have full houses,
Secure perfect prints.

VAN.

Goldwyn

WHEN ROMANCE RIDES. (5,003 feet). Star cast. Film was in good shape. Suitable for Sunday. Good moral tone. Draw mixed class in town of 1,400. J. L. Douglas, Strand Theatre, Pierce, Nebraska.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. This Elinor Glyn story had been touted very strong to me, touted by actual attendance in theatres and I was led to believe that it would be at least a big audience picture, but they are very very discriminating here and as a result it went over poorly. I find no fault with the picture in particular, but I don't think it anywhere near as big for the small towns as Goldwyn thinks it is and the price they request for it. My advice on this picture would be, play it, but buy it right. Had only fair attendance. Used everything for advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Hodkinson

DOWN TO THE SEA IN SHIPS. (7,100 feet). Star cast. A wonderful show for an intelligent audience, but if you want to get the ordinary people you must go out and hustle. Patrons were highly pleased with it, while it only brought fair attendance. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Metro

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Very similar to the other Mae Murray pictures and in fact not as good as some of them. It drew fairly well here and pleased about in the same proportion. Used heralds, mailing list, billboards. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Good box office attraction but will not please as well as the previous pictures by same star. General opinion is that Miss Murray "puts on" too much—in other words, overacts. However, in justice to the picture will say it did the business. Not suitable for Sunday. Had good attendance. Draw college class in town of 4,000. Admission 10-25, 20-40. C. W. Cupp, Royal Theatre (350 seats), Arkadelphia, Arkansas.

Paramount

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Fine picture, better business on second day than first. Paramount have boosted Swanson subjects to a price that makes it very hard to make a profit on them. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw family and railroad class in town of 7,750. Admission 10-25, specials 10-35, supers 10-50. J. E. Alford, Jacob's Theatre (1,100 seats), McComb, Mississippi.

HOLLYWOOD. (8,100 feet). Star cast. Good picture of Hollywood. Wouldn't interest people to see such picture every day. Used new paper ad, ones, threes, also advertised in surrounding papers. Has O. K. moral tone and is suitable for Sunday. Had good attendance two nights. Draw town and rural class in town of 1,200. C. R. Seff, Ellis Coon, New Radio Theatre, Correctionville, Iowa.

LAW OF THE LAWLESS. (6,387 feet). Star, Dorothy Dalton. Pleased our Saturday crowds. Kosloff is fine. Star has slipped a lot and no longer draws. Has average moral tone and will do for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (600-750 seats), Jonesboro, Arkansas.

MAKING A MAN. (6 reels). Star, Jack Holt. Very good picture. Has good moral tone and is suitable for Sunday. Had good attendance. Draw college students in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

OLD HOMESTEAD. (7,606 feet). A life saver. Played this three days; out of five pictures played in seven years one of five that stood up for three days in a town of 3,500. Everyone said it was best they had ever seen. Used window cards, heralds, posters and miniature cottage built for old homestead. Special music. Admission 10-30. Seat 500. A. E. Jarboe, Royal Theatre, Cameron, Missouri.

TO THE LAST MAN. (6,965 feet). Star cast. Splendid picture. A little bloody but our patrons ate it up. A popular story by popular author and is very well made. Used newspaper. twenty-fours, photos, heralds. Has good moral tone and is a little too rough for Sunday. Had splendid attendance. Draw general class in town of 3,000. Admission 10-35, real specials 25-50. W. B. Renfroe, Dream Theatre (600 seats), Sedro Wooley, Washington.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Very well liked by our audience who came in good numbers to see this show. Mary Miles Minter is fairly well liked by our patrons. Print O. K. Had good attendance. Draw better class in town of 4,500. Admission 10-

15. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TO HAVE AND TO HOLD. (7,518 feet). Star, Betty Compson. Good picture for a college town. Not suitable for Sunday. Had fair attendance. Draw college students in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star, Leatrice Joy. A fine cast wasted in an ordinary story. The acting in this one is very good. Title and cast drew them out for us. Print was in fair condition. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (40 seats), Nazareth, Pennsylvania.

Preferred

ARE YOU A FAILURE? (5,700 feet).

A
BIG
MERRY
TAXFREE
CHRISTMAS
T
O
YOU ALL

Star cast. A light comedy offering with some thrills that gave satisfaction as a program picture. Has good moral tone and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 300. Admission 20-30, specials 22-44. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

United Artists

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Capacity. 'Nuf sed. Has good moral tone and is suitable for Sunday. Had capacity attendance. Draw best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

Universal

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. A comedy drama which seemed to please all who saw it, although some expected to see a rough and tumble western. Print poor condition. Moral tone O. K. and is suitable for Sunday. Had very good attendance. Draw all classes in city of 700,000. Admission ten cents at all times. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Straight From the Shoulder Index

For July, August, September, October, November and December

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

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Allas Ladyfingers (Metro). Oct. 6.
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Beauty's Worth (Paramount). Oct. 6-Oct. 27-Nov. 10.
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Boss of Camp 4 (Fox). July 7-July 14-July 28-Aug. 4-Aug. 18.
Boston Blackie (Fox). July 7-Aug. 11-Sept. 1-Dec. 1-Dec. 8.
Bought and Paid For (Paramount). July 14-July 21-Sept. 8-Nov. 17.
Branding Broadway (Paramount). Dec. 8.
Brass (Warner Bros.) July 14-Sept. 22-Oct. 13-Nov. 10.
Brass Bottle (First National). Aug. 11, page 486-Sept. 15, page 256-Nov. 3-Dec. 22.
Brass Commandments (Fox). Aug. 4-Oct. 27-Dec. 1.
Brawn of the North (First National). July 14-July 28-Aug. 11-Aug. 18-Sept. 1-Sept. 22-Oct. 20-Nov. 10-Dec. 1.
Bride's Play (Paramount). July 28.
Bright Shawl (First National). July 7-July 21-Sept. 22-Oct. 13-Nov. 3-Nov. 10-Dec. 8.
Broad Daylight (Unlversal). Nov. 17.
Broadway Arizona (Enterprise). Sept. 22.
Broadway Gold (Truart). July 14, page 151.
Broadway Madonna (F. B. O.). July 14-Dec. 8.
Broadway Rose (Metro). July 28-Aug. Aug. 25-Oct. 20-Oct. 27.
Broken Chains (Goldwyn). July 14-Jul 21-July 28-Aug. 11-Sept. 1-Dec. 8-Dec 15.
Brothers Under the Skin (Goldwyn). July 14-Sept. 8-Oct. 6-Oct 13-Nov. 3-Nov. 17.
Brown of Harvard (Essanay). Oct. 13.
Brute Master (Hodkinson) July. 7.
Bucking the Barrier (Fox). July 7-Aug. 4-Nov. 10.
Bulldog Drummond (Hodkinson). July 14-Aug. 18-Dec. 1.
Burglar Proof (Paramount). Sept. 15-Dec. 8.
Burn 'Em Up Barnes (C. C. Burr). Oct. 13.
Burning Sands (Paramount). July 21-July 28-Sept. 8-Nov. 3-Dec. 8.
Burning Words (Unlversal). July 14-Aug. 11.
Buster (Fox). Oct. 13-Nov. 10.
By Right of Purchase (Selznick). July 14.

C

California Romance (Fox). July 14-Sept. 1-Oct. 13-Dec. 8.
Calvert's Valley (Fox). July 21-Sept. 22-Oct. 13-Dec. 29.
Call From the Wild (James Wharton). Aug. 25.
Call of Home (F. B. O.) Aug. 25.
Call of the North (Paramount). Dec. 15.
Cameo Kirby (Fox). Dec. 15.
Camille (Metro). July 21-July 28.
Can a Woman Love Twice? (F. B. O.). Aug. 4-Dec. 1-Dec. 8-Dec. 22.
Canyon of the Fools (F. B. O.) July 28-Aug. 11-Oct. 20-Nov. 24.
Cappy Ricks (Paramount). July 14-Sept. 1F
Captain Fly-By-Night (F. B. O.) July 7-July 28-Sept. 15.
Cardigan (American Releasing). July 21.
Carnival (United Artists). Aug. 11.
Catch My Smoke (Fox). July 7-Aug. 4-Aug. 11-Sept. 22-Oct. 20-Nov. 24.
Caught Bluffing (Universal). Aug. 18-Sept. 15.
Chapter in Her Life (Universal). Dec. 1.

Chasing the Moon (Fox). July 21-July 28-Sept. 22.
Cheat (Paramount). Oct. 6, page 498-Oct. 13, page 581-Dec. 15.
Child Thou Gavest Me (First National). July 14-Aug. 4-Oct. 6.
Children of Jazz (Paramount). Aug. 11, page 486-Sept. 22-Oct. 6-Nov. 17.
Children of the Dust (First National). Sept. 1-Nov. 10-Dec. 8-Dec. 15-Dec. 22.
Christian (Goldwyn). Aug. 4-Aug. 18-Oct. 6-Oct. 20-Dec. 1-Dec. 22.
Circus Days (First National). Nov. 3, page 125-Nov. 10-Dec. 8-Dec. 15-Dec. 22.
City of Silent Men (Paramount). Sept. 1-Oct. 6.
Civilian Clothes (Paramount). July 28.
Clarence (Paramount). July 14-Oct. 20.
Clouded Name (Playgoers). July 21.
Cold Steel (F. B. O.) Sept. 15.
Colleen of the Pines (F. B. O.) Aug. 25-Sept. 8-Nov. 3.
Come On Over (Goldwyn). July 21-Sept. 29.
Common Law (Selznick). Dec. 1, page 478.
Confidence (Universal). Sept. 15.
Conflict (Universal). July 14-Nov. 3.
Connecticut Yankee in King Arthur's Court (Fox). July 7-July 14.
Cordelia the Magnificent (Metro). July 21, page 231-Sept. 8.
Counterfeit Love (Associated Exhibitors). Oct. 6-Nov. 10-Dec. 8.
Courage of Marge O'Doon (Vitagraph). Aug. 25-Nov. 17.
Covered Wagon (Paramount). Dec. 15.
Cowboy and the Lady (Paramount) July 14-July 28-Aug. 11-Sept. 22-Oct. 6-Nov. 17-Dec. 15.
Cradle (Paramount). July 28.
Cradle of Courage (Paramount). Aug. 11.
Crashing Through (F. B. O.) July 21-Aug. 4-Aug. 11-Sept. 1-Sept. 15-Sept. 22-Dec. 22.
Crimson Challenge (Paramount). July 21-July 28-Sept. 8.
Crimson Gold (Eifelt). Nov. 17.
Crinoline and Romance (Metro). July 21-7-July 28-Aug. 4-Sept. 1-Oct. 20-Nov. 17.
Critical Age (Hodkinson). Aug. 11-Dec. 15.
Crossed Wires (Universal). July 21-Aug. 11-Aug. 18-Sept. 22-Oct. 13.
Crossroads of New York (First National). July 7-July 28-Aug. 4-Sept. 1-Oct. 20.
Crow's Nest (Arrow). Sept. 22.
Crusader (Fox). July 7-July 14-July 28-Sept. 22-Nov. 10.
Cup of Life (First National). July 21.
Curse of Drink (Apollo). Aug. 11.
Custard Cup (Fox). July 28-Aug. 18-Aug. 25-Oct. 6-Oct. 20.
Cyclone Jones (Progress). Nov. 3.

D

Daddy (First National). July 7-July 14-July 28-Aug. 4-Sept. 1-Oct. 6-Nov. 3-Dec. 1-Dec. 15-Dec. 22.
Dangerous Adventure (Warner Bros.) Sept. 1.
Dangerous Age (First National). July 21-Aug. 11-Aug. 18-Oct. 13-Nov. 10-Nov. 24-Dec. 8.
Dangerous Game (Universal). July 14-Sept. 22.
Dangerous Curve Ahead (Goldwyn). Sept. 1.
Danger Trail (K-E-S-E). Nov. 17.
Dark Secrets (Paramount). July 14-Sept. 15-Nov. 3-Nov. 24-Dec. 15.
Darling of the Rich (Whitman Bennett). Aug. 11.
Daughter of Luxury (Paramount). Sept. 15-Oct. 6-Nov. 3.
Daughter Pays (Selznick). July 28.
Daughters of the Rich (Preferred). Sept. 15.
Daytime Wives (F. B. O.). Dec. 1.
Dead Game (Universal). July 14-Aug. 25-Sept. 1-Sept. 8-Dec. 1.
Dead Men Tell No Tales (Vitagraph). July 28-Aug. 4.
Dead or Alive (Arrow). July 7.
Delicious Little Devil (Universal). Sept. 8-Dec. 15.
DeLuxe Annie (Selznick). July 14.
Desert Driven (F. B. O.). Aug. 11-Nov. 3-Dec. 8.
Desert Gold (Hodkinson). Aug. 18-Aug. 25.
Deserted at the Altar (Goldstone). July 7.
Desire (Metro). Dec. 8.
Destroying Angel (Associated Exhibitors). Nov. 3-Dec. 22.
Determination (Lee-Bradford). July 7-Aug. 25.
Devil's Bowl (Arrow). July 28.
Devil's Garden (First National). July 7.
Devil Within (Fox). July 14.
Dictator (Paramount). July 14-July 21-Nov. 3.
Dinty (First National). July 7.
Divorce (F. B. O.). Oct. 13-Dec. 8-Dec. 22.
Divorce Coupons (Vitagraph). Aug. 11-Nov. 24-Dec. 1.
Do and Dare (Fox). July 14-Aug. 4-Aug. 18-Sept. 1-Oct. 13-Nov. 10.
Dollar Devils (Hodkinson). Aug. 18-Sept. 22-Oct. 27-Dec. 15.
Domestic Relations (First National). Dec. 1-Dec. 15.
Don Quickshot of Rio Grande (Universal). Aug. 11-Oct. 13-Nov. 10.
Don't Doubt Your Wife (Associated Exhibitors). Oct. 13.
Don't Shoot (Universal). July 14-July 28-Sept. 22.
Don't Tell Everything (Paramount). July 14-Aug. 11.
Double Dealing (Universal). Sept. 22.
Doubling for Romeo (Goldwyn). July 14.
Down On the Farm (United Artists). July 28.
Down to the Sea in Ships (Hodkinson). July 21-Aug. 25-Sept. 29-Nov. 17-Nov. 24-Dec. 1-Dec. 15-Dec. 29.
Dr. Jack (Pathe). July 7-July 28-Aug. 4-Aug. 11-Sept. 1-Sept. 15-Sept. 22-Sept. 29-Nov. 24.
Dream Street (Universal). Sept. 22.
Driven (Universal). Sept. 22-Nov. 10-Dec. 22.
Drums of Fate (Paramount). Nov. 3-Nov. 24.
Dulcy (First National). Sept. 29, page 423-Nov. 3-Dec. 15-Dec. 22.

E

Eagle's Feather (Metro). Dec. 8.
East Is West (First National). July 7-Aug. 4-Aug. 18-Oct. 13-Dec. 15.
East Side, West Side (Principal). Oct. 13-Dec. 15.
Easy Road (Paramount). Aug. 11.
Ebb Tide (Paramount). July 21-Aug. 11-Sept. 15-Sept. 22-Nov. 3.
Eleventh Hour (Fox). Nov. 17.
Empty Cradle (Truart). Aug. 18.
Enchantment (Paramount). July 14-July 28-Sept. 8.
End of the World (Paramount). July 28-Aug. 18.
Enemies of Women (Goldwyn-Cos.) Aug. 11, page 485, Sept. 22-Dec. 8-Dec. 15.
Enlighten Thy Daughter (Enlightenment Films). Sept. 22.
Enter Madame (Metro). Aug. 11-Aug. 18-Dec. 1.
Environment (Principal Pictures). July 21-Dec. 15.
Eternal Flame (First National). July 14-Aug. 11-Aug. 25.
Evangeline (Fox). July 14.
Everything for Sale (Paramount). Sept. 15.
Exciters (Paramount). July 21, page 231-Sept. 22-Oct. 6-Nov. 3-Nov. 24-Dec. 1.
Exit the Vamp (Paramount). Sept. 29-Dec. 1.
Experience (Paramount). Sept. 15.
Extra! Extra! (Fox). Nov. 10.
Eyes of the World (Clune). Oct. 20.

F

Face in the Fog (Paramount). July 7-July 14-Nov. 24-Dec. 15.
Face of the World (Hodkinson). Aug. 11.
Face on the Barroom Floor (Fox). Nov. 3-Dec. 1-Dec. 22.
Fair Lady (United Artists). Sept. 22.
Fall of Babylon (United Artists). Sept. 8.
False Brands (World). July 21.
Famous Mrs. Fair (Metro). July 28-Aug. 4-Aug. 11-Nov. 10-Nov. 17-Dec. 8-Dec. 15.
Fascination (Metro). July 7.
Fast Mail (Fox). Sept. 1-Oct. 20-Nov. 10.
Fatal Marriage (F. B. O.) Sept. 8.
Fickle Women (Schwab). Nov. 10.
Fifty Candles (Hodkinson). Sept. 22.
Fighting Blade (First National). Oct. 20, page 664-Dec. 1.
Fighting Guide (Vitagraph). Aug. 25-Sept. 1.
Fighting Streak (Fox). Sept. 22.
Fightin' Mad (Metro). July 7-July 28-Nov. 3-Nov. 10.
Find the Woman (Paramount). Sept. 8.
First Degree (Universal). July 21-Aug. 11-Sept. 22.
Five Dollar Baby (Metro). July 28-Aug. 4-Aug. 11-Oct. 27-Dec. 8.
Flame of Life (Universal). July 14-Sept. 1.
Flaming Hour (Universal). July 14-July 28-Sept. 1-Sept. 22-Nov. 10-Nov. 17.
Flash (Arrow). Aug. 18.
Flesh and Blood (Western Pic. Exploitn.) Aug. 4-Aug. 18-Aug. 25-Oct. 6.
Flirt (Universal). July 14-Oct. 6-Oct. 13-Dec. 1.
Flower of the North (Vitagraph). Nov. 3-Nov. 24.
Flying Dutchman (F. B. O.) Nov. 17.
Fog (Metro). Sept. 8.
Fogbound (Paramount). July 28-Sept. 15-Sept. 29-Nov. 24-Dec. 8.
Fools First (First National). Aug. 11-Dec. 1.
Fool There Was (Fox). Aug. 11-Nov. 24.
Foolish Wives (Universal). July 14-Sept. 8.
Fools and Riches (Universal). July 21-Sept. 22.
Fool's Paradise (Paramount). July 14-July 21-July 28.
Footlight Ranger (Fox). July 14-July 21-Nov. 3-Dec. 1.
Footlights (Paramount). July 21-Sept. 29-Dec. 15.
Forbidden City (Selznick). Sept. 15.
Forbidden Fruit (Paramount). July 14.
Forbidden Trail (Sunset). July 21.
Forget Me Not (Metro). Aug. 4-Sept. 1-Oct. 6.
Forgotten Law (Metro). Aug. 18-Nov. 3.
For Big Stakes (Fox). July 21-Aug. 4-Dec. 1.
Forsaking All Others (Universal). July 7-July 14-July 28-Oct. 20.
For the Defense (Paramount). Sept. 15-Sept. 29-Nov. 3.
Fortune's Mask (Vitagraph). Nov. 24.
Four Horsemen (Metro). Aug. 11.
Fourth Musketeer (F. B. O.). July 14-Dec. 15.
Fox (Universal). July 21-Dec. 1.
Fox Specials. Nov. 3.
French Doll (Metro). Nov. 3, page 125-Dec. 1-Dec. 29.
Friendly Husband (Fox). July 14-Aug. 4-Aug. 11-Aug. 25.
From the Ground Up (Goldwyn). July 21.
Front Page Story (Vitagraph). July 7-July 14-July 21-July 28-Sept. 22.
Fury (First National). July 14-Aug. 11-Oct. 20-Oct. 27-Nov. 10-Dec. 8.

G

Gallopin' Kid (Universal). July 21-Nov. 10.
Gallopin' Through (Arrow). July 7-Sept. 15.
Galloping Devil (Canyon). Sept. 15.
Game Chicken (Paramount). July 28-Sept. 8.
Garments of Truth (Metro). Sept. 8.
Garrison's Finish (United Artists). July 7-Aug. 4-Sept. 8.
Gas, Oil and Water (First National). Aug. 11.
Gentleman From America (Universal). Sept. 8-Oct. 20-Dec. 1.
Gentleman of Leisure (Paramount). Sept. 15, page 256-Sept. 29-Nov. 17-Dec. 15.
Get-Rich-Quick Wallingford (Paramount). July 14-July 21.
Ghost Breaker (Paramount). July 21-July 28-Aug. 11-Sept. 15-Dec. 15.
Ghost in the Garret (Paramount). July 7-Sept. 8-Sept. 15-Sept. 29.
Ghost Patrol (Universal). Aug. 11.
Gimme (Goldwyn). July 7-July 14-Aug. 4-Oct. 20-Nov. 17.
Girl In His Room (Vitagraph). Sept. 1.
Girl In the Taxi (First National). Nov. 10.
Girl I Loved (United Artists). July 7, page 80-July 28-Aug. 11.
Girl of the Golden West (First National). July 7, page 80, Aug. 4-Oct. 13-Nov. 3-Nov. 10-Dec. 1-Dec. 22-Dec. 29.
Girl Who Came Back (Preferred). Oct. 20-Dec. 8.
Girl Who Ran Wild (Universal). Sept. 8-Oct. 20.
Girl's Desire (Vitagraph). July 7-Sept. 22.
Glass Houses (Metro). Aug. 11.
Glimpses of the Moon (Paramount). July 14-July 21-July 28-Aug. 4-Aug. 11-Sept. 8-Dec. 1-Dec. 15.
Glory of Clementina (F. B. O.) Oct. 20.
Go and Get It (First National). Oct. 6.
Godless Men (Goldwyn). Aug. 4.
God's Country and the Woman (Vitagraph). Nov. 3.
God's Crucible (Hodkinson). Sept. 29.
Go-Getter (Paramount). July 28-Aug. 4-Sept. 29-Nov. 3-Dec. 15.
Going Up (Associated Exhibitors). Dec. 15-Dec. 22.
Golden Dreams (Goldwyn). Aug. 4-Sept. 22.
Golden Snare (First National). Aug. 4.
Goldwyn Features. Nov. 17.
Good-Bye Girls (Fox). July 21-Aug. 11-Aug. 25-Sept. 29.
Good Men and True (F. B. O.) Sept. 15.
Good Provider (Paramount). Sept. 1.
Gossip (Universal). July 21-Nov. 10.
Grandma's Boy (Associated Exhibitors). July 7-July 21-July 28-Aug. 4-Aug. 18-Sept. 8-Sept. 29-Oct. 13-Oct. 20.
Great Alone (American Releasing). July 7.
Great Impersonation (Paramount). Sept. 22-Nov. 3.
Great Night (Fox). July 28-Sept. 1-Sept. 22.
Greatest Truth (Paramount). July 7.
Green Goddess (Goldwyn). Dec. 15.

Green Temptation (Paramount). Aug. 11-Sept. 8.
Grim Comedian (Goldwyn). Oct. 20.
Grub Stake (Selznick). Oct. 6-Nov. 3.
Grumpy (Paramount). July 14-July 21-July 28-Aug. 11-Sept. 1-Sept. 29-Nov. 3-Dec. 15.
Guilty (Independent). Oct. 20.
Gun Shy (Wm. Stelner). Aug. 25-Sept. 22.
Gypsy Passion (Vitagraph). Aug. 18.

H

Hail the Woman (First National). Oct. 20-Dec. 1.
Hands of Nara (Metro). July 14.
Harbor Lights (Associated Exhibitors). Dec. 1.
Has the World Gone Mad (Equlty). Aug. 18-Sept. 15-Oct. 20.
Hate Trail (Clark-Cornelius). Aug. 18.
Headless Horseman (Hodkinson). July 28-Aug. 4-Oct. 13-Dec. 15.
Headin' West (Universal). July 28-Oct. 6-Nov. 17.
Head Over Heels (Goldwyn). July 7-Aug. 4.
Hearts Aflame (Metro). Aug. 4-Aug. 18-Aug. 25-Sept. 22-Nov. 17-Dec. 15.
Heart of Maryland (Vitagraph). July 28-Aug. 18-Sept. 1.
Heart of a Texan (W. H. Smith). Sept. 15.
Heart of the Desert (Richard & Flynn). Oct. 20.
Heart Raider (Paramount). Sept. 8-Sept. 15-Sept. 22-Oct. 13-Nov. 17-Dec. 1-Dec. 22.
Heedless Moths (Audrey Munson). Aug. 18.
Held by the Enemy (Paramount). July 7-Sept. 15.
Heliotrope (Paramount). July 7.
Hell's Half Acre (Enterprise). Oct. 20.
Her Dangerous Path (Pathe). Nov. 3, page 125.
Her Face Value (Paramount). Aug. 11.
Her Fatal Millions (Metro). July 14-Aug. 4-Aug. 25-Sept. 8-Nov. 24-Dec. 8.
Her Gilded Cage (Paramount). July 7-July 14-July 21-July 28-Sept. 15.
Her Husband's Trademark (Paramount). July 28.
Her Mad Bargain (First National). Oct. 13.
Her Unwilling Husband (Pathe). Sept. 1.
Hero (Preferred). July 7-July 21-Aug. 18-Nov. 24.
Heroes of the Street (Warner). Aug. 4-Aug. 18-Sept. 1-Dec. 1.
Hills Aflame (Russell). Nov. 17.
Hls Back Against the Wall (Goldwyn). Aug. 18-Dec. 8.
His Wife's Money (Selznick). Aug. 4.
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Homeward Bound (Paramount). Sept. 22-Oct. 20-Nov. 3-Nov. 24-Dec. 1-Dec. 22.
Honor First (Fox). Aug. 11.
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Hound of the Baskervilles (F. B. O.) July 14-July 21.
Human Hearts (Universal). July 7-July 28-Aug. 11-Dec. 1.
Human Wreckage (F. B. O.) Sept. 22-Sept. 29-Oct. 13-Oct. 20-Dec. 8-Dec. 22-Dec. 29.
Humoresque (Paramount). July 28-Nov. 17.
Hungry Hearts (Goldwyn). July 7-July 28-Sept. 8-Sept. 22-Oct. 20-Dec. 1.
Hunting Big Game ln Africa (Universal). July 7-July 14-July 21-Oct. 6-Oct. 20-Nov. 10-Dec. 1.
Huntress (First National). Nov. 10.
Hurriane's Gal (First National). Aug. 11-Nov. 10.

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I Can Explain (Metro). July 28.
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If Winter Comes (Fox). Oct. 6, page 498-Oct. 20, page 664-Dec. 15.
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Impossible Mrs. Bellew (Paramount). July 14-July 21-Sept. 8-Sept. 15-Dec. 1-Dec. 22.
Impulse (Arrow). Nov. 3.
Inside the Cup (Paramount). Oct. 13.
In the Name of the Law (F. B. O.) July 7-July 14-Sept. 1-Nov. 17.
In the Palace of the King (Goldwyn). Sept. 29, page 423.
Invisible Power (Goldwyn). July 28-Sept. 8.
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Is Divorce a Fallure? (Associated Exhlbitors). Sept. 22.
Island Wives (Vltagraph). Nov. 24.
Is Matrimony a Failure? Paramount). July 7-July 14-July 28-Aug. 11.
Is Money Everything? (Lee-Bradford). Sept. 15.
Isle of Lost Ships (First Natlonal). July 14-July 28-Aug. 18-Sept. 29-Oct. 6-Nov. 3-Nov. 17-Dec. 1.

J

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Java Head (Paramount). July 14-July 21-July 28-Oct. 13-Nov. 3-Dec. 1-Dec. 22.
Jazzmania (Metro). Sept. 22-Nov. 24.
Jilt (Universal). Sept. 15-Oct. 20.
Jlm the Penman (First National). July 14.
Jucklins (Paramount). Sept. 15.
Judgment (World). Nov. 17.
June Madness (Metro). Aug. 11-Sept. 8.
Just Around the Corner (Paramount). July 28-Aug. 11.
Just Tony (Fox). July 21-Aug. 18-Dec. 8.

K

Kentucky Derby (Universal). July 21-July-28-Sept. 1-Sept. 15-Nov. 3-Nov. 10-Dec. 22.
Klck In (Paramount). July 14-July 21-July 28-Sept. 15-Sept. 22-Nov. 3-Nov. 17-Dec. 1.
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Kindled Courage (Universal). Sept. 15-Nov. 3-Nov. 10.
Kindred of the Dust (First National). July 21-Aug. 25-Sept. 1.
Kingdom Within (Hodkinson). Aug. 11-Oct. 6-Dec. 8.

L

Ladies Must Live (Paramount). July 28-Oct. 6.
Lahoma (Pathe). July 7.
Lane That Had No Turning (Paramount). Sept. 8.
Last Moment (Goldwyn). Aug. 11-Sept. 8-Oct. 20-Nov. 17.
Last of Stage Coach Bandits (Enterprise). Aug. 25.
Lavender Bath Lady (Universal). July 7-Aug. 4.
Law and the Woman (Paramount). July 7-July 21-July 28-Aug. 11-Oct. 27.
Lawful Larceny (Paramount). Dec. 22.
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Llght in the Dark (First National). Aug. 4-Sept. 1.
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Lights of New York (Fox). July 21-Aug. 18-Aug. 25-Sept. 1-Dec. 29.
Little Church Around the Corner (Warner Bros.). Sept. 1-Oct. 6-Oct. 20-Dec. 15-Dec. 22.
Little Minister (Vltagraph). Oct. 13.
Little Old New York (Cosmopolitan). Dec. 15.
Loaded Door (Universal). Oct. 6.
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Lone Hand Wilson (Capitol). Sept. 15.
Lone Star Ranger (Fox). Nov. 10-Dec. 1.
Lonely Road (First National). Aug. 11.
Long Chance (Universal). Aug. 4-Oct. 20.
Look Your Best (Goldwyn). Dec. 1.
Lorna Doone (First National). July 7-July 14-Aug. 4-Sept. 1-Oct. 13-Oct. 27-Dec. 8.
Lost and Found (Goldwyn). July 28-Sept. 8-Oct. 13-Oct. 27-Dec. 8.
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Love ln the Dark (Metro). July 28-Aug. 18-Oct. 20-Oct. 27-Nov. 10.
Love Is An Awful Thlng (Selznick). Aug. 11.
Love Letter (Universal). Sept. 15-Oct. 6-Oct. 20.
Love Piker (Goldwyn). Dec. 8.
Loves of Pharaoh (Paramount). July 7-Sept. 15-Sept. 22-Nov. 17-Dec. 22.
Love Special (Paramount). July 21.
Loyal Lives (Vitagraph). Oct. 27-Nov. 3-Dec. 8.
Luck (C. C. Burr). July 14-Aug. 4-Aug. 18.
Lucky Carson (Vltagraph). Nov. 3.
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M

Mad Love (Goldwyn). Oct. 6.
Madness of Youth (Fox). July 14-Sept. 15-Nov. 10.
Made in Heaven (Goldwyn). Dec. 15.
Main Street (Warner Bros.) July 14, page 153-Sept. 1-Sept. 22-Nov. 3-Nov. 10-Dec. 1-Dec. 22.
Making a Man (Paramount). July 7-July 28-Sept. 8-Sept. 22-Oct. 6-Nov. 3-Dec. 1-Dec. 29.
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Man From Glengarry (Hodkinson). Nov. 17.
Man From Hell's River (Western Pic. Exploitn.) Aug. 4-Aug. 11-Aug. 25-Oct. 13.
Man From Home (Paramount). July 7-July 21-Sept. 8.
Man From Lost River (Goldwyn). Sept. 1-Oct. 27.
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Man Size (Fox). Aug. 4-Nov. 3-Dec. 22.
Man to Man (Universal). July 7-Aug. 18-Dec. 1.
Man Unconquerable (Paramount). July 14-July 21-July 28.
Man With Two Mothers (Goldwyn). Sept. 8.
Man Who Had Everything (Goldwyn). Oct. 27.
Man Who Played God (United Artists). Dec. 1.
Man Who Saw Tomorrow (Paramount). Aug. 4-Aug. 11-Sept. 1-Oct. 6-Dec. 8.
Manslaughter (Paramount). July 21-July 28-Aug. 4-Sept. 15.
March Hare (Paramount). Oct. 6.
Marriage Chance (Amerlcan Releasing). July 14-Sept. 1.
Marriage Maker (Paramount). Dec. 1-Dec. 8.
Married Flapper (Universal). July 28-Oct. 27.
Marshal of Moneymint (Arrow). Sept. 8.
Martin Johnson Jungle Adventures (Selznick). Sept. 15-Nov. 3.
Mary of the Movies (F. B. O.) Aug. 4-Oct. 20.
Masked Avenger (Western Pic. Exploit.) Aug. 4-Sept. 1.
Masters of Men (Vitagraph). July 7, page 80, July 28-Aug. 4-Aug. 18-Oct. 27-Nov. 24-Dec. 1-Dec. 22.
Matrimonlal Web (Vitagraph). Sept. 1.
McGuire of the Mounted (Universal). Au 18-Nov. 3-Nov. 10.
Meanest Man in the World (First Natlo Dec. 15.
Men in the Raw (Universal). Dec. 22.
Metro Productions. Dec. 15.
Merry-Go-Round (Universal). Nov. 3, page 125-Dec. 1-Dec. 22.
Midnight Alarm (Vitagraph). Nov. 10-Dec. 1-Dec. 15.
Midnight Bell (First National). July 14.
Midnlght Guest (Universal). Sept. 15.
Mighty Lak' a Rose (First National). July 7-July 14-July 28-Aug. 11-Aug. 25-Sept. 22-Oct. 27-Nov. 17-Dec. 8-Dec. 15-Dec. 29.
Million in Jewels (Selznick). Dec. 1.
Minnie (First National). Oct. 6.
Miracle Baby (F. B. O.). Dec. 15.
Missing Husbands (Metro). July 14.
Missing Millions (Paramount). July 7-Aug. 4-Sept. 1-Nov. 3.
Miss Lulu Bett (Paramount). July 7-July 28.
Mixed Faces (Fox). July 21-Aug. 25-Nov. 3.
Mollycoddle (United Artists). Dec. 22.
Money-Money-Money (First National). Aug. 4.
Money Monster (Peerless). Nov. 17.
Monte Cristo (Fox). July 28-Aug. 11-Aug. 18-Sept. 15-Sept. 29-Oct. 6-Oct. 27-Nov. 17-Dec. 15.
Moonlight and Honeysuckle (Paramount). Dec. 8.
Moonlight Follies (Universal). July 28.
Moonshine Valley (Fox). July 21-July 28-Sept. 15-Nov. 3.
Moran of the Lady Letty (Paramount). Dec. 1.
Mother o' Mine (First National). July 21.
Mr. Barnes of New York (Goldwyn). July 14-July 28-Nov. 17.
Mr. Billings Spends His Dlme (Paramount). July 7-July 14-July 28-Aug. 25-Sept. 8-Nov. 24-Dec. 1-Dec. 8-Dec. 22.
My American Wife (Paramount). July 14-Aug. 4-Oct. 6-Oct. 13-Dec. 22.
My Boy (First National). July 7-July 21-July 28-Oct. 20.

My Dad (F. B. O.). Sept. 29-Oct. 13-Dec. 15.
My Friend the Devil (Fox). July 21-Oct. 6-Nov. 3.
My Wild Irish Rose (Vitagraph). July 7-July 28-Sept. 1-Nov. 24-Dec. 1.

N

Ne'er Do Well (Paramount). July 28-Aug. 4-Sept. 8-Oct. 6-Oct. 13-Nov. 17-Nov. 24-Dec. 22.
Nero (Fox). Aug. 11-Aug. 25-Oct. 20.
New Teacher (Fox). July 21-Oct. 6-Nov. 17.
Nice People (Paramount). July 21-Aug. 4.
Night Horseman (Fox). Aug. 18-Nov. 24.
Night Life in Hollywood (Arrow). Aug. 25.
Night Rose (Goldwyn). Sept. 1-Oct. 6.
Ninety and Nine (Vitagraph). July 7-July 14-Aug. 11-Aug. 18-Sept. 22-Oct. 13-Nov. 10.
Nobody's Bride (Universal). Oct. 20-Nov. 3-Dec. 1-Dec. 22.
Nobody's Money (Paramount). July 7-July 14-July 28-Aug. 25-Sept. 22-Oct. 13-Nov. 17-Dec. 8-Dec. 22.
No Defense (Vitagraph). Oct. 20-Nov. 24-Dec. 1.
Noise in Newboro (Metro). July 21-Oct. 6-Oct. 20-Nov. 3-Dec. 8.
Nomads of the North (First National). Nov. 24-Dec. 8.
North of Rio Grande (Paramount). July 28-Sept. 22-Oct. 13-Nov. 3-Nov. 17.
Notoriety (Weber-North). Sept. 1.
No Woman Knows (Universal). July 28.
Nut (United Artists). Sept. 22.
'Nth Commandment (Paramount). Aug. 4-Sept. 22-Oct. 13-Dec. 22.

O

Oathbound (Fox). Dec. 8.
Old Homestead (Paramount). July 7-Aug. 4-Aug. 25-Sept. 1-Sept. 8-Sept. 22-Nov. 17-Nov. 24-Dec. 29.
Old Nest (Goldwyn). Sept. 8.
Old Sweetheart of Mine (Metro). Oct. 6.
Oliver Twist (First National). July 21-Sept. 29-Dec. 15.
Omar the Tentmaker (First National). Aug. 4-Aug. 11-Oct. 6-Dec. 8.
One a Minute (Paramount). July 7.
One Arabian Night (First National). Dec. 8.
One Clear Call (First National). July 14-Oct. 6-Oct. 20-Nov. 3.
One Exciting Night (United Artists). July 7-Sept. 29-Dec. 22.
One Glorious Day (Paramount). July 7-Oct. 13.
One of Three (Universal). Sept. 15.
One Stolen Night (Vitagraph). Dec. 22.
One Week of Love (Selznick). Sept. 15.
One Wonderful Night (Universal). July 21-Sept. 1-Oct. 13.
The High Seas (Paramount). July 7-July 28-July 21-Sept. 1-Nov. 17.
Daddy's Shop Girl (C. B. C.) Sept. 8.
Only 38 (Paramount). Aug. 11-Sept. 22-Oct. 6-Oct. 13-Nov. 3-Nov. 17-Nov. 24.
On the Banks of the Wabash (Vitagraph). Dec. 22.
Orphans of the Storm (United Artists). Dec. 1.
Our Leading Citizen (Paramount). Aug. 4-Nov. 24.
Out of Luck (Universal). Sept. 15, page 256-Nov. 10-Nov. 24-Dec. 15-Dec. 22.
Out of the Dust (J. P. McCarthy). Aug. 11-Sept. 8.
Outcast (Paramount). July 21-Aug. 4-Aug. 11.
Over the Border (Paramount). July 28-Aug. 4-Aug. 11-Aug. 18-Aug. 25.
Over the Hill (Fox). July 7-July 21-July 28-Aug. 18-Sept. 15-Oct. 6.

P

Paid Back (Universal). Oct. 20-Nov. 3.
Pair of Silk Stockings (Selznick). July 28-Aug. 11.
Paramount Pictures. Nov. 3.
Pardon My French (Goldwyn). July 14-July 28.
Parish Priest (Garfield). July 21-Aug. 4.
Parted Curtains (Warner Brothers). July 7-Dec. 15.
Passion's Playground (First National). Aug. 4.
Pauper Millionaire (Playgoers). Aug. 11.
Pawn Ticket 210 (Fox). Aug. 4-Oct. 6-Nov. 3-Nov. 24.
Peaceful Peters (Arrow). Sept. 1.
Peck's Bad Boy (First National). Dec. 22. Oct. 27-Nov. 3-Dec. 8-Dec. 22.
Peg o' My Heart (Metro). Sept. 1-Oct. 13-Nov. 3-Dec. 8-Dec. 15.
Penrod (First National). July 7-July 14-Nov. 3-Dec. 8-Dec. 15.
Penrod and Sam (First National). Aug. 25-Sept. 8-Sept. 22-Nov. 3-Nov. 24-Dec. 8-Dec. 15.
Perjury (Fox). Aug. 4.
Pilgrim (First National). July 7-July 14-July 28-Aug. 4-Sept. 8.
Pilgrims of the Night (First National). Oct. 13.
Pink Gods (Paramount). July 28-Aug. 25-Oct. 13-Nov. 17.
Pioneer Trails (Vitagraph). Nov. 3, page 127.
Playing It Wild (Vitagraph). July 28-Sept. 1-Oct. 6.
Playing Double (Prairie). Oct. 13.
Polly of the Follies (First National). July 7-Aug. 11.
Poor Men's Wives (Preferred). Aug. 25.
Poor Relation (Goldwyn). Nov. 10.
Potash and Perlmutter (First National). Dec. 15.
Power of a Lie (Universal). Aug. 4-Nov. 3.
Pride of Palomar (Paramount). July 7-July 21-Oct. 6-Oct. 13-Oct. 27-Nov. 17.
Primitive Lover (First National). July 28-Aug. 4-Aug. 18.
Prince There Was (Paramount). Nov. 24.
Printer's Devil (Warner Bros.). Dec. 15.
Prisoner (Universal). July 7-Oct. 20-Nov. 3-Dec. 8.
Prisoner of Zenda (Metro). July 14-July 28-Oct. 20-Oct. 27-Nov. 17-Dec. 15.
Prodigal Daughters (Paramount). Aug. 25-Sept. 22-Oct. 13-Nov. 17-Dec. 8-Dec. 22.
Prodigal Judge (Vitagraph). July 28-Sept. 1.
Profiteers (Arrow). Oct. 6.
Purple Highway (Paramount). Oct. 20-Nov. 17-Nov. 24.

Q

Queen of the Turf (F. B. O.). Dec. 1.
Question of Honor (First National). July 14-July 21-Aug. 4-Dec. 8.
Quicksands (Selznick). Sept. 15-Dec. 22.
Quincy Adams Sawyer (Metro). July 7-July 14-July 21-July 28-Aug. 11-Aug. 18-Sept. 1-Sept. 22-Oct. 13-Nov. 10-Nov. 17-Dec. 1.
Queen of Sheba (Fox). July 28-Aug. 11.

R

Racing Hearts (Paramount). July 7-July 21-July 28-Aug. 18-Oct. 20-Oct. 27-Nov. 3.
Ragged Edge (Goldwyn). Nov. 3-Nov. 10.
Rags to Riches (Warner Brothers). July 7-July 14-Aug. 4-Sept. 8-Sept. 22-Dec. 15.
Ramblin' Kid (Universal). Dec. 1.
Ranger and the Law (Capitol). Aug. 11.
Rapids (Hodkinson). July 28-Dec. 15.
Reckless Youth (Selznick). July 21.
Red Hot Romance (First National). July 21.
Red Lights (Goldwyn). Oct. 6, page 498-Dec. 15.
Red Trail (Standard). Oct. 20.
Refuge (First National). July 21-Sept. 8.
Remembrance (Goldwyn). Sept. 8-Oct. 6-Dec. 8-Dec. 15-Dec. 22.
Remittance Woman (F. B. O.) July 7-Aug. 4-Sept. 8.
Rent Free (Paramount). July 7-July 21-Aug. 4.
Reputation (Universal). July 28.
Restless Souls (Vitagraph). July 7-Sept. 22-Oct. 20.
Rich Men's Wives (Preferred). July 28-Aug. 4-Aug. 18-Sept. 29.
Riders of the Dawn (Hodkinson). July 14.
Ridin' Wild (Universal). July 21-Aug. 4-Oct. 13.
Right That Failed (Metro). Oct. 13.
Robin Hood (United Artists). July 7-July 14-Nov. 3-Nov. 10-Nov. 24-Dec. 15-Dec. 29.
Romance Land (Fox). July 28-Sept. 1-Oct. 6-Nov. 24-Dec. 8-Dec. 15.
Rosary (First National). Aug. 18-Dec. 8.
Rose of the Sea (First National). Sept. 8-Sept. 29-Dec. 8.
Rosita (United Artists). Oct. 27, page 740.
Rouged Lips (Metro). Dec. 1, page 478.
Rough Diamond (Fox). Sept. 15.
Rough Shod (Fox). July 7.
R. S. V. P. (First National). July 7-Nov. 3.
Ruggles of Red Gap (Paramount). Nov. 3, page 127-Dec. 8.
Ruling Passion (United Artists). July 21-Dec. 1.
Rupert of Hentzau (Selznick). Dec. 8-Dec. 22.
Ruse of the Rattler (Playgoers). July 14.
Rustle of Silk (Paramount). July 7, page 81-Aug. 11-Oct. 6-Oct. 20-Nov. 17.

S

Saddle Girth (Hans). Nov. 3.
Safety Last (Pathe). July 7-July 14-July 21-Aug. 4-Aug. 18-Sept. 8-Sept. 15-Sept. 22-Nov. 3-Dec. 22.
Sage Hen (Pathe). Sept. 8.
Salome (Fox). Oct. 6-Oct. 20-Dec. 15.
Salome (United Artists). Nov. 10.
Salomy Jane (Paramount). Nov. 17-Nov. 24-Dec. 8.
Salvage (F. B. O.) Sept. 15.
Salvation Nell (First National). July 28.
Saturday Night (Paramount). Oct. 6.
Sawdust (Universal). Aug. 18-Oct. 13-Nov. 10.
Scarlet Car (Universal). Aug. 4-Sept. 1-Sept. 29.
Scars of Jealousy (First National). July 28-Aug. 4-Oct. 27-Nov. 17-Dec. 8.
School Days (Warner Brothers). July 7-Aug. 11.
Scrap Iron (First National). Dec. 15.
Sea Lion (First National). July 7.
Second Fiddle (Hodkinson). Aug. 4-Oct. 20.
Second Hand Love (Fox). Nov. 3-Nov. 24-Dec. 1-Dec. 15.
Second Hand Rose (Universal). Nov. 3.
Secret of the Hills (Vitagraph). Oct. 20.
Secret of the Pueblo (Arrow). July 21-Sept. 22.
Secrets of Paris (C. C. Burr). July 21.
Seein's Believing (Metro). July 21-Aug. 4-Aug. 18-Oct. 20.
Self Made Wife (Universal). Nov. 10.
Servant in the House (H. O. Davis). Aug. 25.
Seven Years' Bad Luck (F. B. O.) Oct. 27.
Seventh Day (First National). July 28.
Shackles of Gold (Fox). Dec. 1.
Shadow of Lightning Ridge (Aywon). Dec. 15.
Shadows (Preferred). July 14-July 21-Aug. 4-Sept. 15.
Shadows of Conscience (J. P. McCarthy). Aug. 18.
Shame (Fox). July 28.
Shark Monroe (Paramount). Dec. 1.
Sheik (Paramount). Aug. 4-Aug. 18-Dec. 1.
Sheik of Araby (F. B. O.) July 7.
Sheriff of Hope Eternal (Arrow). Sept. 1.
Sherlock Grown (Metro). Sept. 22-Nov. 3.
Sherlock Holmes (Goldwyn). Sept. 8-Sept. 15-Oct. 27-Nov. 3-Dec. 1-Dec. 8.
Shirley of the Circus (Fox). July 14-July 21-July 28-Aug. 4-Aug. 11-Oct. 6-Dec. 8.
Shock (Universal). July 7-Aug. 11-Sept. 29-Oct. 6-Nov. 24.
Shootin' for Love (Universal). July 28-Sept. 1-Oct. 6-Nov. 3.
Shootin' Through (Enterprise). Sept. 8.
Sign of the Jack O'Lantern (Hodkinson). July 7.
Silas Marner (Associated Exhibitors). Aug. 11.
Silent Call (First National). July 7-July 21-Sept. 15-Dec. 15.
Silent Command (Fox). Dec. 22.
Silent Partner (Paramount). Dec. 1.
Silent Vow (Vitagraph). Sept. 1-Sept. 22-Oct. 20-Nov. 24.
Silver Wings (Fox). July 7-Aug. 18-Oct. 6.
Sin Flood (Goldwyn). July 28-Sept. 1-Sept. 15-Nov. 17.
Singed Wings (Paramount). July 7-July 21-Aug. 11-Nov. 3-Dec. 1.
Single Handed (Universal). July 7-July 21-Aug. 11-Nov. 24-Dec. 15-Dec. 29.
Single Track (Vitagraph). Aug. 4-Oct. 20.
Siren Call (Paramount). July 21-Aug. 18-Aug. 25-Sept. 22.
Six Days (Goldwyn). Nov. 3, page 127-Dec. 8-Dec. 22-Dec. 29.
Sixty Cents an Hour (Paramount). July 7, page 80-July 21, page 231-Aug. 25-Nov. 24-Dec. 1-Dec. 22.
Skid Proof (Fox). Sept. 8-Sept. 29-Oct. 6-Nov. 10-Nov. 17-Nov. 24.
Skin Deep (First National). July 14-July 21-July 28-Aug. 4-Aug. 18-Sept. 15-Nov. 3-Nov. 17.
Sky High (Fox). Sept. 1-Sept. 8.
Sky Pilot (First National). July 21.
Slander the Woman (First National). July 14, page 151-Aug. 25-Sept. 15-Nov. 3-Dec. 15.
Slim Shoulders (First National). Aug. 4.
Slipp McGee (First National). Oct. 6-Nov. 3-Dec. 8.
Smashing Barriers (Vitagraph). Dec. 15.
Smilin' On (Standard). Sept. 8.
Smilin' Through (First National). July 7-July 14-Aug. 11-Sept. 15-Nov. 24-Dec. 15.
Snowblind (Goldwyn). July 14.
Snow Bride (Paramount). July 14, page 151-Aug. 4-Sept. 22-Oct. 6-Dec. 1-Dec. 22.
Snowdrift (Fox). July 28-Aug. 18-Sept. 8-Nov. 17.
Snowshoe Trail (F. B. O.) July 7-July 14-Sept. 29-Oct. 13.
Social Code (Metro). Dec. 15.
Soft Boiled (Fox). Dec. 8.
Something to Think About P(aramount). July 21.
Song of Life (First National). Nov. 24.
Sonny (First National). July 21-July 28.
Son of Wallingford (Vitagraph). July 14.
So This Is Arizona (W. H. Smith). Aug. 18.
Soul of Hate (Enterprise). Oct. 20.

Soul of the Beast (Metro). Aug. 4-Sept. 15-Oct. 13-Nov. 17-Dec. 22.
Souls for Sale (Goldwyn). Aug. 18-Sept. 15-Sept. 22-Nov. 3-Dec. 22.
South of Suva (Paramount). July 7-Aug. 18.
Sowing the Wind (First National). Aug. 11.
Sparks of Flint (Arrow). Aug. 4.
Speed Girl (Paramount). Sept. 22.
Spider and the Rose (Principal). Dec. 15.
Splendid Lie (Arrow). Sept. 8.
Spoilers (Goldwyn). Oct. 6-Nov. 24-Dec. 22.
Stardust (First National). Aug. 4-Aug. 18.
Sting of the Lash (F. B. O.) Aug. 18.
Steelheart (Vitagraph). July 7-Aug. 18.
Step On It (Universal). July 21.
Stepping Fast (Fox). July 7-Aug. 11-Aug. 18-Sept. 8-Nov. 17.
Still Going Strong (C. B. C.). Dec. 15.
Storm (Universal). July 14-July 21-Aug. 18-Oct. 6.
Stormswept (F. B. O.) July 21.
Stormy Seas (Associated Exhibitors). Dec. 1-Dec. 8.
Strange Idols (Fox). July 14.
Stranger in Canyon Valley (Arrow). Aug. 18.
Stranger of the Hills (Anchor). Sept. 1-Sept. 8.
Stranger's Banquet (Goldwyn). Sept. 1-Sept. 15-Oct. 13-Dec. 8.
Strangers of the Night (Metro). Oct. 20, page 664.
Streets of New York (Arrow). Nov. 3-Nov. 10.
Strength of the Pines (Fox). Dec. 15-Dec. 22.
Success (Metro). Aug. 18-Sept. 22-Oct. 13-Nov. 17.
Sunshine Trail (First National). Aug. 11, page 485-Aug. 18-Sept. 15-Sept. 22-Oct. 6-Nov. 3-Dec. 8-Dec. 22-Dec. 29.
Super Sex (American Releasing). Aug. 18.
Supreme Passion (Playgoers). Sept. 29.
Sure Fire Flint (C. C. Burr). Aug. 11-Sept. 1-Sept. 8-Sept. 22-Oct. 13.
Suzanna (United Artists). July 21, page 233-Oct. 6.

T

Tailor-Made Man (United Artists). July 7.
Temptation (C. B. C.) July 21.
Ten Nights in a Barroom (Arrow). July 7-Sept. 22.
Tents of Allah (Associated Exhibitors). Dec. 8.
Temporary Marriage (Principal). Dec. 15.
Tess of the Storm Country (United Artists). July 14-Dec. 1.
Testing Block (Paramount). Aug. 4-Sept. 22.
Texan (Fox). Aug. 18.
That Girl Montana (Pathe). July 21.
Theodora (Goldwyn). July 28.
They Like 'Em Rough (Metro). Sept. 29.
Third Alarm (F. B. O.) July 7-July 14-July 21-Aug. 4-Aug. 11-Aug. 18-Sept. 8-Sept. 15-Oct. 20-Nov. 3-Nov. 17-Dec. 15.
Third Leather Pushers (Universal). July 14, page 154.
Thirty Days (Paramount). Aug. 18-Dec. 1.
Thorns and Orange Blossoms (Preferred). Sept. 8-Sept. 15-Nov. 3.
Thrill Chaser (Universal). Dec. 22.
Three Ages (Metro). Oct. 20, page 664-Dec. 8-Dec. 22.
Three Jumps Ahead (Fox). July 14-July 28-Sept. 8-Oct. 13-Oct. 20-Oct. 27-Nov. 3-Nov. 10.
Three Live Ghosts (Paramount). Aug. 18-Sept. 1.
Three Musketeers (United Artists). July 7.
Three Wise Fools (Goldwyn). Nov. 3, page 125-Dec. 8.
Three Word Brand (Paramount). Sept. 1.
Three Who Paid (Fox). July 14-July 21-Sept. 8-Nov. 3.
Thru a Glass Window (Paramount). July 21.
Thunderclap (Fox). July 21.
Tiger's Claw (Paramount). Aug. 4-Aug. 11-Sept. 1-Sept. 29-Nov. 17-Dec. 1.
Till We Meet Again (Associated Exhibitors). Nov. 24.
To Have and to Hold (Paramount). July 14-Aug. 4-Sept. 1-Sept. 29-Nov. 3-Dec. 1.
Tol'able David (First National). Aug. 4-Oct. 6-Nov. 24-Dec. 22.
Toll Gate (Paramount).. Nov. 17.
Toll of the Sea (Metro). July 7-July 21-Sept. 15-Sept. 22-Nov. 3-Nov. 10.
Too Much Business (Vitagraph). Aug. 11-Aug. 18.
To Much Wife (Paramount). Sept. 22.
Too Much Speed (Paramount). Sept. 22.
To the Last Man (Paramount). Oct. 20, page 664-Nov. 3-Dec. 1-Dec. 22-Dec. 29.
Top o' the Morning (Universal). July 7-Sept. 1-Dec. 1.
Top of New York (Paramount). Aug. 4-Sept. 1-Oct. 20.
Town Scandal (Universal). Aug. 4-Nov. 10-Dec. 8.
Town That Forgot God (Fox). July 7-Oct. 13-Nov. 17-Dec. 15.
Trail of the Law (Crescent). Aug. 11.
Trailing African Wild Animals (Metro). July 21-Aug. 4-Aug. 11-Sept. 8-Sept. 29-Dec. 1.
Trail of the Lonesome Pine (Paramount). July 7-July 21-Aug. 4-Aug. 11-Aug. 18-Sept. 1-Oct. 20-Nov. 17-Dec. 22-Dec. 29.
Trap (Universal). July 21-Nov. 3-Dec. 8.
Travelin' On (Paramount). July 21-Aug. 18-Sept. 1-Dec. 22.
Trifling With Honor (Universal). Aug. 18-Nov. 24-Dec. 1-Dec. 22.
Trifling Women (Metro). Sept. 8-Sept. 15-Nov. 17.
Trilby (First National). Nov. 24.
Trimmed (Universal). July 7-Oct. 20.
Trimmed in Scarlet (Universal). Aug. 4-Dec. 15.
Trooper O'Neil (Fox). July 14-Sept. 29-Oct. 13.
Trouble (First National). Aug. 4-Oct. 13-Oct. 20.
Trouper (Universal). July 7.
Trumpet Island (Vitagraph). Dec. 1.
Truthful Liar (Paramount). Aug. 11.
Truxton King (Fox). July 7-Oct. 20-Nov. 3-Dec. 8.
Two Minutes to Go (First National). Oct. 20.
Two Weeks with Pay (Paramount). Dec. 1.

U

Unconquered Woman (Lee-Bradford). Oct. 27.
Under the Lash (Paramount). July 7.
Under Two Flags (Universal). July 7-July 21-Oct. 27-Nov. 3.
Unknown (Goldstone). Aug. 4.
Up and At 'Em (F. B. O.) July 21.
Up and Going (Fox). Oct. 13.
Up in the Air About Mary (Associated Exhibitors). Dec. 1.
U. P. Trail (Hodkinson). Oct. 13.

V

Valley of Lost Souls (Independent). Aug. 18.
Valley of Silent Men (Paramount). July 7-July 14-Sept. 1-Sept. 22-Nov. 10-Nov. 17-Nov. 24-Dec. 1.
Vanity Fair (Goldwyn). Sept. 15-Nov. 10-Nov. 17.
Vengeance of Pierre (Independent). Aug. 18.
Vengeance of the Deep (American Releasing). Aug. 11.
Vermillion Pencil (F. B. O.) Aug. 18.
Very Truly Yours (Fox). July 7-Oct. 13-Dec. 15.
Victor (Universal). Oct. 6-Nov. 17.
Village Blacksmith (Fox). July 7-Nov. 3-Dec. 15.
Virgin Paradise (Fox). July 21-Dec. 8.
Virginian (Preferred). Dec. 22.
Voice From the Minaret (First National). July 14-July 21-Nov. 17-Nov. 24-Dec. 8.
Voice in the Dark (Goldwyn). July 14.

W

Wall Flower (Goldwyn). Nov. 10.
Wandering Daughters (First Natl.) Sept. 22-Nov. 17-Dec. 8.
Watch Your Step (Goldwyn). July 7-July 14-July 21-Sept. 15-Oct. 13.
Way Down East (United Artists). July 14-Dec. 8.
Westbound Limited (F. B. O.) July 14, page 151-Aug. 4-Aug. 11-Sept.1-Sept. 15-Sept. 22-Dec. 1-Dec. 8.
Westerners (Hodkinson). Oct. 6.
West of Chicago (Fox). July 7-July 14-Aug. 11-Nov. 10.
Western Blood (Independent). Nov. 10.
What a Wife Learned (First National). July 21-Aug. 4-Oct. 20-Nov. 17-Dec. 22-Dec. 29.
What Fools Men Are (American Releasing). July 28-Sept. 15.
What No Man Knows (Equity). July 14.
What Three Men Wanted (Independent). Oct. 27.
What's Wrong With the Women? (Equity). Aug. 4-Sept. 1-Sept. 8.
What's Your Hurry? (Paramount). July 21-Aug. 11-Sept. 1.
What's Your Reputation Worth? (Vitagraph). Oct. 6.
What Wives Want (Universal). July 14-Nov. 17-Dec. 8.
When Danger Smiles (Vitagraph). Aug. 18-Oct. 6.
When Dawn Came (Producers' Security). Aug. 4.
When East Comes West (Goldstone). Sept. 8.
When Husbands Deceive (Associated Exhibitors). Nov. 3.
When Knighthood Was in Flower (Paramount). July 7-Aug. 4-Nov. 10-Nov. 17-Dec. 1-Dec. 22.
When Romance Rides (Goldwyn). July 21-Oct. 13-Nov. 10-Nov. 17-Dec. 29.
When the Devil Drives (Associated Exhibitors). Sept. 22.
Where Is My Wandering Boy Tonight? (Equity). Aug. 4-Aug. 18-Sept. 22.
Where Is This West (Universal). Dec. 8.
Where Men Are Men (Vitagraph). Aug. 11.
Where the Pavement Ends (Metro). July 7-July 14-Sept. 15-Sept. 22-Nov. 3-Dec. 22.
Where the North Begins (Warner Bros.). Oct. 20-Dec. 8-Dec. 15.
While Justice Waits (Fox). Aug. 18-Oct. 6.
While Paris Sleeps (Hodkinson). Oct. 20-Nov. 3-Dec. 8.
While Satan Sleeps (Paramount). July 14-July 21-Aug. 4-Aug. 18-Sept. 1-Nov. 17.
Whistle (Paramount). Nov. 17.
White Flower (Paramount). Aug. 4-Sept. 1-Nov. 10-Nov. 24-Dec. 22.
White Masks (W. H. Smith). Aug. 11.
White Oak (Paramount). Aug. 4.
White Shoulders (First National). Aug. 25.
Who Am I? (Selznick). July 14.
Who Are My Parents? (Fox). July 14-Aug. 4-Sept. 8-Oct. 27-Nov. 3-Dec. 8.
Why Change Your Wife (Paramount). July 14.
Why Girls Leave Home (Warner). Aug. 11.
Why Worry? (Pathe). Sept. 29, page 423-Nov. 3, page 125-Dec. 1-Dec. 8.
Wild Cat (Vitagraph). Nov. 24.
Wild Honey (Universal). July 21-Aug. 4.
Wild Life (Triangle). Sept. 1.
Wild Oats (U. S.). Aug. 18.
Within the Law (First National). July 14-Aug. 25-Oct. 6-Oct. 20-Nov. 3-Nov. 17-Dec. 8.
Without Compromise (Fox). July 21-Aug. 4-Aug. 11-Sept. 8-Oct. 13.
Wise Fool (Paramount). Dec. 22.
Wise Kid (Universal). Sept. 29.
Without Fear (Fox). July 14.
Wolf Fangs (Principal). Aug. 18.
Wolf Law (Universal). July 7-Oct. 13.
Woman Conquers (First National). July 21.
Woman In His House (First National). July 21.
Woman of Bronze (Metro). Nov. 10.
Woman's Place (First National). Nov. 3.
Woman With Four Faces (Paramount). July 21, page 231, Aug. 18-Aug. 25-Sept. 1-Oct. 20-Nov. 3-Nov. 24-Dec. 22.
Woman's Sacrifice (Vitagraph). Sept. 1.
Woman's Woman (Arrow). Oct. 20.
Wonderful Thing (First National). Oct.
Wonders of the Sea (F. B. O.). Oct Oct. 27.
World's Applause (Paramount). Ju[illegible] Sept. 1-Sept. 15.
World's a Stage (Paramount). Sept. 1.
Yankee Doodle Jr. (Cineart). Oct. 20.
Yellow Men and Gold (Goldwyn). July 28.
Yosemite Trail (Fox). July 14-Aug. 11-Oct. 20-Dec. 8.
You Can't Fool Your Wife (Paramount). July 7-July 14-Aug. 4-Sept. 15-Oct. 20-Nov. 3-Dec. 1-Dec. 29.
You Never Know (Vitagraph). Aug. 4-Aug. 11.
Young Diana (Paramount). July 21.
Young Rajah (Paramount). July 21-Aug. 4-Aug. 25-Sept. 1-Oct. 6-Oct. 20-Nov. 3.
Your Friend and Mine (Metro). Aug. 4-Sept. 1-Oct. 13-Nov. 10.
Youthful Cheaters (Hodkinson). Nov. 10-Dec. 15.
Youth Must Have Love (Fox). Aug. 18.
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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Cupid's Fireman"

Fox Production with Charles Jones Is Appealing in Love Interest and Thrills

Reviewed by Mary Kelly

Two popular angles of appeal have been played up in this Fox feature, starring Charles Jones—the fireman and the ballet girl. It is a very good program offering. The thrills and keen love interest should insure its box-office success in almost any house.

Charles Jones shows his increasing ability in a romantic-hero role. In this picture, which is an adaptation of a Richard Harding Davis story, "Andy McGee's Chorus Girl," he has one of the slightly wistful, big-brother parts which he does so sincerely. His scenes with the child have much wholesome appeal. Little Eileen O'Malley has a most attractive personality and wins without possessing the usual prettiness of the screen child.

Most of the action follows the love motive but the fire scenes which come near the end have good dramatic value. Particularly is the climax effective when the floor crashes through, and the hero and the man he is saving disappear. Also there are a few interesting shots towards the beginning showing the firemen jumping from a training tower to a net far below. Marian Nixon is pretty and a charming dancer. The average fan will find much to enjoy in this Daddy.

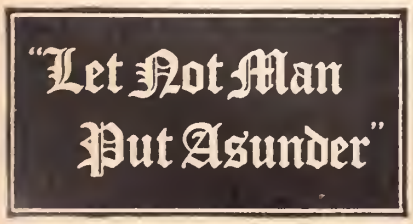
Cast

Andy McGee.....Charles Jones
Agnes Evans.....Marian Nixon
Bill, husband of Agnes.....Brooks Benedict
Elizabeth Stevens.....Eileen O'Malley
Mother.....Lucy Beaumont
Fire Chief.....Al Freemont
Old Man Turner.....Charles McHugh
Molly Turner.....Mary Warren
Veteran.....L. H. King

Based upon story, "Andy McGee's Chorus Girl," by Richard Harding Davis.
Scenario by Eugene V. Lewis.
Direction by Williams Wellman.
Length, 5,000 feet.

Story

Andy McGee realizes his long ambition to become a fireman when his mother finally consents. She dies soon after and he finds a little orphan girl who "mothers" him. Andy meets a beautiful chorus girl, takes her home, discovers she is married to a worthless drunkard, and agrees not to see her again. The house where the girl lives catches fire, her husband drunkenly locks her in the room, but Andy climbs up and saves her. Her husband is killed despite Andy's effort to save him.



FEATURES REVIEWED IN THIS ISSUE

Breaking Into Society (F. B. O.)
Call of the Canyon, The (Paramount)
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Danger Ahead (Goldstone)
Daniel Boone (Pathe)
His Mystery Girl (Universal)
Jealous Husbands (First National)
Marriage Market (C. B. C.)
Old Fool, The (Hodkinson)

"Danger Ahead"

Phil Goldstone Presents Another Acrobatic Vehicle for Richard Talmadge

Reviewed by Mary Kelly

Richard Talmadge's acrobatic skill is as usual the feature of chief interest here. Without his stunts, the story would be hardly satisfying although the acting is good. But the star's particular talent is a lively asset, giving the picture the thrills and action that will be appreciated in the neighborhood theatre.

As a mystery drama, which it purposes to be, it is rather far-fetched. Almost anyone will be apt to note the discrepancy in the idea of burying a stranger instead of the hero, who was supposed to be dead. The subsequent action is based upon the hero "doubling" for himself, and forgetting his past after being injured in the struggle.

The scenes showing his escape from the Dago's gang are first-rate spectacular entertainment. He makes many daring leaps, takes some neat falls and at other times gets into strenuous fights which he makes very realistic. Two splendid character actors, Harry Kirby and J. P. Lockney, are of good support. The picture should do well where the other Talmadge pictures have been popular, although the star is deserving of better dramatic material than this.

Cast

Bruce Randall.....Richard Talmadge
Mrs. Randall.....Helen Rosson
Todd.....J. P. Lockney
Mahoney.....David Kirby
Mortimer.....Fred Stanton

Story by Keene Thompson.
Directed by William K. Howard.
Photography by Reggie Lyons.
Length, 5,000 feet.

Story

Bruce Randall is injured after a fight with Mortimer, who has attempted to rob his home, and is reported dead by the police. They bury a man they believe to be Bruce, while Bruce wanders about, unable to recall his past. Two crook lawyers find him, hire him to impersonate Bruce so as to get some pearls in the Randall mansion, and Mrs. Randall believes he is really her husband. He regains his memory in time to defeat the crooks and save his wife's happiness.

"The Call of the Canyon"

Jazz and the Call of the West Effectively Contrasted in Paramount Version of Zane Grey Novel

Reviewed by C. S. Sewell

As suggested by the title, and characteristic of the novels by the popular author, Zane Grey, "The Call of the Canyon" is a story in which the appeal of the great outdoors, the big open spaces, is dominant. It is a virile story with an unusual twist and plenty of action and drama, but the most impressive point in this Paramount production is the grandeur and magnificence of the western backgrounds, the awe-inspiring views of mountains and canyons. No more beautiful or soul-stirring views of nature have ever been screened.

Aside from its pictorial beauty, this serves to throw into sharper contrast and thereby increase the dramatic effect, the scenes picturing the mad search for amusement on the part of the jazz-loving, irresponsible section of the wealthy class in the East; for it is to this latter class that the heroine belongs while the hero has heard "the call of the canyon."

It is this conflict that supplies the basis for the dramatic structure, and we follow with interest the working out of the action in which the spirit of the open spaces conquers. There is a rugged strength in the treatment of the theme, and several excellent melodramtic scenes, as for instance the sandstorm in the canyon, followed by a stirring fight between the villain and the hero.

This note is evident throughout and has been carried to such an extent that even in the case of the heroine for the greater portion of the film no attempt is made to excuse her actions, and it is only when she realizes what a quitter she has been do you feel any sympathy for her. You are apt to be disgusted with her when she evidences disgust for the things that appeal to the hero and particularly where she characterizes as beastly the fight in which he saves her from the villain.

The climax is a deftly handled one, and although it may not ring entirely true to every-day human nature, there is great dramatic force and unusualy well-sustained suspense in the situation where the heroine returns just as the hero is being married to another girl. Your sympathy is kept wavering between your new attitude toward her and your admiration for the other girl, and some are apt to be disappointed when the heroine finds happiness through the sacrifice on the part of the other girl.

The picture is well acted throughout by an excellent cast headed by Richard Dix as the hero, Lois Wilson as the heroine and Marjorie Daw as the other girl.

The jazz scenes are as effectively handled as the western ones. A novel scene, rich in humor, shows a skunk in action. This will get the laughs. Altogether it is a pic-

ture that should appeal to the majority of patrons and prove a good box office attraction.

Cast

Glenn Kilbourne.....Richard Dix
Carley Burch.....Lois Wilson
Flo Hutter.....Marjorie Daw
Haze Ruff.....Noah Beery
Larry Morrison.....Ricardo Cortez
Tom Hutter.....Fred Huntley
Mrs. Hutter.....Lillian Leighton
Aunt Mary.....Helen Dunbar
Lee Stanton.....Leonard Clapham
Charlie Oatmeal.....Ralph Yearsley
Virgil Rust.....Arthur Rankin

Based on novel by Zane Grey.
Scenario by Doris Shroeder and Elfrid Bingham.
Directed by Victor Fleming.
Length, 6,993 feet.

Story

Many years after the world war, Glenn Kilbourne, who has been gassed, returns to New York and finds his fiancee, Carley Burch, a leader in a wealthy, ultra-jazzy crowd. Disillusioned and disgusted, Glenn has a relapse and is ordered to go to Arizona, where he hears the call of the canyon and his dislike of the New York idle set increase. Fearing she will lose him, Carley goes to the canyon but she becomes disgusted with the rough, uncouth life and returns east. Going to visit a friend of Glenn, who is in the hospital, she is made to realize what a quitter she has been. She again goes to Arizona and arrives just as Glenn is being married to Flo Hutter. Just at the last moment, Flo sees Carley, whom she knows Glenn still loves, and, insisting that she take her place, leaves the church. Lee Stanton, who has always loved Flo, is waiting and receives her in his arms.

"His Mystery Girl"

Herbert Rawlinson Starred in Light Comedy Drama by Universal
Reviewed by Mary Kelly

Herbert Rawlinson tries something slightly new here—a characterization of a woman-hater. It should be a fairly good program number, as it has a pretty heroine, a number of light complications and some scenes of action.

The farcical note predominates although there is an alleged mystery motive. As a whole it is hard to definitely classify the picture, as it is something between comedy-drama and burlesque. It is frankly indicated at the beginning that the subsequent action is a frame-up on the hero. As the spectator knows that all of the other characters are only hired performers, there is naturally very little suspense and realism.

If a few unexpected complications had been introduced so as to break the effect of everything being staged, the picture would have a stronger appeal generally. The hero's meeting with the lady in distress, the theft of the diamonds in her purse and the final climax in the deserted house where he is summoned to save her are frankly part of the frame-up. There are comedy touches but not in abundance. The drama seems rather too simple to hold the attention of a certain class of fans. However, most of the scenes have a pleasing note and the lightness will appeal to some audiences.

Cast

Kerry Reynolds.....Herbert Rawlinson
Gloria Bliss.....Ruth Dwyer
Laurette Sligsby.....Margaret Campbell
Benn Bliss.....Jere Austin
Dick Reynolds.....Ralph F. McCullough
Valet .....William Quinn

Story by Marion Orth.
Scenario by William Wing.
Direction by Robert F. Hill.
Photography by William Thornley.
Length, 4,487 feet.

Story

Kerry Reynolds, guilty of much seriousness and little play—finds his roommate having a good time, with the assistance of a gay gang. Dick tells him he'll be in the graveyard pretty quick. Kerry goes to a doctor and sees a girl with tears in her eyes. In a hotel lobby he sees the girl again. She leaves her handbag on a "divan." He picks it up—immediately two house detectives chase him. He lands in a lonely house at night with ten men to lick. Dick chases him everywhere. Meanwhile friends laugh "up their sleeves," for it is all a frame-up—but all ends happily.

"Daniel Boone"

Pathe Offers Fourth Number of "Chronicles of America" Series—In Three Reels
Reviewed by Mary Kelly

In the early settlement of what is now Kentucky, which furnishes the basis for the fourth of the "Chronicles of America" series, the same simplicity and dramatic strength that made the first three successful is found. Its realism gives it a distinct advantage with critical minds. It offers substantial entertainment to those who do not depend upon sensationalism and exaggeration for thrills.

There is a quiet thrill, however, in the story of the defense of Boonesboro. Daniel Boone's lonely journey to found this town in 1775, his resurcefulness in eluding the Indians and his persistent fight with only small aid to keep the settlement from the Indians and the French spy is a story of considerable suspense. It works up to a good climax when the Americans dig a counter trench to destroy the enemy who has been digging an underground approach to the walled town. The Indians, already superstitiously afraid of Boone, are sure that he resorts to witchery. They give up just before he is forced to, because they think he is receiving supernatural aid. Elmer Grandin plays the part of Boone with dignity and effective mental poise. All of the acting is carefully done and shows great sincerity in the directing.

"The Old Fool"

Hodkinson Production Effectively Plays Upon Sympathy for an Old Man Who Is Mistreated
Reviewed by C. S. Sewell

In the Hodkinson production, "The Old Fool," effective use is made of the innate feeling of rebellion in most of us at the sight of an old person being mistreated, with the result that strong sympathy is aroused for the character in the title role and the picture is vested with more than an average amount of human interest.

This is the dominant idea in a story which starts out in the East, switches to the Mexican border and introduces familiar screen situations, such as a smuggling plot to get guns into Mexico, in which the sheriff is the leader of the gang, with the coincidence of having the man who mistreated the old fellow back East as also mixed up in the plot.

While the story is not especially strong or convincing, it serves the purpose as a vehicle for playing up the title character who figures prominently all through the picture. Even the title "the old fool," applied to him in derision has a strong sympathetic note. The manner in which the old man, almost childish in his actions, accepts his ill-treatment and repays good for evil will get a strong hold on the average spectator, and the way in which he continually harks back to the days of the civil war, each time exaggerating his exploits, has strong appeal. The scenes where he meets a veteran who was on the other side and they "fight" over and over the big battles of the civil war, almost coming to blows, will appeal to the majority of patrons.

In addition to this, there is a pretty little romance of a conventional type, considerable action with a western atmosphere and an out-of-the-ordinary climax in which "the old fool" is the dominating character. The picture is capably acted, and backed by its strong human interest note and sympathetic angle, it should prove a good box-office attraction in the average house.

James Barrows gives a fine characterization in the title role, with Lloyd Hughes capably cast as the one member of the family who does not consider him a burden. The remainder of the roles are in competent hands, with Louise Fazenda contributing some amusing comedy touches.

Cast

Grandad Steele.....James Barrows
Peter Steele.....Henry Hunt
Henry Steele.....Jimmy Mason
John Steele.....Lloyd Hughes
Dora Steele.....Barbara Tennent
Mary Manners.....Betty Francisco
Pete Harkins.....Ben Hendricks, Jr.
Dolores Murphy.....Louise Fazenda
Larry Bellows.....O. V. Harrison
Pop Hardy.....Monte Collins
Rogers .....Tom Mean

Story and scenario by J. C. Fabrini.
Directed by E. D. Venturini.
Length, 6,147 feet.
Photographed by Ned Van Buren.

Story

Grandad Steele is considered a burden by everyone in the family except his grandson John and his little great-granddaughter Emily, who like to listen to his stories of the Civil War. As a result of a row with h' father over his treatment of the old ma- John leaves home and goes to Texas, gettin- a job on the Baredo Blade.

John is suddenly called home on the death of his father and finds he has been cut off and Granddad Steele left in his charge. He takes the old man to Texas with him, where the old fellow has a wonderful time again "fighting the war" with an old Confederat

It develops that the sheriff is mixed with a gang who are smuggling across border rifles and ammunition secured John's brother. John helps to quas- plot, but the sheriff escapes and attac- John's sweetheart Mary. John arrives in time to rescue her but the sheriff again seeks to escape. He is killed, however, by Granddad with his old civil war sword.

"Breaking Into Society"

Film Booking Offices Releases Hunt Stromberg Comedy Starring Bull Montana
Reviewed by Mary Kelly

Hunt Stromberg is presenting Bull Montana in a feature-length comedy on the social blunders of the "O'Tooles of Tin Can Alley." It is comedy of the broad, obvious type and will appeal to patrons who have shown a liking for this style of entertainment.

There is hardly enough original material for a five-reel subject. For instance, bad table manners have been burlesqued so often that unless there is a preponderance of new ideas, such a scene is apt to seem rather

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tame. There are, however, a few good laughs in this part. One of the best pieces of comic pantomime is Chuck Reisner's. He is asked to relate how he happened to marry Sally, the gum-chewing, diamond-laden maid who invites the serving maid to sit down at the table with guests. He describes their meeting in a cemetery, his proposal, Sally's refusal, her change of heart when he shows her a diamond and their visit to the minister—all by pantomime. It is a vivid touch and very well done.

There are some exceptionally funny moments toward the close when the guests sprinkle the contents of a snuff box on their ice cream, mistaking it for powdered chocolate. Also the carving of the turkey will bring a few chuckles. The star and the cast, including Carrie Clark Ward, Kala Pasha and Francis Treboal, do very well and show fine direction. If the picture had been done in two or possibly three reels, it would have been far more snappy and more certain of a wider appeal. As it is, the tastes of your patrons for this type of entertainment should be carefully considered.

Cast

Tim O'Toole ..... **Hull Montana**
His Mother ..... **Carrie Clark Ward**
His Father ..... **Kala Pasha**
His Little Brother ..... **Francis Treboal**
His Dog ..... **"Rags"**
Yvonne ..... **Florence Gilbert**
The Pittsburgh Kid ..... **Chuck Reisner**
Sally of the Alley ..... **Gertrude Short**
The Barber ..... **Leo White**
The Chiropractor ..... **"Tiny" Stanford**
A Man of Wealth ..... **Stanhope Wheatcroft**

Written and directed by Hunt Stromberg.
Photographed by Irving Reis.
Length, 4,112 feet.

Story

The O'Tooles suddenly inherit a fortune and move to Pasadena, where they try to break into society by doing some lavish entertaining. Their formal guests receive one terrific shock after another. An old friend, a prize fighter, arrives uninvited and brings his Bowery bride with him. They pass the rest of the time away with tales of the ringside and committing more social crimes until the guests make a clandestine exit.

"The Marriage Market"

Easing Light Entertainment for the Average Patron Provided in Newest C. B. C. Feature

Reviewed by C. S. Sewell

While in the C. B. C. production, "The Marriage Market," there is an undercurrent of moralizing over the attempts of match-making relatives to secure for girls of the upper social set husbands who are wealthy regardless of their other drawbacks and the absence of love, the picture as a whole is an exceedingly light and romantic story with a theme that often stretches the credulity of the spectator.

The heroine is a very young lady who continually dreams of romance and adventure and in following this idea it is hard to believe that she would be carried away to the extent of the incident on which the story is builded. Coincidence also plays a prominent part in the development. Altogether it is not a story that will stand rigid analysis from the standpoint of probability and even introduces situations which approach farce, but if it is not viewed too seriously there are several points that will appeal to patrons liking light, amusing entertainment.

In the first place, the story is well acted, there is plenty of romance and adventure, and for the most part a breeziness to the action. There are several familiar types, considerable good humor and situations that will please the average spectator and help him to while away a pleasant hour.

Pauline Garon is delightful and pretty to look at in the leading role and adds materially to the picture's appeal. Jack Mulhall is effective in the opposite role of a romantically inclined novelist and the other roles are all in capable hands. Alice Lake does good work, but is handicapped by the fact that her role is an unsympathetic one throughout.

Cast

Miss Whitcomb ..... **Kate Lester**
Miss Hodgett ..... **Maym Kelso**
Theodora Bland ..... **Pauline Garon**
Mr. Piggott ..... **Marc Robbins**
Mrs. Piggott ..... **Vera Lewis**
Lillian Piggott ..... **Alice Lake**
Wilton Carruthers ..... **Jack Mulhall**
Seibert Peckham ..... **Willard Louis**
Reform School Girl ..... **Shannon Day**
Count Demitri ..... **Jean DeBriac**

Story and scenario not credited.
Directed by E. J. LeSaint.
Produced by Harry Cohn.
Length, 6,297 feet.

Story

Theodora Bland, a mischievous girl, is expelled from a fashionable school and, returning home, helps a girl who has escaped from a reform school. Theodora gets off in the rain at the wrong station and, seeking shelter, wanders into the home of a young novelist, Wilton Carruthers. Being romantically inclined, she tells Carruthers she is the girl who escaped from the reform school and he saves her when the sheriff arrives.

Reaching home, Theodora makes a hit with her aunt's new husband and finds his daughter is engaged to Carruthers. The girl, Lillian, and Theodora's aunt seek to marry her to a wealthy oil king. She rebels and goes to Carruthers. Lillian finally accuses Theodora of being the escaped reform school girl and breaks off her engagement with Carruthers, who offers to marry Theodora, and is accepted, as the real reform school girl comes forward and confesses, and all ends happily.

"The Best Man Wins"

(Pathe—Cartoon—One Reel)

With a prize-fighter for a hero, this Aesop Film Fable is a lively account of pugilistic victories. Mr. Rat starts out in excellent training, destroys the trap that would destroy him and finishes with an overwhelming defeat of the village bully four times his size. —M. K.

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(One Reel)

Scenes from Columbia, South America, showing the cultivation of a famous fruit, the bananas is the chief feature here. The making of toy railroads and trains, a study of the porcupine and tinted views of the waterways of Sevre, France, are seen.—M. K.

"Chasing Wealth"

(Universal—Comedy—One Reel)

Pursuing the elusive dollar bill occupies all of Neely Edwards' and Bert Roach's time in this Universal comedy. They have no difficulty in acquiring it but much trouble in keeping it. It is a good number with the two comedians entering into their characters with their usual spontaneity.—M. K.

"Jealous Husbands"

Maurice Tourneur's Newest Production for First National Is Effective Emotional Melodrama

Reviewed by C. S. Sewell

Unfounded jealousy of a suspicious husband and the havoc it wrought furnishes the basis for "Jealous Husbands," Maurice Tourneur's newest production for First National. In this picture, the director turns from whimsical and imaginative themes, such as he has employed in several recent productions, and presents a strong moral lesson by means of melodrama. It is a production that plays upon the emotions and should prove a good box-office attraction in the average theatre.

The story is not especially strong and the action not at all times convincing, as it is difficult to believe that simply on suspicion a man should go to the extent of having his own child kidnapped. However, this leads to a chain of circumstances that play upon the heart strings, such as the grief of the mother at the loss of her child, her finding him and not knowing he is her boy, the substitution of another child and the final recovery of her own offspring.

There is plenty of melodramatic action in the picture once it gets well under way, although it is slow at first. There is an excellent auto smash-up and other points that introduce thrills. There is strong sympathy for the mother and boy throughout and a feeling of condemnation for the husband which is so strong that you do not feel he is rightfully entitled to the happiness that finally comes. The chief defect in the picture is the fact that the story is not altogether convincing. This, however, will probably be overbalanced in the minds of the spectators by the other good points. There are, however, some scenes which appear a little too brutal as when the boy is cruelly beaten. Though this is done offstage the shadows carry the idea forcefully.

The work of the cast is excellent. Jane Novak is a good type for the wife and acts with sincerity and feeling. Earle Williams has the unsympathetic role of the husband. Benny Alexander is superb as the boy, and George Seigman does fine acting as the brutal burglar-kidnapper.

There is strong appeal in the title which affords opportunities for effective promotion work and will, if rightfully played up, attract patronage, for it suggests a situation that strikes close to home for many in both sexes.

Cast

Ramon Martinez ..... **Earle Williams**
Alice Martinez ..... **Jane Novak**
Spud ..... **Ben Alexander**
Sliver ..... **Don Marlon**
"Red" Lynch ..... **George Seigmann**
Amaryllis ..... **Emily Fitzroy**
"Portland Kid" ..... **Bull Montana**
"Sniffer Charlie" ..... **J. Gunnis Davis**

Based on story by Fred Kennedy Myton.
Directed by Maurice Tourneur.
Length, 6,500 feet.

Story

Misled by yarns about unfaithful wives, Ramon Martinez returns home unannounced from a trip while his wife is away to recover a series of compromising letters which will save his sister. Finding an incriminating letter, and crazed by jealousy, Martinez accuses his wife of unfaithfulness and when a burglar breaks into the house Martinez gives him their baby boy. Martinez's wife leaves him. Ramon seeks the lad, who in the meantime has run away from the burglars who have brought him up as a crook. Finally, after having another boy palmed off on him, his own child appears on the scene, secures letters that prove his mother's innocence and a happy reunion occurs.

"Let Not Man Put Asunder"

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Pathe Closes 1923 with Large and Very Diversified Program

Pathe will conclude its 1923 schedule by releasing on December 30 one of the largest programs of the year, with a total of eleven subjects covering sixteen reels of diversified entertainment.

Heading the list is "Daniel Boone," the fourth of the "Chronicles of America" series. It is in three reels and deals with an outstanding character of history. It is said to be strong in drama, action and suspense and covers particularly Boone's Transylvania expedition and the settlement of Boonesboro and the prominent part Daniel Boone played in the fight of the U. S. for independence.

Prominent also in this list is "Girls and Records," the second of the new Grantland Rice series single reel "Sportlights." It compares in an interesting manner the athletic girl of today with her less agile sister of yesterday and introduces several women champions including Helen Wills on the tennis court, Miss Collett on the links, Adeline Gehrig at basketball, a polo team, and Aileen Riggin, the Olympic diving champion.

"The Darkest Hour" is another of Hal Roach's "Spat Family" series in which the discordant trio engage in "brewing their own." Each has his own ideas, and disgusted servants and inquisitive police add to the merriment.

"Inbad the Sailor" is a Mack Sennett two-reel comedy with Billy Bevan and Harry Gribbon in the leading roles, with Madeline Hurlock as a vamp who causes all the trouble. The featured players become assistants to a lighthouse keeper who is subject to hallucinations and imagines they are trying to abuse his sweetheart. This leads to fast action and amusing situations.

In "It's a Boy" Snub Pollard appears as a daddy on the occasion of the arrival of his first-born, which gives him fine opportunities for amusing situations. The current Aesop's Fable is "The Best Man Wins," which shows what usually happens to a man who looks for a fight and finds it.

Special in "Snapshots"

In addition to the usual sections showing a number of prominent motion picture stars, C. B. C. announces that No. 8 of the new issue of Screen Snapshots contains a special feature. This shows a big horse race at Tia Juana which was attended by many well known players, including Dorothy Dalton, Eileen Percy, Agnes Ayres, Richard Dix, Earle Williams, Wallace Beery, Wanda Hawley, Bessie Love, Mae Murray, Frank Mayo, Irving Cummings, Herbert Rawlinson, Mary Pickford and Douglas Fairbanks.

Two Clyde Cook Specials on Educational's List for 1924

The beginning of the new year finds Educational with plans perfected for a very comprehensive program of short subjects. During the first half of the 1923-24 season, which is nearing completion, this company introduced several new series, including Juvenile Comedies, Tuxedo Comedies, "The Sing Them Again" series and "The Secrets of Life" series of Tolhurst microscopic comedies.

In addition to these new series, which are now well under way, early in the new year Educational will release two special Clyde Cook comedies, produced by Joseph M. Schenck. Each is in two reels and the first will probably be released in February.

The second week in January will see Lloyd Hamilton's new comedy, "My Friend," the second of a series of six. It has created unusual enthusiasm at previews in Los Angeles, and Educational officials believe it will be even better than "The Optimist," the first of the series, which is winning favor all over the country, receiving exceptional praise from newspaper critics.

January will also see "Jean of Heceta Head," the first release of the third series of Robert C. Bruce Wilderness Tales, also "Ride 'Em Cowboy," the first of twelve two-reelers on Christie's schedule for the 1923-24 season. It stars Bobby Vernon and is one of the broadest and most amusing comedies ever produced by Christie. The remainder of the series will see the starring honors divided between Bobby Vernon, Jimmie Harrison, Dorothy Devore and Neal Burns.

The mid-season finds Jack White's schedule of Mermaid Comedies in full force with the January release of "Flying Finance," in which an entire village is wiped out by a funny cyclone. There will also be additional Juvenile Comedies with Bennie Alexander, Ernest Butterworth, Joe Butterworth, Roger Keene, Jack McHugh, Peggy Cartwright and the other lovable youngsters, together with regular releases of the Cameo single reel comedies. The Lyman Howe Hodge-Podge will also continue throughout the season. The new Cameo comedies are notable for the addition of Sid Smith, who joins Cliff Bowes and Virginia Vance in this series.

Third Sennett Unit in New Pathe Series

Pathe has acquired distribution rights to a third series of comedies to be made under the supervision of Mack Sennett. These comedies will be two-reelers and Harry Langdon, vaudeville favorite recently signed by Sennett, will be starred.

Contract calls for one of these comedies every four weeks. The first, "Picking Peaches," will be released February 3; the second, "Smile, Please," is scheduled for a month later. "Picking Peaches" marks the return of the famous Mack Sennett Girls, and the supporting cast includes Alberta Vaughan, Jack Cooper, Dot Farley, Irene Lentz and Vernon Dent.

This series is in addition to, and will not supplant, the current Mack Sennett comedies or the Ben Turpin productions which are released by Pathe.

Riesenfeld Books Universal's "The Fourth Leather Pushers"

Universal announces that "The Fourth Leather Pushers" series of six two-reel pictures has been booked by Hugo Riesenfeld to be shown in either the Rivoli or Rialto theatres in New York. While occasional subjects from the first three series have been presented in these houses, this is the first time that either has booked a complete series.

This booking was arranged by Dr. Riesenfeld and Harold B. Franklin, head of the Famous Players theatre department, as the result of the favorable impression made by screening the first two of the series, "That Kid from Madrid—Michigan" and "He Loops to Conquer."

"The Fourth Leather Pushers" series stars Billy Sullivan, a kinsman of the famous John L. Sullivan. He was selected for this role in the well-known stories of the prize ring written by H. C. Witwer, when Reginald Denny was made a star in Universal Jewel features.

Many of the players in the series appeared in the previous series. The cast includes Esther Ralston, Fay Tincher, Josephine Hill, Ruth Dwyer, Eddie Gribbon, Edgar Kennedy, Clarke Comstock, W. T. McCulley and several ring favorites, including Harry Tenbrook.

The first of the series is scheduled for release December 31 and the second the middle of January. In addition, "Girls Will Be Girls" and "The Rough Tenderfoot" have been completed and "Hail to the Chief" is under way.

Following their showings at one of the Riesenfeld houses, this series will be shown in the Fox houses in and around New York City.

Shows Chase Comedy

"At First Sight," the first of the new series of single reel comedies produced by Hal Roach and starring Charles Chase is being shown at the Rivoli Theatre, New York, during the current week. This is a pre-release showing and marks the premiere of the picture. It is scheduled for release, through Pathe, on January 6.

Lamont With Century

Charles Lamont, who recently completed several comedies for Grand-Asher, has been appointed co-director with Noel Smith in filming Century comedies. The first under this arrangement will be "Putting It Over," in which Pal, the dog, is the star, and Harry Sweet in the leading "human" role. Lamont was formerly an assistant director with Century.

Rankin in New Series

Arthur Rankin, prominent screen juvenile who had a prominent role in the "Fighting Blood" series, has been signed to appear in the first episode of the new H. C. Witwer "Telephone Girl" series which will be distributed by Film Booking Offices of America.

"It's a Boy"

(Pathe—Comedy—One Reel)

Snub Pollard depicts the wild plans of a father for his first-born in this single reeler. He plans a brilliant career for him as moving picture director and other sensational triumphs. But the baby, it proves, is not of that sex. It is a fairly amusing, though not exceptional number.—M. K.

"A Dutch Treat"

(Fox—Instructive—One Reel)

Here is one reel of charming entertainment. There is a sociable atmosphere about scenes and people of Holland that the interest a little keener than in average travel picture. Their houseboats, windmills, wooden shoes, industries, cheeses—and last but most attractive, their children, have an interesting appeal.—M. K.

"Rough Sailing"

(Fox—Comedy—Two Reels)

Most of the sailing in this Sunshine comedy is done through the air. The wire effects are very good and transport the characters out of one danger into another in the home of the Turkish Sultan. The hero's mission is to rescue a pretty American girl from the harem. It has some fairly original action and should go well in the average house.—M. K.

"Sing Them Again" Week Exploits Series

Still another instance of effective exploitation for short subjects is shown in the inauguration in South Philadelphia, Pa., of a "Sing Them Again" week by two Stanley theatres, the Broadway and the Alhambra, December 9 to 15.

The exploitation consisted mainly in publicity stories in the newspapers calculated to arouse interest in old favorite songs and to stimulate community singing. Both houses took advantage of this campaign and presented Educational's "Close Harmony," the first of the "Sing Them Again" series, day and date, throughout the entire week.

"SHORTS" REVIEWED IN THIS ISSUE

Best Man Wins, The (Pathe)
Chasing Wealth (Universal)
Darkest Hour, The (Pathe)
Don't Hesitate (Educational)
Dutch Treat, A (Fox)
Five Orphans of the Storm (Pathe)
Flying Finance (Educational)
Girls and Records (Pathe)
Hansel and Gretel (Universal)
Inbad, the Sailor (Pathe)
It's a Boy (Pathe)
Last Stand of the Red Man, The (Vitagraph)
Pathe Review, 51 (Pathe)
Pathe Review, 52 (Pathe)
Rough Sailing (Fox)
Rustlin Buster (Universal)

"The Five Orphans of the Storm"

(Pathe—Cartoon—One Reel)

A fable for the Christmas program has been provided by Paul Terry in this tale of Santa Claus and the little dogs who got left. One of them, however, wins a delicious feast for them all by a brave rescue of a little girl, headed for destruction on an ice floe. The touches of melodrama, human interest and comedy make it exceptionally good.—M. K.

"Flying Finance"

(Educational—Comedy—Two Reels)

This has an abundance of action and funny incident. It is a Mermaid comedy with Neeley Edwards in a peppy role that is constantly entertaining. A variety of accidents and escapes culminates in a cyclone which produces some ludicrous effects on the buildings, persons and animals in a small Western town. A few hilarious moments are outstanding. The comedy is certain to appeal because it has so much life.—M. K.

Pathe "Review No. 51"

(One Reel)

A study of the mother ovenbird, a few pretty country scenes, "In the Shade of the Old Apple Tree," different views of the Sault Ste. Marie Locks and the ships, concluding with color pictures of the oxen teams used in France and Spain are found in this review.—M. K.

"The Last Stand of the Red Man"

(Vitagraph—Urban—One Reel)

Picturesque in its scenery and Indian types, this Kineto subject should be well received in a majority of theatres. Titles written in the style and meter of Longfellow's "Hiawatha" add to the atmosphere. Almost anyone is slightly fascinated by studies of Indians and the age which they recall, and this number is an interesting example—M. K.

"Hansel and Gretel"

(Universal—Comedy—Two Reels)

For the Christmas program especially this Baby Peggy comedy will be an excellent attraction. It is the world-famous fairy tale with a few variations. As the story is popular with almost all children, the picture should draw very well. It offered very little chance for comedy in the original, but as produced here has been burlesqued somewhat and greatly elaborated upon. A few may object to having one of their favorite tales so tampered with, but the fantastic touches show a good imagination and are well done, particularly the magic wrought by the old witch. On the whole it is an exceptional Century comedy.—M. K.

"Rustlin' Buster"

(Universal—Western—Two Reels)

Neither the acting nor the story is quite up to the standard of the usual Universal two-reel Western. Jack Mower is physically equal to the action but seems to lack the spirit that makes such performances entirely satisfying. Lola Todd shows a lack of experience that makes her role unconvincing. The story is the familiar one of an innocent man being accused of cattle rustling, but avenging himself and rescuing the girl involved.—M. K.

"Don't Hesitate"

(Educational—Comedy—One Reel)

Fast action is plentiful here. A sheriff in a mild Western town decides to stir up a bit of action and glory for himself by staging a hold-up in the saloon. Meanwhile genuine disciples of Jesse James appear and give him real scare. The titles are snappy and the whole comedy amusing.—M. K.

"Girls and Records"

(Pathe—Sportlight—One Reel)

An ever popular contrast—that between the girl of fifty years ago and the modern flapper—is entertainingly shown in this second of the Grantland Rice "Sportlight" series. Grandmother getting her strenuous exercise by watering the rose garden is followed by interesting pictures of women at various sports, such as a tennis match between Miss Wills and Mrs. Clayton.—M. K.

"The Darkest Hour"

(Pathe—Comedy—Two Reels)

Hal Roach's "Spat Family" confines its wrangles to its own home this time. The manufacture of home brew proceeds with great argument until the police arrive. That danger over, a terrible storm comes up and the report that a maniac with a knife is in the neighborhood. It is amusing and exciting—one of the best of the series. M. K.

"Inbad, the Sailor"

(Pathe—Comedy—Two Reels)

Love-sick sailors and a beautiful vampire cause plenty of commotion in this Mack Sennett comedy featuring Billy Bevan, Harry Gribbon and Madeline Hurlock. The vamp haunts the lighthouse alluringly and the fights between the men and the chief, all in love with her, are many and furious. It is a good slapstick number with an attractive leading lady.—M. K.

More reviews on page 836.

PROJECTION

EDITED BY F. H. RICHARDSON

Amusing or—What

Recently the editor was consulted by a widely known exhibitor who is at the head of a company proposing to erect a new picture palace in New York City. He asked me as a favor to go to his downtown office and examine the theatre plans, and though to do this ordinarily involves a fee of not less than twenty-five dollars, for certain reasons I was sufficiently interested to do as he asked, without charge.

I found that, as usual, the architect had planned the theatre and placed its "heart" in the most convenient place, regardless of what the net result might be on the screen when it was all finished. In other words, he had planned a beautiful theatre, as such, but had, AS USUAL, made it entirely impossible ever to put a perfect result on the screen, though it so HAPPENS that the result will not be nearly so bad as some. I place "happens" in capitals because it is evident that the fact that the condition is no worse is NOT due to any thought for projection results on the part of the architect, but just the USUAL clear-back, up-as-high-as-we-can-get-it location is in this case only 150 feet from the screen and something like thirty feet above its center.

The near amusing part is that the party in question asked me to see his architect and discuss the matter with him. This I promised to do, but due to an error the visit was delayed, and I again saw the exhibitor before I saw the architect. I found him apparently fairly well convinced that what I had brought to his attention amounted to little. Why? Well, here is the laugh: HE HAD TALKED WITH A SUPPLY DEALER, WHO HAD ASSURED HIM THAT EVERYTHING WAS ALRIGHT, clinching his argument with: "What's the matter with the * * * Theatre?"

Should one laugh or swear at this? This exhibitor means well. There is not the slightest doubt of that. He spoke of me to others in the highest terms, BUT he nevertheless CONSULTS A SUPPLY DEALER ON PROJECTION PROBLEMS, and is inclined to believe him rather than a projection engineer, partly because he cites for comparison a big Broadway theatre in which the problems have very little similarity.

The supply dealer in question knows the supply business very well indeed, but in the name of all the gods why go to a supply dealer with a problem in projection engineering?

The Real Problem

Here is what I hold. The conditions in the proposed theatre under discussion are not really very bad, though there will be considerable distortion if present plans are carried out. What further handicap may be imposed when the room itself is built remains to be seen, but I'll bet dollars to bad eggs that there will be at least some, though the room may be a good one AS SUCH ROOMS GO.

But the whole procedure is WRONG. The architect should be obliged, when the original agreement is made, to call into consultation a competent, capable projection engineer, not connected in any way with any one who has ANYTHING in the way of equipment to sell. Recognizing that the whole theatre is being built to sell to the public a certain thing which must be placed on its screen, the first problem is to plan a projection condition which will enable a perfect picture to be projected (which involves many things), and then the theatre should be planned around that condition.

As the matter now lies, practically every architect places the cart squarely in front of the horse and hitches the aforesaid horse into the shafts backwards, by first planning the theatre and then letting projection get by as it may. The results are very often pretty awful. I don't so much blame the exhibitor in question. He figures that every one else "goes ahead backwards" in matters of this sort, so why should not he also?

Cannavan Says

International President Cannavan tells me locals are really, as a general proposition, making a real effort to improve the screen results put on by their members. I most sincerely hope that is true. If it is true it is splendid. I know some locals are making a real effort, but was not aware that a considerable number of them had got energetically busy in that direction. Let the good work proceed.

"Operator's"

A friend in Iowa, asks:

Will you kindly inform me with regard to any operator's organization there may be. Is there a national operator's union? How should I proceed to obtain an operator's license?

Certainly there is an operator's national organization, several of them, in fact. There is a national union of operators on ladies waists; also one on straw hats and another on men's overalls. There is, I think, an organization of coal mine operators. Whether the bucket shop operators have one or not I don't know.

However, forgive my little joke and I'll tell you what you want to know, viz: Is there a national organization of motion picture projectionists? Yes. There is such an organization, known as the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada. Some name, if you ask me.

Write to William Cannavan, President I. A. T. S. E. & M. P. M. O., World Tower

Building, 110 West 40th Street, New York City, for information as to joining same. Licenses are not issued by the organization. That is only done by city or state authorities. You would have to apply to some city where there is a license law, or to the state authorities if Iowa issues state licenses ,which I don't think it does. Just what cities in Iowa have license law as applied to motion picture projectionists I do not know.

Corking Good Dope

From Walter Munn, Local Union No. 448, I. A., Pueblo, Colorado, comes what seems to be, everything considered, the best plan I have yet seen for measuring the focal length of plano convex condenser lenses with at least a very fair degree of accuracy—as accurate as anything we now have and which does not entail considerable trouble in application. The only tools required for application of the Munn scheme are a six-inch machinist "scale," or some other accurate steel rule having 64th-inch graduations, and an "outside caliper." Brother Munn explains his plan as follows:

I'll bust through the ice after a year or so of silence, just so that you may know that, though a bit quiet, we of this Mountain State are still very much alive.

In a recent issue you explained two good methods for measuring condenser lens focal lengths. Comparing them to or with my own "home brewed" method, I find mine to be more simple and easy of application. I have made a chart, or table, copy of which is attached hereto. By mechanical drawing I readily find the exact thickness of the curvature of a 4½-inch diameter segment of circles of varying diameters, covering plano convex lens curvatures from five to ten inch focal lengths. (See page 134 of Bluebook.—Ed.) These measurements I made into a chart, copy of which I have pasted to a flyleaf of my Bluebook, to prevent it being mislaid.

By the use of the chart, an outside caliper and a steel rule having 64th inch graduations, it is but the work of a moment to measure accurately the focal length of plano convex lenses. Dimension "C" is found by first measuring dimension "b" and "a" and subtracting the latter from the first.

CAUTION: This must all be done very carefully and accurately, since dimension C varies only slightly for slight differences in focal length, especially in the longer focal length lenses.

To obtain "C," subtract "a" from "b." Use steel ruler divided in 64ths
BY
WALTER MUNN

C	Focus
1 29/64	5.00
1 18/64	5.25
1 12/64	5.50
1 6/64	5.75
1	6.00
61/64	6.25
58/64	6.50
55/64	6.75
52/64	7.00
50/64	7.25
48/64	7.50
46/64	7.75
44/64	8.00
43/64	8.25
42/64	8.50
41/64	8.75
40/64	9.00
39/64	9.25
38/64	9.50
37/64	9.75
36/64	10.00

To Apply the Chart

First measure dimensions "a" and "b". Subtract "a" from "b" and find, in the left hand chart column, the number most nearly corresponding to the result thus arrived at, opposite which, in the right hand column, will be found the focal length of the lens under consideration.

CAUTION NO. TWO: It will, of course, be understood that this method can only be applied when the lens diameter is just 4½ inches, but it is only very rarely that lenses will be found which will be off standard in this respect.

Our local, No. 448, has instituted educational meetings—business and educational meetings being held on alternate weeks. The Projection Department, the Bluebook and the proceedings of the Society of Motion Picture Engineers keep us amply supplied with questions for discussion.

Last summer the wanderlust seized upon my soul, so I turned the "Red Chariot" toward the setting sun. I saw wonderful projection in most of the coast cities, but wish especially to commend the work of the good brothers in charge of projection in the "Blue Mouse" Theatre in Seattle, Washington.

With only one man in the projection room, they put on as smooth a program as is found in the two-man Grauman Theatres down in Los Angeles.

Well, I'll run the good night slide before I wear out my welcome. Congratulations on the Bluebook. It's a wonder!

No man "wears out his welcome" here when he has things of interest and value to submit, and you certainly have that. In the matter of the chart, I would recommend that projectionists cut it out and follow brother Munn's example by pasting it to their Bluebook flyleaf. One beauty of it is that YOU MAY TAKE YOUR CALIPER AND RULE ALONG AND MEASURE THE EXACT FOCAL LENGTH OF THE LENSES YOU BUY, WHEN YOU BUY THEM—that is to say, you who can purchase lenses by personally visiting the supply houses can do so. I would strongly recommend that you get a GOOD machinist's "scale" and a GOOD pair of outside calipers. A machinist's scale is a six-inch steel rule, graduated as finely as 1/100ths of an inch. It is an excellent tool to have.

Since it is unlikely that such tools can be secured at the small town stores—especially the machinists' scale—I will myself undertake to send either one or both of them as you may elect, to all those who forward the price, plus fifteen cents for postage and insurance. The price is as follows: a four-inch outside caliper, with screw adjustment, eighty-five (85) cents. A scale of "stainless" steel, one dollar and eight cents ($1.08); of ordinary steel seventy two (72) cents.

These prices were obtained from Patterson Brothers, which is perhaps the best retail hardware dealer in all New York. I am not certain whether it was a four or a six-inch scale I priced, but I think six. Either will be plenty enough, and the six-inch one is perhaps preferable, in that it can be carried in the vest pocket if desired. WARNING! DON'T send personal checks. They must be passed through the bank and in many cases exchange paid on them. Send P. O. money order.

I sincerely trust that the Blue Mouse projectionists, of Seattle, will not be angry at what you've said about them. My compliments to them; also to local 448 for its progressiveness in initiating educational meetings. May they succeed and long continue. By the way: What has become of "Bill" Ladd, of Seattle?

It is possible I may pass through Pueblo next summer—POSSIBLE, mind you. By the way, I am, and have been for twenty-one years, a member of Camp No. 2 W. O. W. of Pueblo. Should you happen to b'long, please convey my respects to its Clerk, who sends me a bill real reg'lar.

Old Stuff

I am in receipt of a letter from the Havana Film Company, Havana, Cuba, asking me to draft a letter for them to send out to every exhibitor in Cuba, setting forth the evils of "the missing reel."

It seems the almost universal practice in Cuba is to ship films to theatres "in the roll"—that is to say, without any reel at all. And strange as it may seem to you, some Cuban exhibitors and projectionists have objected strenuously when films have been received by them on reels.

Can you beat that! I might add that this is the practice followed in England, and I understand, in some other European countries, but it is a very bad practice, nevertheless. Film shipped without the protection of a metal reel is readily susceptible to damage, in many ways.

It is true that film on reels takes up more space in shipment; also there is the added weight of the reel but the protection afforded the films is far more than worth all that.

I'd like to see the mugs of some of our United States and Canadian projectionists if they received a "show" not wound on reels. Gee, what a HOWL would go up! Shipping and handling films in "the roll" is back-number stuff! Shame upon you, Cuba!

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A Brand New
LENS CHART
By
JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing. It will be sent to you in a strong mailing tube, insuring proper protection.

Get this chart now and be all ready to reproduce with maximum screen results the splendid pictures which are coming.

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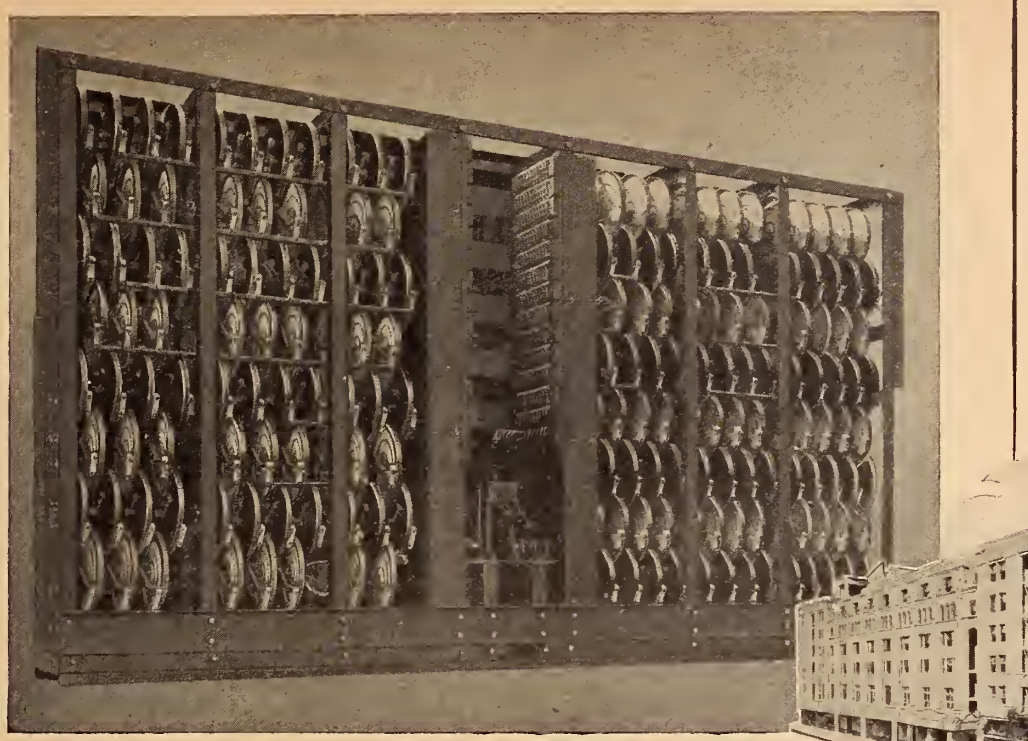
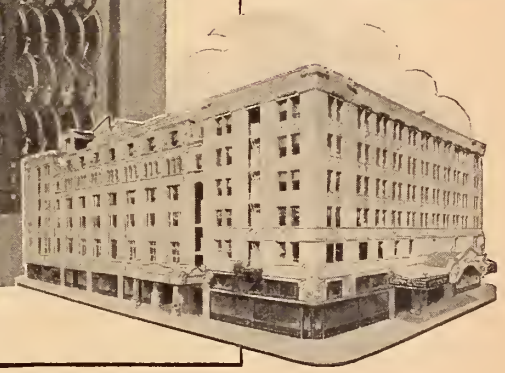


Ward Leonard VITROHM Dimmer plates on switchboard controlling Ward Leonard Reactance Dimmers, Grauman's Metropolitan Theatre, Los Angeles.



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TO the theatre-going public the new Grauman's Metropolitan Theatre, Los Angeles, is sensational because of its size and magnificance and the beauty of its wonderful lighting effects. More electric energy is required to light the stage and auditorium of this theatre than is used by any other in the world. Naturally, the largest theatre dimmer installation in the world was needed to control this great amount of energy—enough to light 6,000 sixty-watt lamps. And equally naturally, WARD LEONARD VITROHM DIMMER equipment was chosen—because Ward Leonard Dimmers eliminate fire risk, are designed for continuous duty, meet requirements with apparatus of minimum weight and bulk, are absolutely reliable, easy to operate, extremely durable, and economical in upkeep.

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6720-15

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Merry Christmas

MERRY CHRISTMAS! people. While there may be a few more vacant spaces near the top of the stockings that we've hung on the mantel, they are nothing like as empty as they might have been if matters were worse. So, take it all in all, it's about an average Christmas as Christmases go.

From a casual inspection of the tree, we would say that there are a few new dew-dads hanging upon it in addition to the regulation candy sticks, cornucopias, gilt balls and yellow birds with green wings.

For instance, we understand that the A. M. P. E. D. A. is about to be represented with a brand new official organ of its own, to which we wish the best of success. We certainly are in sympathy with the owners thereof, who will, in the nature of things, become its most extensive advertisers, and who will have to decide how much of their own publicity they will run.

Right down on one of the most accessible branches of the tree we note three packages marked "For a Good Exhibitor," which we are willing to bet will be found to contain respectively one of those new mirror projection lamps, a new Mazda, that we understand will be a world beater, and an apparatus for projecting a conversational picture.

Beneath the tree, we behold some bulky packages which from their suggestive outlines, we surmise are independent lighting plants carefully wrapped in tissue paper. We sincerely trust that somewhere in the packages will be found rather more definite information regarding their use and desirability than we have yet discovered outside of our own editorial columns.

Side by side with these latter offerings of Santa, is something that looks as if it might be an oil burning apparatus for theatre heating. And it certainly does look as if the recipients of these will be in a position to worry the soul of the coal dealer, provided that individual really has one of those attachments.

One of the limbs of the tree is quite badly bent, due to the weight of the gift suspended therefrom. We have been told in strict confidence that it is either a player piano or a theatre organ that looks like a million dollars, but is warranted not to burst the bank account of the exhibitor whose name is on the package.

We don't know the name of the donor of this much-to-be-appreciated gift because with all due and becoming modesty that generous individual has not as yet placed his name upon the package where we can see it, but, as soon as the bundle is unwrapped we will announce this interesting fact in a decidedly loud voice.

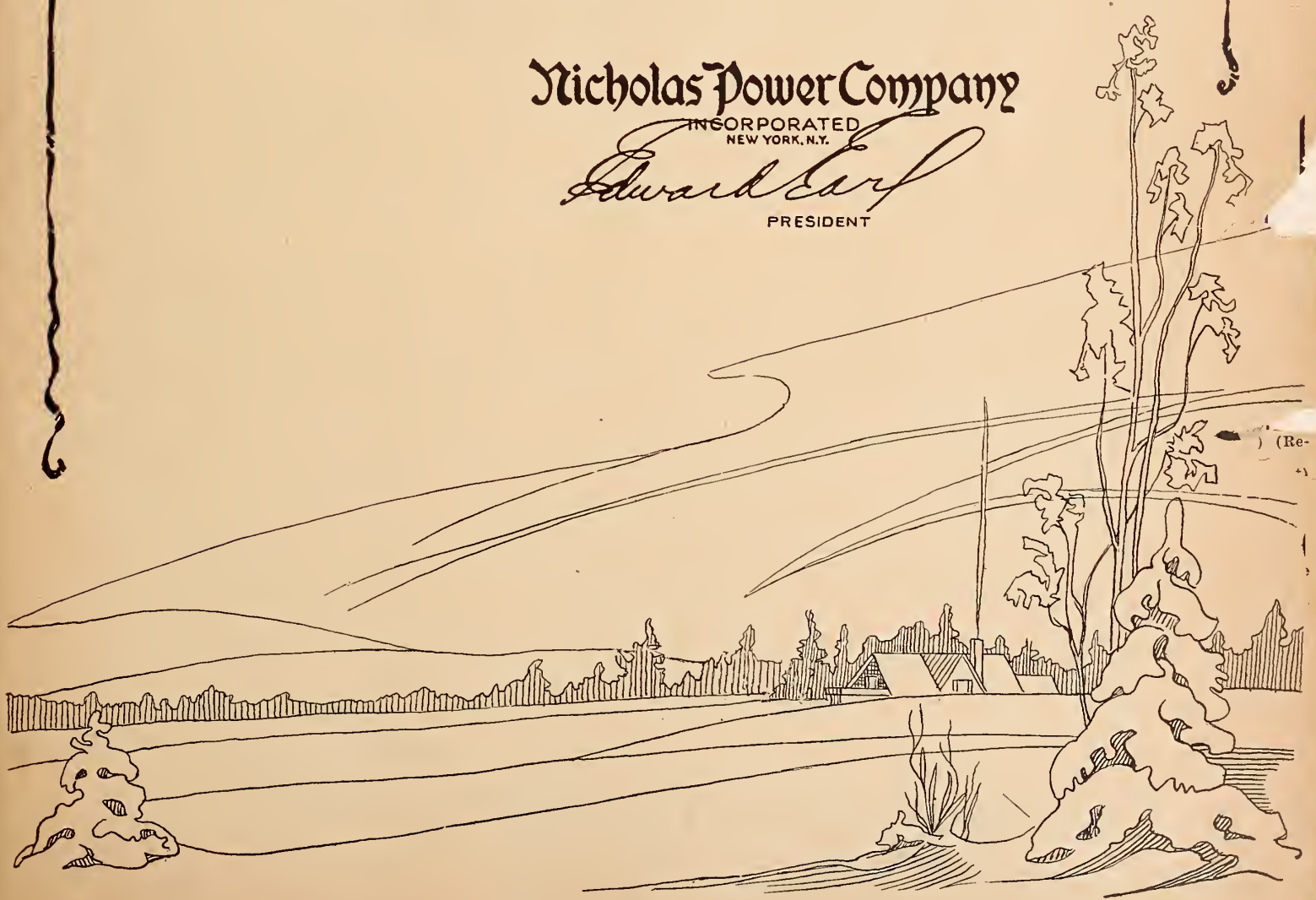
From the tip of almost every limb depends what at first glance appears to be a light, but which, upon closer examination, proves to be a new theatre—all spic and span—and brilliantly illuminated. There are about five hundred of these which have been specially prepared during the past year and which will be distributed by Santa in person to the exhibitors who have won them in open competition in the great game of pleasing patron fans.

So, here's wishing the recipients of these gifts all sorts of success with them and the pleasantest, merriest, most profitable Christmas that they have ever enjoyed heretofore and also that it won't be even a marker in prosperity of those yet to come.

The year nineteen twenty-three has been a period of progress and prosperity and we view the approach of nineteen twenty-four with full confidence that this satisfactory condition will continue.

It is, therefore, particularly pleasant to again have this opportunity to continue the old custom of wishing our friends and associates of the motion picture industry A Merry Christmas and A Happy New Year.

Nicholas Power Company
INCORPORATED
NEW YORK, N.Y.
Edward Earl
PRESIDENT



The Manufacturers of Independent Generating Plants Take the Floor

IN our last issue appeared an article on the independent generating plant in which the subject was treated from the "cost of operation" point of view.

A previous article, devoted to this branch of equipment, brought forth many letters from exhibitors, from which we made extracts on which we commented last week. This time we are giving the floor to four manufacturers who have expressed their views on last week's installment.

It will be noticed that, while two of these regard our estimate of 15% for depreciation as being too high, they differ on other points. One, indeed, recommending the utilization of alternating current, appears to be rather reactionary.

One manufacturer approves a storage battery installation, while another opposes it.

What They Say

One manufacturer writes:

Fifteen per cent. depreciation, in our experience, is too high. Ten per cent., we believe, is a fairer figure.

Another backs up this recommendation with the following:

It is entirely safe to figure your depreciation on the basis of ten per cent. per year, which will wipe out the entire investment in a ten-year period.

and then goes on to discuss the cost of operation as follows:

With reference to operating expenses, would state that you have figured this high enough, as the fuel consumption should not exceed 1-10 gallon per horsepower hour and .001 pint of lubricating oil per horsepower hour. Basing our figures on the present price of gasoline, which is approximately 16 cents per gallon, and lubricating oil at $1.00 per gallon, you would have a cost of 4.2 cents per K. W. hour for fuel and lubrication.

Now, assuming that your requirements are 7½ K. W. per hour, your cost would be 29.6 cents per hour, or $1.48 for five hours' operation, or a cost of $539.38 for five hours' operation 365 days of the year. From what we have been able to learn, there are a great many houses that are operating with less than 7½ K. W.; in fact, many require less than a 5 K. W. plant, and the real small houses probably could get along very nicely with a 2½ or 3½ K. W. outfit.

Approves Storage Batteries

A third manufacturer writes:

There is no doubt but what an independent plant with storage batteries would be the ideal equipment, using a motor generator set to transform the current from alternating to direct for the apparatus and motors whenever the public service current is available as a stand-by.

Advises Alternating Current

While the fourth manufacturer offers many valuable suggestions, we do not agree with that advising the utilization of alternating current, which all progressive exhibitors are now converting into direct whenever possible for projection purposes. With this comment, we quote from his communication as follows:

You have assumed that the carbon arcs must be operated in parallel. The arcs may be connected in series when a 110 volt plant is used so that no additional current will be required when the two arcs are being operated.

As you know, the carbon arc operates at approximate 55 volts. When one arc is being used, the voltage is reduced to approximately 55 volts by means of a rheostat. If the two arcs are connected in series, the second arc is simply taking the amount of current which was used up in the rheostat so that no additional current is required.

You recommend the installation of motor generator sets to convert the alternating current to direct current for operating direct current motors, fans, etc. As a general rule, we do not believe that this will be advisable where the independent plant is to be used for emergency only. We believe that it would be better for the exhibitor to either install an alternating current plant or to install a direct current plant and use a converter for changing the direct current to alternating current for operating the standard equipment during emergencies.

Cost of Battery Considered

The 110 volt storage battery would not be economical. The original cost of a 110 volt storage battery would be just as great, if not greater, than the extra cost for a large plant and the depreciation would be considerably greater.

For example: The 7½ K. W. plant lists at $1,200, the 10 K. W. at $1,525, and the 15 K. W. at $1,800. The 110 volt storage battery of suitable capacity would run from $700 to $800. It would also require a more expensive switchboard, which would add to the cost of the plant.

If an exhibitor wants an individual plant for emergency use only, then it would be best for him to install an alternating current plant or to install a direct current plant and a converter to change the current from direct current to alternating current.

For Permanent Usage

If he wanted a plant for permanent use, then the most economical plant would be a 32 volt direct current plant.

The Mazda projecting lamps are made in 600 watt 30 volt and 900 watt 30 volt. Therefore, a 32 volt plant will make a more economical installation than a 110 volt, and right here is where a storage battery could be used to advantage, because the cost of a 32 volt storage battery is less than one-third the cost of a 110 volt storage battery.

Suppose this customer was using the 900 watt 30 volt lamp. Assuming his light load to be about 850 watts during hte time that the picture machine is operating; then his light load, motor load, and one projecting lamp would be approximately four kilowatts.

A 4 K. W. 32 volt machine with a storage battery would handle the requirements because the battery could be relied upon to handle the load during the change from one reel to another.

The cost of a 4 K. W. 32 volt plant with a suitable battery would be in the neighborhood of $1,000.

Reducing Wattage Requirements

The reason that a 110 volt, direct current plant would not be economical would be due to the fact that so much current is wasted in reducing the voltage down from 110 volts to 30 volts. The 30 volt 900 watt lamp consumes 30 amperes. Therefore, the lamp alone would require 3,300 watts where 110 volt direct current was used, whereas it only requires a little over 900 watts where the 32 volt plant is used. The difference goes up in heat.

As suggested above, if the exhibitor wants to use the independent plant for emergency only, the best plant to install would be an alternating current plant, or a direct current plant with a converter to change the current from direct current to alternating current.

Summing Up the Proposition

The proposition sums up in general as follows:

For the theatre depending altogether on an independent plant, the direct current plant is, as a general rule, the best proposition. Where the Mazda lamp is used and the total load does not exceed 4 K. W., the 32 volt plant is the most economical equipment. If the carbon arc is used, either the 60 volt or the 110 volt direct current plant may be used. The 110 volt is usually preferred on account of it being standard voltage.

Direct current gives better projection than alternating current and saves the expense of a transverter or motor generating set for the carbon arc.

Where an independent plant is to be used for emergencies only:

First—Where there is no large motor load or large fan load, the 110 volt direct current may be used to advantage because electric lights operate equally well off of either 110 volt direct current or 110 volt alternating current. Small motors can also be obtained which will operate from either alternating or direct current.

Second—Where large motors or large fan loads are required, it is better to install either an alternating current plant or a direct current plant and a converter to change the direct current to alternating current.

The above will hold true in most cases. However, it is advisable to have all the details of the electrical requirements of the picture show before making recommendations because many shows even with the same seating capacity differ radically in their electrical requirements.

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The Week's Record of Albany Incorporations

A half dozen new companies entered the motion picture business in New York state during the week ending December 17, and filed the necessary papers in the state corporation bureau.

The largest company formed was the Cross Bay Theatre, Inc., capitalized at $500,000, and having as directors Robert Buchanan, Jr., John C. Kemp, and B. H. Noden, residents of Richmond Hill.

Other companies chartered included the Chiropractic Science Service Association of America, $5,000, Stella Mobacher, New York; Frank Brumberg, Brooklyn; French Exposition Corporation, $50,000, George B. Reilly, A. Roy Myers, Harry C. Hand, New York City; G. G. and G. Entertainments, $5,000, Harry Herson, Jennie Levkov, Lillian King, New York, as well as Luporini Features Corporation, with F. V. Luporini, A. B. Bellock, Mary Kaufman, New York City, and Nighsmith Pictures, Inc., William Nigh, E. L. Smith, F. F. Neuman, New York, the capitalization of these last two companies not appearing in the certificates.

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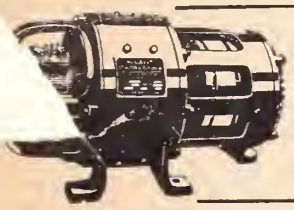

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A New Rialto Springs Into Being at Renova

J. J. McFadden of the Rialto Theatre, Renova, advises that his house, destroyed by fire about a year ago, is rapidly nearing completion and that efforts are being made to reopen some time during the holidays.

The house has been enlarged and improved in many ways. The capacity will be 755, which includes 30 loge seats, and contains a stage 26x50 feet.

Two new Simplexes, purchased from Hollis, Smith, Morton Company, are being installed; also a new screen. A heating and ventilating system has also been installed and two organ chambers have been constructed, one on each side of the proscenium arch, with the expectation of installing a pipe organ some time in the future.

The music will be under the direction of Mrs. Robert Boyd, who will lead the orchestra and cue the pictures. Milton Kepler will be the projectionist.

Picture Houses Opened

RUSHVILLE, IND.—Castle Theatre has opened with first-class pictures under management of G. C. Stong.

HOUSTON, MINN.—John Sliter will open moving picture theatre in old Buell Building.

PORTLAND, ME.—Gaiety Theatre on Congress street has reopened.

KEARNEY, NEB.—Fred Glass will open Lincoln Theatre in Clark Brothers and Ray Block.

EL RENO, OKLA.—Empress Theatre has opened under management of Mr. and Mrs. J. C. Hinds.

FRANCIS, OKLA.—Moving picture theatre has been opened by Doner and Ewell Miller.

HUNTINGDON, TENN.—W. B. Marable, proprietor Hotel Olive, has opened Olive Theatre, adjoining hotel, with picture program.

HAMILTON, TEXAS.—Royal Theatre has reopened.

OMAHA, TEXAS.—New Star Theatre has opened with first-class pictures.

WALLDER, TEXAS.—Moving picture theatre will be opened by N. R. Burns.

WICHITA FALLS, TEXAS.—Mission Theatre, a new moving picture house, has opened.

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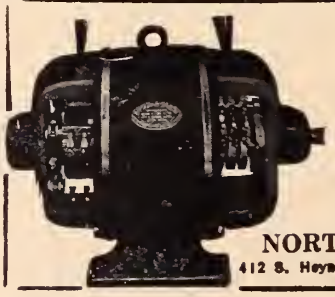

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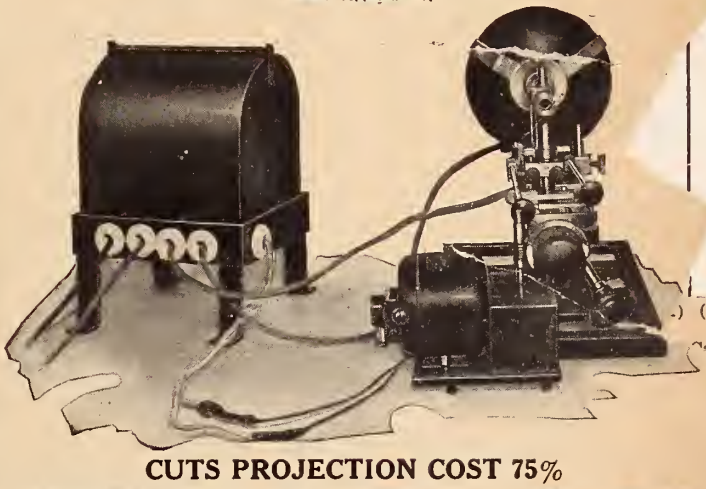

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MOVING PICTURE WORLD

VOLUME 65 NOVEMBER—DECEMBER 1923

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during November and December, all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

Anna Christie (7,631 feet) (Based on Eugene O'Neill's play) (Blanche Sweet) (Directed by John Griffith Wray) (First National—Ince Production) (Review—December 1).

April Showers (6,350 feet) (Featured Cast) (Directed by Tom Forman) (Preferred Pictures) (Review—November 17).

Around the World in the Speejacks (6 reels) (Paramount) (Review—Deeember 1).

B

Barefoot Boy (5,943 feet) (Based on poem by J. G. Whittier) (Featured Cast) (Directed by David Kirkland) (C. B. C.) (Review—November 24).

Barnyard Romeo, A (1 reel) (Pathe—Acsop's Fable Cartoon) (Review—November 3).

Be My Guest (1 reel) (Neely Edwards) (Universal—Comedy) (Review—November 3).

Best Man Wins (1 reel) (Pathe—Cartoon) (Review—December 29).

Big Dan (5,934 feet) (Charles Jones) (Directed by William Wellman) (Fox) (Review—November 10).

Black and Blue (2 reels) (Educational—Christie Comedy) (Review—December 8).

Blow Your Own Horn (6,315 feet) (Based on play by Owen Davis) (Featured Cast) (Directed by James W. Horne) (F. B. O.) (Review—November 10).

Bottom of the Sea, The (1 reel) (Educational—Hodge Podge) (Review—December 1).

Boy of Mine (7 reels) (Based on story by Booth Tarkington) (Ben Alexander) (Directed by William Beaudine) (First National) (Review—December 8).

Breaking into Society (4,112 feet) (Bull Montana—Star) (F. B. O.) (Story and Direction by Hunt Stromberg) (Review—December 29)

t Lights of Broadway (6,700 feet) (Doris nyon) (Directed by Webster Campbell) ncipal Pictures) (Review—November 3).

the Line (2 reels) (Buddy Messinger) rsal—Century Comedy) (Review—De c 22).

C

all of the Canyon (6,993 feet) (Featured Cast) (Based on novel by Zane Grey) (Direeted by Victor Fleming) (Paramount) (Review—December 29).

of the Wagon (2 reels) (Educational—Christie Comedy) (Review—December 22).

Came Baek, The (1 reel) (Pathe—Aesop's ie Cartoon) (Review—December 15).

nasing Wealth (1 reel) (Universal) (Review—Deeember 29).

Cloisters in the Clouds (1 reel) (Fox—Educational) (Review—November 24).

Code of the Mounted (2 reels) (Universal—Western) (Review—November 3).

Comedy of Terrors (2 reels) (Episode of "Fighting Blood" series) (F. B. O.) (Review—November 17).

Common Law (7,500 feet) (Based on novel by Robert W. Chambers) (Corinne Griffith) (Directed by George Archibaud) (Selznick (Review—November 10).

Corn-Fed Sleuth, The (2 reels) (Jaek Earle) (Universal—Century Comedy) (Reviow—Deeember 8).

ountry Kid (6,300 feet) (Wesley Barry) (Direeted by William Beaudine) (Warner Brothers) (Review—November 10).

rooked Alley, The (4,900 feet) (Laura LaPlante) (Direeted by Robert F. Hill) (Universal) (Review—December 1).

Cupid's Fireman (5 reels) (Charles Jones—Star) (Based on story by Riehard Harding Davis "Andy McGee's Chorus Girl") (Fox) (Review—Deeember 29).

D

ance or Die (2 reels) (Fox—Sunshine Comedy) Review—November 24).

ger Ahead (5 reels) (Richard Talmadge) (Directed by W. K. Howard) (Phil Goldstone) (Review—December 29).

Dangerous Maid, The (7,337 feet) (Constance Talmadge) (First National) (Based on novel, "Barbara Winslow—Rebel," by Elizabeth Ellis) (Direeted by Vietor Heerman) (Review December 22).

Daniel Boone (Fourth of "Chroniele of America" Series) (3 reels) (Pathe) (Review—December 29).

Dare-Devil, The (2 reels) (Ben Turpin) (Pathe—Mack Sennett Comedy) (Review—Novem-November 24).

Dark Knight, The (2 reels) (Joe Roek) (Grand—Asher) (Review—December 1).

Darkest Hour, The (2 reels) (Pathe—Spot Family Comedy) (Review—Deeember 29).

Darling of New York (6,260 feet) (Baby Peggy) (Directed by King Baggot) (Universal—Jewel) (Review—November 3).

Dark Horse, A (1 reel) (Pathe—Aesop's Fable Cartoon) (Review—December 8).

David Copperfield (6,282 feet) (Based on novel by Charles Diekens) (Featured Cast) (Directed by A. W. Saundberg) (Assoeiated Exhibitors) (Review—November 17).

Day of Faith (6,557 feet) (Based on story by Arthur Somers Roehe) (Eleanor Boardman) (Direeted by Tod Browning) (Goldwyn) (Review—December 8).

Dear Ol' Pal (1 reel) (Snub Pollard) (Paul Parrott) (Pathe—Comedy) (Review—November 10).

Derby Day (2 reels) (Pathe—"Our Gang" Comedy) (Review—November 17).

Discontent (1 reel) (Educational)—Robert C. Bruce Wilderness Tale) (Review—November 3).

Don't Hesitate (1 reel) (Educational—Cameo) (Review—December 29).

Down in the Ships to Sea (2 reels) (Pal—Dog star) (Universal—Century Comedy) (Review—November 17).

Do Women Pay? (1 reel) (Pathe—Aesop's Fable Cartoon) (Review—November 10).

Dutch Treat, A (1 reel) (Fox—Educational Film) (Review—Deeember 29).

E

Eternal City (7,800 feet) (Based on novel by Hall Caine) (Featured Cast) (Directed by George Fitzmauriee) (First National) (Review—Deeember 1).

Exit Caeser (2 reels) (Educational—Mermaid Comedy) (Review—December 8).

F

Farmer Al Falfa's Pet Cat (1 reel) (Pathe—Aesop's Fable Cartoon) (Review—November 17).

Fashionable Fakers (5,000 feet) (Johnnie Walker) (Directed by William Worthington) (F. B. O.) (Review—December 15).

Fashion Follies (2 reels) (Universal—Century Comedy) (Review—November 3).

Fashion Row (7,300 feet) (Mae Murray) (Direeted by Robert Z. Leonard) (Metro) (Review—December 8).

Film Foolish (1 reel) (Educational—Cameo Comedy) (Review—December 15).

Five-Fifteen (1 reel) (Pathe—Aesop's Fable Cartoon) (Review—Deeember 1).

Five Orphans of the Storm (1 reel) (Pathe—Cartoon) (Review—December 29).

Flaming Youth (8,434 feet) (Based on novel by Warner Fabian) (Colleen Moore) (Directed by John Franeis Dillon) (First National) (Review—November 24).

Flip Flops (2 reels) (Pathe—Comedy) (Review—December 1).

Flying Finanee (2 reels) (Educational—Mermaid) (Review—Deeember 29).

Forgive and Forget (5,877 feet) (Estelle Taylor) (Directed by Howard M. Mitchell) (C. B. C.) (Review—November 10).

Fully Insured (1 reel) (Pathe—Comedy) (Review—December 15).

G

Ghost City, The (Serial) (Pete Morrison, Margaret Morris) (Universal) (Review—Deeember 8).

Girls and Records (1 reel) (Pathe—Sportlight) (Review—Deeember 29).

Gold Madness (5,860 feet) (Adapted from James Oliver Curwood's magazine story, "The Man From Ten Strike") (Guy Bates Post) (Direeted by Robert T. Thornby) (Principal Pictures) (Review—November 3).

Golfmania (2 reels) (Universal—Century Comedy) (Review—November 10).

Go West (1 reel) (Pathe—"Dippy-Do-Dads" Comedy) (Review—November 24).

Gown Shop, The (2 reels) (Larry Semon) (Vitagraph) (Review—November 17).

Great Outdoors, The (2 reels) (Pathe—"Spat Family" Comedy) (Review—December 8).

H

Half-A-Dollar-Bill (5,700 feet) (Anna Q. Nilsson) (Directed by W. S. Van Dyke) (Metro) (Review—December 15).

Hang On (1 reel) (Educational—Cameo Comedy) (Review—November 17).

Hansel and Gretel (2 reels) (Baby Peggy—Star) (Universal—Century) (Review—December 29).

Happy-Go-Luckies (1 reel) (Pathe—Aesop's Fable Cartoon) (Review—November 24).

Heads Up (1 reel) (Educational—Cameo Comedy) (Review—November 10).

Held to Answer (5,601 feet) (House Peters) (Directed by Harold Shaw) (Metro) (Review—November 3).

Her Temporary Husband (6,723 feet) (Sidney Chaplin—Owen Moore) (First National) (Directed by John F. McDermott) (Review—December 22).

His Children's Children (8,300 feet) (Based on novel by Arthur Train) (Featured Cast) (Direeted by Sam Wood) (Paramount) (Review—November 17).

His Mystery Girl (4,487 feet) (Herbert Rawlinson—Star) (Directed by R. F. Hill) (Universal) (Review—Deeember 29).

Hollywood Bound (2 reels) (Sid Smith) (Grand—Asher) (Review—Deeember 1).

Home Again (1 reel) (Educational—Song Series) (Review—December 15).

Horseshoes (2 reels) (Larry Semon) (Vitagraph) (Review—Deeember 22).

Hot Sparks (1 reel) (Educational—Cameo Comedy) Review—November 24).

Hustlin' Hank (2 reels) (Will Rogers) (Pathe—Comedy) (Review—November 10).

I

Idea Man, The (1 reel) (Bert Roach) (Universal—Comedy) (Review—November 17).

Iueome Tax Collector, The (2 reels) (Lew Brice) (Fox—Comedy) (Review—December 15).

Inbad, the Sailor (2 reels) (Pathe—Sennett Comedy) (Review—Deeember 29).

In Seareh of a Thrill (5,500 feet) (Based on story, "The Spirit of the Road") (Viola Dana) (Directed by Oscar Apfel) (Metro) (Review—November 3).

In the Palace of the King (9,000 feet) (Based on novel by F. Marion Crawford) (Blanche Sweet) (Directed by Emmett Flynn) (Goldwyn) (Review—Deeember 15).

It's a Boy (1 reel) (Snub Pollard—Star) (Pathe) (Review—December 29).

J

Jamestown (4 reels) ("Chronicles of America" series) (Pathe) (Review—November 3).

Jealous Husbands (6,500 feet) (Directed by Maurice Torneur (First National) (Review—December 29).

Join the Circus (2 reels) (Pathe—"Our Gang" Comedy) (Review—December 8).

K

Kidding Kate (2 reels) (Dorothy Devore) (Educational—Christie Comedy) (Review—December 1).

L

Last Stand of the Red Man (1 reel) (Vitagraph—Urban) (Review—December 29).

Lady of Quality (8,640 feet) (Virginia Valle) (Based on novel by Frances Hodgson Burnett) (Directed by Hubart Henley) (Universal—Jewel) (Review—December 22).

Leavenworth Case, The (5,400 feet) (Based on novel by Anna Katherine Green) (Seena Owan) (Directed by Charles Giblyn) (Vitagraph) (Review—November 24).

Let's Go (5,198 feet) (Richard Talmadge) (Directed by William K. Howard) (Truart) (Review—November 17).

Lightning Love (2 reels) (Larry Semon) (Vitagraph—Comedy) (Review—November 17).

Light That Failed (7,013 feet) (Adapted from novel by Rudyard Kipling) (Featured Cast) (Directed by George Melford) (Paramount) (Review—December 15).

Liquid Lava (1 reel) (Educational—Hodge Podge) (Review—December 22).

Long Live the King (9,364 feet) (Jackie Coogan) (Based on story by Mary Roberts Rinehart) (Directed by Victor Shertzinger) (Metro) (Review—November 10).

Love Pirate (4,900 feet) (Carmel Myers) Directed by Richard Thomas) (F. B. O.) (Review—November 17).

Lovey Dovey (1 reel) (Pathe—"Dippy-Do-Dads" Comedy) (Review—December 22).

Lucky Rube (2 reels) (Sid Smith) (Grand—Asher) (Review—November 10).

Lucretia Lombard or Flaming Passion (7,500 feet) (Featured Cast) (Based on novel by Katherine Morris) (Warner Brotbers) (Directed by Jack Conway) (Review—December 22).

M

Mailman, The (7,160 feet) (Ralpb Lewis) (F. B. O.) (Directed by Emory Johnson) (Review—December 8).

Man From Brodney's (7,100 feet) (Based on novel by George Barr McCutcheon) (J. Warren Kerrigan) (Directed by David M. Smith) (Vitagraph) (Review—December 8).

Mark It Paid (2 reels) (Joe Rock) (Grand—Asher) (Review—November 10).

Marriage Market, The (6.297 feet) (Directed by E. J. Le Saint) (C. B. C.) (Review—December 29).

Mask of Lopez, The (4,900 feet) (Fred Thomson) (Directed by Albert Rogell) (Monogram Pictures) (Review—November 24).

Matter of Policy, A (1 reel) (Neely Edwards) (Universal—Comedy) (Review—December 8).

Maytime (7,500 feet) (Based on play by Rida Johnson Young) (Featured Cast) (Directed by Gasnier) (Preferred Pictures) (Review—December 8).

Memories (1 reel) (Educational—"Sing Them Again" series) (Review—November 24).

Men in the Raw (4,313 feet) (Jack Hoxie) (Directed by George Marshall) (Universal) (Review—November 10).

Merchant of Menace (2 reels) (F. B. O.—"Fighting Blood") (Review—December 15).

Midsummer Night's Scream (2 reels) (F. B. O.—"Fighting Blood" series) (Review—December 15).

Miles of Smiles (2 reels) (Baby Peggy) (Universal—Century Comedy) (Review—December 1).

Million to Burn, A (4,556 feet) (Herbert Rawlinson) (Directed by William Parke) (Universal) (Review—November 3).

Miracle Makers, The (5,834 feet) (Leah Baird) (Associated Exhibitors) (Directed by W. S. Van Dyke) (Review—December 22).

Modern Banking (1 reel) (Vitagraph—Urban) Review—December 22).

Modern Matrimony (4,960 feet) (Owen Moore) (Directed by Victor Heerman) (Selznick) (Review—November 3).

Mother's Joy (2 reels) (Stan Laurel) (Pathe—Comedy) (Review—December 22).

Movie Fantasy, A (1 reel) (Hy Mayer Cartoon) (Universal) (Review—December 22).

My Boy Bill (1 reel) (Educational—Bruce Wilderness Tales) (Review—Deccember 1).

N

Near Lady, The (4,812 feet) (Gladys Walton) (Directed by Herbert Blache) (Universal) (Review—December 15).

Newsprint Paper (1 reel) (Vitagrapb—Urban) (Review—December 22).

No Loafing (2 reels) ("Poodles" Hanaford) (Educational—Tuxedo Comedy) (Review—November 24).

No Parking Aloud (1 reel) (Nealy Edwards) (Universal—Comedy) (Review—November 24).

O

Old Fool, The (6,147 feet) (Directed by E. D. Venturini) (Hodkinson) (Review—December 29).

On the Banks of the Wabash (7,156 feet) (Based on the song by Paul Dresser) (Mary Carr) (Directed by J. Stuart Blackton) (Vitagraph) (Review—November 3).

One Cylinder Love (2 reels) (Pathe—Mack Sennett Comedy) (Review—November 3).

Our Hospitality (6,220 feet) (Based on story by Jen Havez, Joe Mitchell and Clyde Bruckman) (Buster Keaton), Directed by Buster Keaton and Jack Blystone) (Metro) (Review—November 24).

Over the Fence (2 reels) (Educational—Juvenile Comedy) (Review—December 15).

P

Pathe Reviek (Issued Weekly) (1 reel each) (Reviewed in each issue).

Payroll Thief, The (2 reels) (Jack Mower, Elinor Field) (Universal—Western) (Review—November 24).

Perfect 36, A (2 reels) (Bobby Vernon) (Educational—Christie Comedy) (Review—November 17).

Pleasure Mad (7,547 feet) (Based on novel, "The Valley of Content," by Blanche Upwright) (Mary Alden) (Directed by Reginald Barker) (Metro) (Review—November 24).

R

Red Warning (4,759 feet) (Jack Hoxie) (Directed by Robert North Bradbury) (Universal) (Review—December 15).

Reno (7 reels) (Based on story by Rupert Hughes) (Goldwyn) (Directed by Rupert Hughes) (Review—December 22).

Richard the Lion Hearted (7,298 feet) (Adapted from Sir Walter Scott's novel, "The Talisman") (Wallace Beery) (Directed by Chet Withey) (Allied Producers and Distributors) (Review—November 3).

Rough Sailing (2 reels) (Fox) (Reviewed—December 29).

Roughing It (2 reels) (Patbe—Spat Family Comedy) (Review—November 3).

Rustlin' Buster (Jack Morris—Star) (Universal—Western) (Review—December 29).

S

Satin Girl (5,591 feet) (Mabel Forrest) (Directed by Arthur Rosson) (Grand—Asher) (Review—December 8).

Save the Ship (1 reel) (Stan Laurel) (Pathe—Comedy) (Review—November 24).

Scorching Sands (1 reel) (Stan Laurel) (Pathe—Comedy) (Review—December 8).

Shepherd King, The (8,500 feet) (Based on play by Wright Larmer and Arnold Reeves) (Directed by J. Gordon Edwards) (Fox) (Review—December 22).

Sbe's A He (2 reels) (Buddy Messinger) (Universal—Century Comedy) (Review—November 24).

Six-Cylinder Love (7,000 feet) (Ernest Truex) (Based on play by William Anthony McGuire) (Directed by Elmer Clifton) (Review—December 22).

Slave of Desire (6,673 feet) (Based on story, "The Magic Skin," by Honore de Balzac) (George Walsh) (Directed by George D. Baker) (Goldwyn) (Review—December 15).

Snooky's Covered Wagon (2 reels) (Educational—Animal Comedy) (Review—December 15).

Soilers, The (2 reels) (Stan Laurel) (Pathe—Comedy) (Review—November 24).

So Long Sultan (1 reel) (Universal Comedy) (Review—November 10).

Southbound Limited (2 reels) (Monte Banks) (Grand—Asher) (Review—November 10).

South Sea Love (4,168 feet) (Shirley Mason) (Directed by David Solomon) (Fox) (Review—December 15).

Steadfast Heart (7 reels) (Featured Cast) (Directed by Sheridan Hall) (Goldwyn) (Review—November 24).

Stephen Steps Out (5,152 feet) (Based on story, "The Grand Cross of the Crescent," by Richard Harding Davis) (Douglas Fairbanks, Jr.) (Directed by Joseph Henabery) (Paramount) (Review—December 1).

Sunday Calm (2 reels) (Pathe—"Our Gang" Comedy) (Review—December 15).

T

Taming of the Shrewd (2 reels) (F. B. O.—"Fighting Blood" series) (Review—November 3).

Tango Cavalier (George Larkin) (Aywon) (Review—November 3).

Taxi Please (2 reels) (Monte Banks) (Grand—Asher) (Review—December 1).

Temple of Venus (8,000 feet) (Featured Cast) (Directed by Henry Otto) (Fox) (Review—November 10).

This Freedom (7,000 feet) (Based on novel by A. S. M. Hutchinson) (Featured Cast) (Directed by Dennison Clift) (Fox) (Review—December 8).

Three Cheers (2 reels) (Educational—Juvenile Comedy) (Review—November 3).

Thundergate (6,565 feet) (Based on story by Sidney H. Small) (Owen Moore) (Directed by Joseph De Grasse) (First National) (Review—December 15).

Thrill Chaser, The (5,196 feet) (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) (Review—December 1).

Tiger Rose (8,000 feet) (Based on stage play by Willard Mack and David Belasco) (Lenore Ulric) (Directed by Sidney Franklin) (Warner Brothers) (Review—December 15).

Tipped Off (4,284 feet) (Featured Cast) (Directed by Finis Fox) (Playgoers) (Review—November 3).

To the Ladies (6,268 feet) (Based on play by G. S. Kaufman and Marc Connelly) (Theodore Roberts) (Directed by James Cruze) (Paramount) (Review—December 8).

Twenty-One (6,500 feet) (Richard Barthelmess) (Directed by John S. Robertson) (First National) (Review—December 1).

Twilight Trail (2 reels) (Margaret Morris) (Universal—Western) (Review—November 10).

U

Uncensored Movie (2 reels) (Will Rogers) (Patbe—Comedy) (Review—December 1).

Uncle Sam (2 reels) (Lee Moran) (Educational—Mermaid) (Review—November 10).

Under Covers (1 reel) (Cliff Bowes) (Educational—Cameo Comedy) (Review—December 1).

Under the Red Robe (12,000 feet) (Based on novel by Stanley Weyman) (Featured Cast) (Directed by Alan Crosland) (Cosmopolitan) (Review—November 24).

Under the White Robe (1 reel) (Universal—Comedy) (Review—December 22).

Universities of the World (1 reel) (Fox—Educational) (Review—December 8).

Unknown Purple, The (6,950 feet) (Based ou the stage play by Roland West and Carlyle Moore) (Henry Waltball) (Directed by Roland West) (Truart) (Review—December 8).

Unseeing Eyes (8,500 feet) (Lionel Barrymore) (Directed by E. H. Griffith) (Goldwyn—Cosmopolitan) (Review—November 3).

Up In the Air (2 reels) (Charles Conklin, Harry Sweet) (Fox—Comedy) (Review—November 10).

V

Vincennes (3 reels) (Pathe's Historical Series) (Review—December 1).

Virginian, The (8,010 feet) (Based on novel by Owen Wister) (Kenneth Harlan) (Directed by Tom Forman) (Preferred Pictures) (Review—November 24).

W

Wages of Cinema, The (2 reels) (F. B. "Fighting Blood") (Review—November

Wanters (6,871 feet) (Based on story by Burton Wells) (Marie Prevost) (Dir John M. Stahl) (First National) December 8).

Way Men Love (7,541 feet) (Elliott D rected by R. William Neill) Prod.) (Review—November 1

Way of a Man, The (9,000 feet) (Ba by Emerson Hough) (Featured C (Directed by George B. Seitz) (Re vember 24).

Way of Man, The (Pathe—Serial) (Review- cember 22).

Wet and Weary (2 reels) (Fox—Comedy view—December 1).

When Odds Are Even (4,284 feet) (Willi sell) (Directed by James Flood) (Fox) (Review—December 1).

Whipping Boss, The (5,800 feet) (Featured Cast) (Directed by J. P. McGowan) (Monogram Pictures) (Review—December 8).

White Tiger, The (7,177 feet) (Priscilla Dean) (Directed by Tod Browning) (Universal) (Review—November 24).

Whole Truth, The (1 reel) (Stan Laurel) (Patbe—Comedy) (Review—November 3).

Why Elephants Leave Home (2 reels) (Pathe—Animal) (Review—December 1).

Wife's Romance (6 reels) (Based on novel by H. W. Roberts) (Clara Kimball Young) (D ted by Thomas Heffron) (Metro) (R vember 3).

Wild and Woolly (1 reel) (Patb view—December 1).

Wild Bill Hickok (6,893 feet) (Directed by Clifford S (Review—December 1).

Woman-Proof (7,687 feet) George Ade) (Thomas Alfred Greene) (P vember 10).

You Can't Get Awa Marmont) (P (Fox) (P

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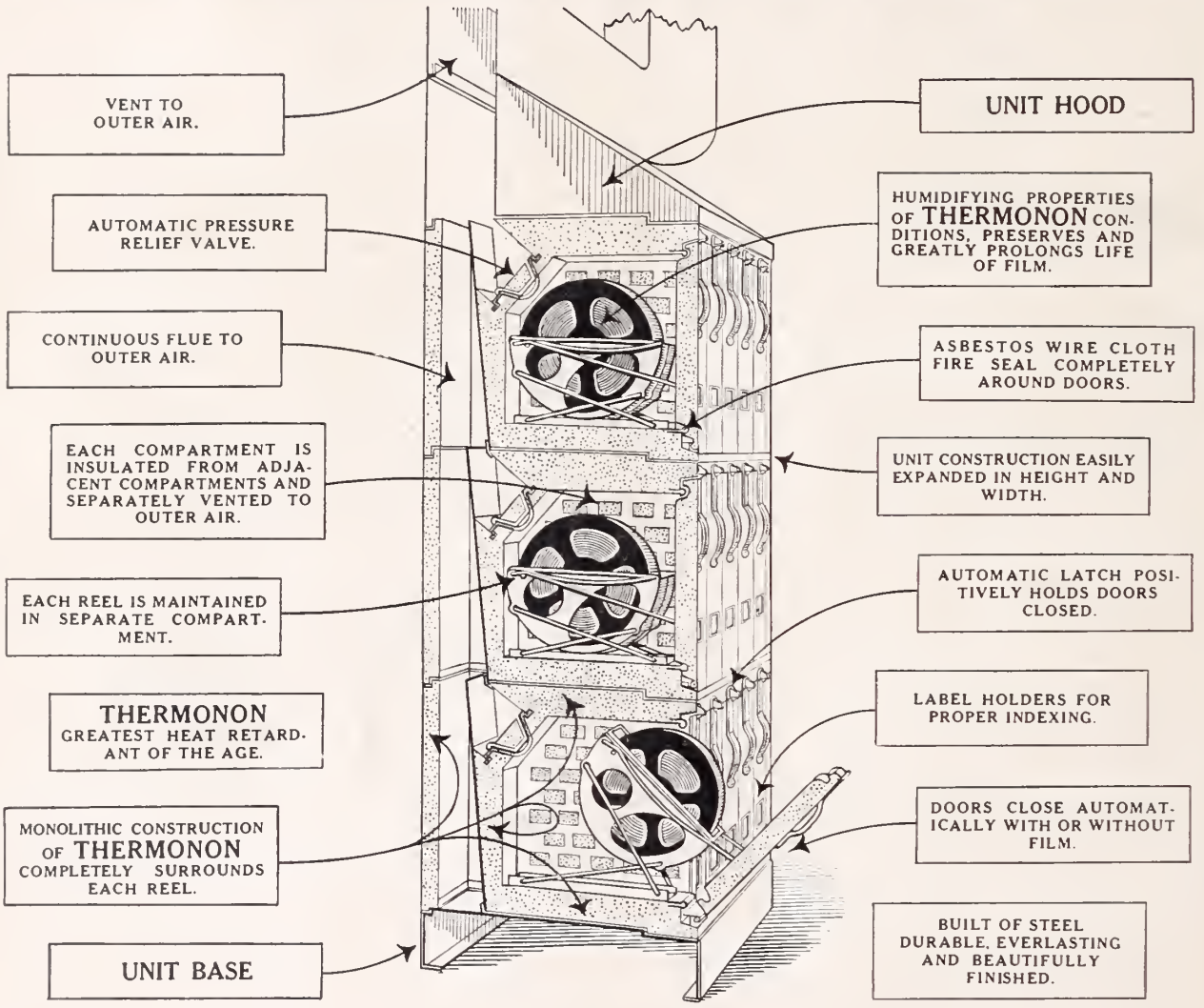
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